



GCE A LEVEL MARKING SCHEME

SUMMER 2022

**A LEVEL
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 2
A710U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

SUMMER 2022 MARK SCHEME

COMPONENT 2: DRAMA

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**.

Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (AOs) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write 'rubric infringement' on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write 'Refer to P/E' on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g.?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer, and particularly, by a **final comment on the candidate's response to the question as a whole**. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won 'extra' marks for spending more time on a previous answer, so it would be quite unfair to give them a 'sympathy' mark for what they might have done had there been world enough and time.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 – 100 scripts is maintained. The final date for dispatch of scripts is **THURSDAY, 14 JULY.**

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Section A: Shakespeare

Mark allocation

	AO1	AO2	AO3
Part (i)	12 marks	12 marks	-
Part (ii)	12 marks	12 marks	24 marks

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist. Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the plays other than those mentioned in the mark scheme.

Candidates must answer part (a), the extract-based question and then either part (b) or part (c).

In their responses to both part (a) and parts (b) or (c), candidates are required to:

- **apply concepts and methods from integrated linguistic and literary study**
- **analyse how meanings are shaped**

and in their response to parts (b) or (c) they are also required to:

- **demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

Antony and Cleopatra

Q1 (a)	By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 5, Scene 2. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Cleopatra is the dominant speaker • list of hyperbolic declarative clauses, e.g. 'His legs bestrid the ocean' • lexical set of the idealised, illusory : 'dreams', 'dreamt', 'sleep', 'dreaming', 'fancy' 'imagine', 'shadows', all contrasting with 'nature'. • much hyperbole, e.g. 'His legs bestrid the ocean ; his rear'd arm crested the world'. • much figurative language, such as similes 'as the heavn's...the earth»(extended simile) ; 'as all the tuned sphères', 'as rattling thunder', 'dolphin-like', 'as plates dropp'd from his pocket' • metaphors : 'his legs bestrid the ocean' 'his rear'd arm crested the world'"In his livery /Walk'd crowns and crownets ;' • powerful verbs of movement and/or power: 'bestrid', 'rear'd', 'crested', 'quail', 'shake', 'rattling' • celestial imagery : 'A sun and moon', 'all the tuned sphères' • sensory imagery : 'bestrid the ocean' (visual), 'rattling thunder' (auditory), • spondees : 'rear'd arm', '<u>no winter</u>', 'walked crowns', 'plates dropp'd', 'strange forms' • trochaic line start : 'Crested' • assonance : 'quail and shake' • alliteration 'delights...dolphin', 'plates ...pocket' • Cleopatra's modal verbs 'that I <u>might</u> see' ; 'might be such a man' • Cleopatra's interrogative and subjunctive mood : 'there was or might be' «<u>if</u> there be nor ever were' • Dolabella's vocatives : 'Most sovereign creature', 'Cleopatra', 'Gentle madam', 'good madam' • Dolabella's politeness and courtesy in subjunctives/modals : 'If it might please ye' ; 'Would I might never...', 'what I would you knew' • Dolabella's adverbial clause 'Though he be honourable' • contrasting use of modality 'He'<u>ll</u>', 'he <u>will</u>', now expressing certainty, not fantasy.

AO2	<p>This extract presents important dramatic and linguistic effects to the audience. Candidates should explore how Shakespeare creates these effects.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• Dolabella's behaviour towards Cleopatra contrasts with the treachery and dishonesty of his colleague Proculeius, seen earlier in the scene.• Dolabella is moved by her grief, and compassionate towards her, which brings Cleopatra 'back to earth', allowing her to ask him what she needs to know: whether Caesar will parade her as a captive. Dolabella is honest with her.• Cleopatra's extraordinary, high-flown 'Asiatik' rhetoric in her eulogy of Antony echoes classical descriptions of gods such as Jove.• Cleopatra's eulogy for Antony demonstrates her own values (of fertility, sensory abundance), and contrasts with Caesar's eulogy for the same man, which emphasises stoicism and endurance of hardship.• Cleopatra's hyperbolic praise of Antony expresses her intense grief (which Dolabella understands), but also ironically reminds the audience that Antony was anything but god-like. His imperfections have been the main subject of the tragedy.• Cleopatra's eulogy demonstrates her love for Antony, although it is interesting that we never truly hear that love expressed while they are together on stage – only retrospectively, as here.• Dolabella's short responses, trying to make himself heard, ironically undercut Cleopatra's idealising praise of Antony, particularly the exchange 'Think you there was or might be such a man/As this I dreamt of?' and Dolabella's response 'Gentle madam, no' a poignant reminder of reality.• the contrast between the rich, sensory, hyperbolic Egyptian rhetoric of Cleopatra and the short, grounded, stoical Roman responses of Dolabella, reminds us of this duality throughout the play, even right back to the first scenes.
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Q1 (b)	'Cleopatra is Antony's true antagonist in this tragedy, not Caesar. She is the source of all Antony's problems.' Consider Shakespeare's presentation of Cleopatra in the light of this statement. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The play raises questions about the nature of the character Cleopatra and her role in it generically. • Candidates need to focus on Cleopatra's relationship with Antony and her effect on him. More ambitious responses will also consider her generic and structural role. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of Cleopatra's role in the play and its significance.</p> <p>Candidates are free to discuss any different interpretations of this role as long as they consider how it is presented and explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • we are made aware of Cleopatra's negative influence on Antony from the very opening of the play ('transformed/Into a strumpet's fool'), and reminded of it consistently throughout • Antony changes markedly when out of Cleopatra's company, and clearly struggles terribly with his dilemma • she is the reason for most of his failures (e.g. Actium) • however, Caesar's coldness and ruthlessness contrasts with Cleopatra's sensory warmth and beauty, the latter perhaps being attractive to an audience as well as Antony. Is this a cautionary presentation by Shakespeare, warning against sensuality, or not? • Antony's greatness is not only derived from his (earlier) military reputation, but also perhaps from the warmth and humanity he expresses in his relationship with Cleopatra (which Caesar lacks), and the overall 'size' of his personality, which encompasses both • Cleopatra is presented as both treacherous and inspiring loyalty and love (e.g. from her women), so her role is problematised by Shakespeare - not a straightforward antagonist • Cleopatra is an eponymous character. Shakespeare does not include antagonists in the titles of his other tragedies. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: the generic role of Cleopatra in the play.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the role of the tragic hero and his antagonist (classical drama, perhaps as detailed by Aristotle; the medieval De Casibus tradition)• myths and legends of Isis and Osiris, Hercules, Dido and Aeneas, Venus and Mars• performances of the play• other Shakespeare plays (e.g. other tragedies such as <i>Othello</i>, <i>King Lear</i>, <i>Hamlet</i>, <i>Titus Andronicus</i>)• Roman history, especially Plutarch's <i>Lives</i> (trans. North), the play's source.
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Q1 (c)	<p>'The dizzying number of changes in location in the play suggest a truly international focus.' Discuss the significance of different settings in <i>Antony and Cleopatra</i>. [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The play is famous for its fluid structure and different settings, and they are a central part of the play's meaning. • Candidates are likely to focus on the settings of Egypt and Rome, although more ambitious responses will also discuss others. In all cases, discussion of their significance is the key. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the settings of the play. Candidates are free to discuss any different interpretations of setting as long as they consider how it is made significant.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the play's settings range all over the Roman empire, including Alexandria (Egypt), Sicily, Actium (Greece), Rome, Syria and Athens. The reported meeting of Antony and Cleopatra (not strictly a setting but possibly relevant) is in Turkey, by the River Cydnus • the varied and constantly changing settings suggest the scope and power of the Roman empire, and make it clear that this is not just a play about private passions, but about international politics too • the principal settings are certainly Egypt (Alexandria) and Rome, which provide an oppositional scaffolding around which the whole play is structured • Egypt is associated with Cleopatra, women, sensory indulgence, hyperbole, passion and mutability, whereas Rome is associated with Caesar, men, stoicism, prosaic, undecorated expression and relentless determination • the settings are not only numerous but change frequently from scene to scene, suggesting perhaps the chaos and fluidity of Antony's life and emotions. • Cleopatra is sometimes associated with water (e.g. the barge on the Cydnus; Actium) • Antony's language and attitudes change markedly according to where he is. This can be seen in several scenes, but for example in the contrast between Act 1 Scene 1 ('Let Rome in Tiber melt...') and Act 1 Scene 2 ('Speak home; mince not the general tongue...') • the text of the play does not often make it clear where the setting is. We usually have to infer this from the language, characters etc., and often do not have time to do so before another change happens. This is an important factor in the overall impression of chaos and constant flux which characterises Antony's behaviour <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: the international focus of the play suggested by its settings.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Roman history, particularly perhaps the establishment of Octavius Caesar as Augustus, the first Roman emperor• North's translation of Plutarch's 'Lives of the Noble Grecians and Romans'• any relevant geographical or historical details about the locations involved• the nature of Shakespeare's theatres and staging (e.g. at The Globe Theatre or Blackfriar's)• performances of the play• other Shakespeare plays (e.g. Roman plays or tragedies).
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King Lear

Q2 (a)	By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 2, Scene 1. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • dramatic irony of this whole extract • Edmund’s use of grand style features to move his father • Gloucester’s discourse marker ‘Now’ and vocative ‘Edmund’ • Gloucester’s interrogatives ‘Where’s the villain?’(repeated) ; ‘By no means what ?’ • Edmund’s respectful vocative ‘Sir’ (repeated) • Edmund’s imperative ‘Look, sir,’ • Edmund’s emotive narrative • emotive epithets ‘sharp’, ‘wicked’, ‘auspicious’, ‘unnatural’, ‘fell’, ‘prepared’, ‘unprovided’, ‘best, alarum’d’, ‘curst’, ‘unpossessing’, ‘damned’, ‘pregnant and potential’, ‘murderous’ • Gloucester’s dramatically ironic noun phrases ‘The noble Duke my master’, ‘My worthy arch and patron’ ‘the murderous coward’ • Edmund’s subordinate clauses in complex narrative sentences e.g. ‘Sir, in fine...Full suddenly he fled’ • present participles ‘mumbling’, ‘conjuring’ • narrative verbs of action ‘ fled’, ‘charges’, ‘latch’d’ • Edmund’s clause fragment ‘When by no means he could’ • line initial emotive verb ‘Persuade’ and clause ‘Persuade me to the murder of your lordship’ • periodic sentences, e.g. ‘the revenging gods/’Gainst parricides did all their thunders bend’ • Edmund’s dramatically ironic vocative ‘Thou unpossessing bastard !’ • exclamatives ‘Thou unpossessing bastard !’, ‘O strong and fastened villain !’ • Edmund’s narrative use of direct speech, e.g. ‘Thou unpossessing bastard !’, including interrogatives, e.g. ‘dost thou think... ?’ • Gloucester’s declarative ‘I never got him.’ • tripling ‘trust, virtue, or worth’ • heavy plosives of Gloucester’s ‘dispatch’ and ‘death’ • Gloucester’s imperative verbs ‘Pursue’, ‘Go’, ‘Let’, ‘dispatch’, • spondees ‘sharp sword’, ‘<u>fell</u> <u>motion</u>’, ‘<u>Full</u> <u>suddenly</u>’, ‘fly far’, ‘curst speech’, ‘<u>trust</u>, <u>virtue</u>’.

<p>A02</p>	<p>This extract presents important dramatic and linguistic effects to the audience. Candidates should explore how Shakespeare creates these effects.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the heavy dramatic irony, as the audience knows Edmund is lying • the dramatic irony of Gloucester's admiration for the Duke of Cornwall • the skilful performance of Edmund in whipping up Gloucester's emotions against his son, Edgar, using a wide range of linguistic features • the visual drama of Edmund's self-inflicted wound, supported by his 'Look sir, I bleed.' • the breathtaking ironic audacity of Edmund's moralising in 'Spoke with so manifold and strong a bond/The child was bound to the father' • the audience's concern for Edgar as this scene unfolds, as Gloucester has swallowed the bait completely and declares that Edgar should be killed as soon as he is found • Edmund's sly dramatisation of the jealousies and tensions between the legitimate and illegitimate sons in his narrative, such as 'Thou unpossessing bastard!...Make thy words faith'd?' The audience have seen in the opening scene of the play how Gloucester is aware of the differences between his sons' status. • Edmund's use of direct speech in his narrative makes his fictional presentation of Edgar much more vivid and persuasive for Gloucester.
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Q2 (b)	'King Lear shows a bleak world where the old are foolish and the young are corrupt.' Consider the presentation of different generations in the play.
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The different generations are a central structural feature of the play. • Candidates are likely to focus principally on Lear and his children, but more ambitious responses will also consider the parallel plot of Gloucester and his sons, and the effects of the contrasts with the 'good' younger characters. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of different generations in the play. Candidates are free to discuss different interpretations of this theme, as long as they consider how those readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the play is structured around the parallel plots of Lear and his three daughters and Gloucester and his two sons, so the generations are fundamental to the play • The opening scene introduces these parallel plots, showing the relationship between Gloucester and his sons, then immediately juxtaposed with the relationship between Lear and his daughters, inviting comparison and association • both Lear and Gloucester are introduced as foolish in that opening scene, Gloucester for not realising how he embarrasses Edmund, and Lear for his blindness in the 'love test'. Their change/development may also be relevant • Lear's follies are numerous: his banishment of the two most loyal and truthful characters (Cordelia and Kent), his muddled abdication and division of the kingdom, and his misreading of his remaining daughters. Gloucester's most obvious follies are in believing Edmund at the expense of Edgar, and not being wary of Cornwall/Regan • Edmund, Goneril and Regan can easily be demonstrated as 'corrupt', although the different reasons for their corruption could be discussed • the (folk-tale-like) contrasts between the 'corrupt' and virtuous younger 'children' and the way these are presented and developed. This exploration might look at the way the power and influence of the virtuous siblings is postponed (Edgar) or completely defeated (Cordelia) • attitudes of the younger characters to their fathers (e.g. Goneril and Regan's scorn in 1i, contrasted with Cordelia's respect in 1i or 4 iv) • attitudes of the younger generation to their elders generally (e.g. Goneril's idea to 'Pluck out his eyes!') • the possible relationship between the fathers' folly and the corruption of their offspring. Does Lear's folly cause or exacerbate the corruption of Goneril and Regan, as he allows them political power, for example? <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: the presentation of different generations.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• attitudes to parents and the family in Jacobean times• attitudes to parents and the family among modern audiences• attitudes to gender (both Jacobean and modern)• Shakespeare's sources and influences (e.g. folk tales such as <i>Cinderella</i>; Geoffrey of Monmouth's <i>Historia regium Britannia</i> of 1135; Holinshed's <i>Chronicles</i>)• Tudor and Jacobean history, e.g. James 1 and his children, Henry, Charles and Elizabeth• performances of <i>King Lear</i>• other Shakespeare plays, perhaps particularly tragedies such as <i>Hamlet</i>, but also perhaps other late plays such as <i>The Winter's Tale</i>, <i>The Tempest</i>, etc. with the different generations as a key theme.
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Q2 (c)	'King Lear is doubly moving for an audience because we have two tragedies in one.' Discuss the use of the double plot in the play.
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The double plot is a central structural feature of the play and contributes a great deal to its meaning. • Candidates should consider the two-plot structure of the play in detail, in relation to the whole play. The shaping of audience responses, effects created by juxtaposition, comparison and contrast of the plots, and/or the generic nature of each plot could be successfully discussed. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the double plot structure to the play as a whole. Candidates are free to discuss any different interpretations of the structure, as long as they consider how the effects are created.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the double plot structure is established at the very start of the play, inviting comparison between Gloucester and his sons and Lear and his daughters • the importance of the Gloucester plot is such that it is not usually seen as a 'sub-plot', but rather as a parallel • the double plot emphasises the private and familial aspects of the play, concerning the relationships between parents and children. The fact that both Lear and Gloucester are old men and fathers underscores strongly the play's focus on the suffering and folly of the old, and correspondingly the variation in the natures of their different children • Edmund performs the role of antagonist to Gloucester, as Goneril and Regan do to the protagonist Lear. The additional antagonistic force (three characters) arguably creates more sense of pain and suffering • both Gloucester and Lear suffer terribly at the hands of their antagonists, but arguably both achieve some level of anagnorisis before they die • the two plots are woven together in a number of ways, e.g. Lear meets Edgar/Tom o'Bedlam; Lear and Gloucester meet in Act 4 Scene 6, one mad and one blind; Edmund orders the execution of Lear and Cordelia • the double plot certainly does increase the tragic intensity of the play, in the climactic Act 3, for example, as Lear on the heath in Scene 2 and Gloucester blinded in Scene 7 are both immensely powerful • Gloucester's death is only reported (by Edgar), in order not to detract dramatically from the death of Lear • the Gloucester plot offers some sense of restitution of moral order as Edmund is transformed in the duel with his brother in Act 5, and as Edgar survives, but no such harmony occurs in the Lear plot, as all the members of that family are dead. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: the effects on an audience of the genre and structure of the play.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the 1681 revision of the play by Nahum Tate; its dominance for a century and a half (showing a retreat from the tragic intensity and suffering of the original)• Shakespeare's sources for the two plots (e.g. the earlier play <i>The True Chronicle History of King Leir</i>; Holinshed's <i>Chronicles</i>; Sidney's <i>Arcadia</i>)• Shakespearean/Renaissance tragic form/structure• ancient Greek tragedy (including Aristotle)• performances of <i>King Lear</i>• life in early 17th century England• other plays by Shakespeare (e.g. tragedies).
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Much Ado About Nothing

Q3 (a)	By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 4 Scene 1. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • dramatic visual impact of Hero lying in a faint, a group around her • short, dramatic interrogatives, e.g. 'How doth the lady?'; 'Dost thou look up?' • exclamatives, e.g. 'Hero, why Hero! Signor Benedick! Friar!', and 'Wherefore!'; 'O, one too much by thee!' • Leonato's use of the grand style • apostrophe to Fate 'O Fate...' • alliteration 'heavy hand'; 'rearward of reproaches'; 'frugal...frame'; 'foul...flesh' • assonance 'Fate...take...away'; 'strike at thy life'; 'nature's frame'; 'charitable hand'; 'pit of ink' • powerful past participles 'smirched', 'mir'd' • tripling (of rhetorical interrogatives) 'Why had I..' 'Why ever wast' "Why had I not' • epithets: 'frugal', 'charitable', 'unknown', 'wide', 'foul, tainted' • spondees 'Fate, take'; 'cry shame'; 'No part'; 'wide sea' 'too few'; '<u>too little</u>'; '<u>foul tainted</u>' • trochaic line starts: 'Do not'; 'Strike at'; 'Chid I'; 'Took up'; 'Valuing' • repetition of 'Wherefore?', and 'mine' (6 times); 'she' • imperatives 'Do not live'; 'do not ope' • rhetorical interrogatives, e.g.: 'doth not every earthly thing/Cry shame...?' "Griev'd I had but one?" • alliterating sibilance 'spirits stronger than thy shames' • long vowels (usually with spondees): 'wide sea' 'too few' (also rhyme) • parallelism 'too few' 'too little' • climactic visual image of the 'pit of ink' • extended metaphor 'she is fallen/Into a pit of ink...flesh' • repetition of vocative 'Sir, sir' • expressive vocalisations '<u>O</u>, one too much', '<u>O</u>, on my soul'.

<p>AO2</p>	<p>This extract presents important dramatic and linguistic effects to the audience. Candidates should explore how Shakespeare creates these effects.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the dramatic impact of the scene that has just occurred, with Claudio’s denunciation of Hero, including the dramatic irony (as the audience know it is not true) • the contrast between the supportive characters (Benedick, Beatrice, the Friar) and Leonato, the ‘senex iratus’ (angry old man) • Leonato’s tirade is not supported by the other characters. Their reactions are different: the Friar’s ‘Yea; wherefore should she not?’; Benedick’s ‘Sir, sir, be patient’, and Beatrice’s silence (perhaps as she is busy attending to Hero, or too respectful to challenge Leonato, her uncle). This critique by other characters on stage suggests that Shakespeare is questioning Leonato’s reaction • Leonato’s use of the grand style suggests a tragic element here in the comedy • Leonato’s denunciation of his daughter is shocking here, as he takes Claudio, Don Pedro and Don John’s word over his daughter’s • his language is violent, uncompromising and cruel. He uses hyperbolic contrast between Hero and ‘a beggar’s issue’, and emotive language such as ‘smirch’d’ and ‘mir’d’, along with the ink metaphor, suggesting that Hero’s shame is almost a physical stain and her flesh itself ‘tainted’ • it’s impossible to avoid some discussion of the misogyny of this speech (even though AO3 is not credited here). The speech clearly demonstrates that Hero is only valued at all for her virginity • the imagery of ‘tainted flesh’ and ‘salt too little which may season give’ both suggest that she is an object to be consumed (by men) and is now utterly unpalatable.
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Q3 (b)	'Modern audiences find Hero rather weak and silly.' Explore Shakespeare's presentation of Hero in <i>Much Ado About Nothing</i>.
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Hero is a central character in the play, around whom much of the plot revolves. • Candidates are likely to focus on her relationship with Claudio, but ambitious responses may consider her presentation structurally, in contrast with her cousin. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of probable audience responses to Hero and their effect on a reading of the play as a whole. Candidates are free to discuss any different interpretations of the character Hero as long as they consider how she is presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Hero is either reticent or completely silent through much of the play, most significantly perhaps while she is being wooed by Claudio/Don Pedro, and when she is accused in Act 4 • Hero is contrasted structurally with Beatrice, her cousin, who talks a great deal and fends off the advances of men • Hero speaks much more freely when she is in only female company, as in Act 3 Scene 1, the 'overhearing scene'. On this occasion she is not 'weak or silly' but rather aggressive and harsh towards Beatrice, raising questions about her character • Hero's name alludes to the Greek myth of Hero and Leander (told in poetry by Christopher Marlowe, Shakespeare's contemporary). Hero accepts the advances of her lover, as he arrives at her home naked, having swum the Hellespont. This interestingly suggests her lack of sexual discipline • Shakespeare subverts the female stereotypes in this play. In Tudor times, talkative, assertive women (such as Beatrice) were seen as 'shrews', and were mistrusted and punished for it, along with being seen as sexually undisciplined. In this play it is the silent, virtuous-seeming woman who is suspected and punished, and everyone admires Beatrice the shrew. 16th century audiences may have responded with surprise • modern audiences are perhaps more likely to warm to Beatrice than Hero because she is feisty, witty, independent-minded and strong. Hero suffers by contrast • Hero's acceptance of Claudio as a husband even after all she has been through seems either extremely obedient or stoical, neither of which is a popular attitude for women in modern fiction • the attitudes of Hero's father, Leonato, could be considered as a factor in Hero's behaviour, as he is shown to exercise patriarchal attitudes almost to the point of misogyny. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: audience responses to Hero.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Renaissance attitudes to women and gender• modern attitudes to women and gender• relevant Greek mythology (e.g. Hero and Leander)• the courtly love tradition• Shakespeare's other plays (e.g. comedies, romances)• performances of the play.
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Q3 (c)	Discuss the presentation of marriage in the play <i>Much Ado About Nothing</i>. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Marriage is central to the plot of the play. • Candidates are likely to discuss the wooing and engagement of the two couples in the play. Ambitious responses may consider the structural effects of pairs and contrasts, and perhaps the generic significance of marriage in a comedy. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of marriage in the play as a whole. Candidates are free to discuss any different interpretations of the presentation of marriage, as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • with the return of the soldiers from their wars, the principal focus of the plot is on finding marriage partners. The adversarial forces (Don John and Borachio) try to prevent these, but fail • marriage is a central concern of Shakespearean comedies, being the means of resolving mistakes and problems in the final act. Comedies usually end in marriages • Beatrice's hostility towards the idea of marriage is one of the first humorous tropes in the play, with her 'I had rather hear my dog bark at a crow...', matched by Benedick's similar resistance to the idea for his own reasons • interestingly, early attitudes to marriage are subverted in turn as the play progresses: Beatrice and Benedick are quickly persuaded to love and marry; Claudio's early infatuation and intent to marry proves shallow and he rejects Hero on little evidence against her • marriage is bound up with class and social advancement, seen in Act 1 Scene 2 as Antonio and Leonato express their excitement in hearing (mistakenly) that Hero is favoured by Don Pedro • the centrality of marriage in the plot of the play is demonstrated by the fact that the adversaries choose the defeat of Claudio's engagement to Hero as the object of their attack • the importance of female virginity before marriage is axiomatic in the plot. Patriarchal societies such as Shakespeare's saw women largely as possessions of their menfolk, and objects for procreation and sex • the marriage of Beatrice and Benedick may be expected to be lively but harmonious, whereas, by contrast, we are not encouraged to believe in the longevity of the union of Claudio and Hero. Thus the supposed resolution of the play is rather forced, and Shakespeare is playing with the boundaries of the genre in this matter, as elsewhere. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: the presentation of marriage.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Tudor and modern attitudes to marriage• features of 16th century patriarchy• Castiglione's <i>The Book of the Courtier</i>• the courtly love tradition• the Renaissance class system• treatment of these issues in other Shakespeare plays• performances of the play.
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Othello

Q4 (a)	By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 2, Scene 3. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • heavy dramatic irony throughout • short, sometimes fragmented utterances e.g. ‘Zounds, I bleed still’; ‘He dies’; ‘Hold, for your lives!’; ‘Why, how now, ho!’; ‘From whence ariseth this?’; ‘Speak. Who began this?’ • rhetorical interrogatives ‘Are we turn’d Turks...Ottomites?’ • other interrogatives, e.g. ‘Have you forgot all sense of place and duty?’; ‘From whence ariseth this?’; ‘What’s the matter, masters?’ • antitheses ‘Ottomites’/‘Christian’; ‘barbarous brawl’/‘propriety’ • ironic adjective ‘honest’ • adverbial phrases ‘On thy love’; ‘For Christian shame’; ‘by heaven’ • alliteration ‘turn’d Turks’; ‘barbarous brawl’; ‘matter masters’; ‘name...night-brawler’; ‘blood begins’ • assonance ‘holds his soul’; dreadful bell’; ‘frights the isle’; ‘divesting them for bed’; ‘name is great’, ‘unlace...reputation’, ‘Assays...way’ • metaphors ‘spend your rich opinion’ • vocatives ‘Lieutenant –sir – Montano – gentlemen’; ‘Honest Iago’; ‘Michael’; ‘Worthy Montano’; ‘Worthy Othello’ • imperatives ‘Hold’ (repeated); ‘put by’; ‘Speak’, ‘Give me’ • similes ‘like bride and groom/Divesting them for bed’; ‘as if some planet had unwitting men’ • spondees ‘turn’d Turks’, ‘stirs next’, ‘soul light’, ‘<u>best judgement</u>’, ‘Swords out’, ‘<u>night-brawler</u>’, ‘spare speech’, ‘<u>self-charity</u>’ • trochaic line starts ‘Holds his’, ‘Silence’, ‘Honest Iago’, • subjunctive ‘I...would in action glorious I had lost/These legs...’ • epithets ‘barbarous’, ‘dreadful’, peevish’, ‘glorious’, ‘wisest’, ‘rich’, • antithesis ‘rich opinion’/‘the name of a night-brawler’ • personification ‘passion...Assays to lead the way’.

<p>AO2</p>	<p>This extract presents important dramatic and linguistic effects to the audience. Candidates should explore how Shakespeare creates these effects.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • heavy dramatic irony throughout here, as we know that Iago has stage-managed this brawl, getting Cassio drunk and inciting Roderigo (who has run off) to attack • chaotic, action-filled scene, with a lot of stage movement and high drama, reflected in the short, angry utterances at the start • Othello's reference to the contrast between the Turks and the Christians, the battle between whom has just ended. The implication may be that Christians stand for order and civilisation and the Ottomites/Turks for chaos • Othello falls plumb into Iago's trap, deceived by Iago's pretence of honesty and 'grieving'. He even asks Iago for an account of the event, which of course will be skewed in the way Iago intends, against Cassio • Iago's rather audacious simile 'like bride and groom/Divesting them for bed', which closely suggests Othello and Desdemona, who are on their wedding night • the idea of reputation is initiated here (with Othello's speech to Montano), which will become increasingly important as Roderigo is stripped of the lieutenancy later in the scene • marked contrast between Othello's angry, indignant use of figurative language and Montano's more prosaic utterance ('Worthy Othello...') • this is the beginning of Othello's decline (as Iago intended), as he starts to lose his composure. He is completely capable in military settings, but this is a civil brawl and challenges his authority in a new way. His 'blood' and 'passion' may be suggesting a contrast to his 'civilised' behaviour, seen in Act 1, with all the cultural (or racial) implications of the time. The new setting of Cyprus is significant here, as he is now away from the 'civilising' effects of Venetian culture. He admits that his 'best judgement' has been 'collided' – a very bad sign, knowing, as we do, what challenges he is to face from Iago • Othello's struggle to control and resolve the brawl here contrasts markedly with Act 1 Scene 2, in Venice, when he brought an awed stillness and obedience with 'Keep up your bright swords, for the dew will rust them.'
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Q4 (b)	<p>'Iago confuses audiences. They don't know whether to laugh with him or loathe him.' Discuss the presentation of Iago in the light of this statement. [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The presentation of Iago is central to the play's concerns, however this question asks candidates to focus on his effect on audiences. Candidates may focus on the way Shakespeare's Iago makes audiences feel anguish, or 'cry', although more ambitious responses will also consider his dark humour and its associated dramatic effects. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the presentation of Iago to the play as a whole. Candidates are free to discuss any different interpretations of Iago's effect on audiences as long as they consider how the effects are created.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Iago's dialogues with Roderigo (particularly in the earlier acts) where he manipulates and scorns him. The irony of these often elicits laughter from audiences, often enhanced by the humour of the buffoon Roderigo • Iago's dialogue with Desdemona and others on the quayside in Act 2, Scene 1 is witty and entertaining, although at the same time reveals his dark, misogynistic qualities, so evokes an ambivalent response • Iago's soliloquies (at the end of Act 1, or the end of Act 2, Scene 1, for example) break the fourth wall and engage the audience directly, often eliciting laughter in performance, although this laughter is again likely to be ambivalent and uncomfortable, since he is telling us how he is going to destroy Othello, Desdemona and Cassio • Iago's role as the Vice from the morality plays, which this play echoes strongly. The Vice usually used humour and broke the fourth wall • Act 2 Scene 3, where he jokes about drunkenness in England and sings crude songs, often raises laughter • Iago is a foul-mouthed, lower class soldier who is often presented in bathetic contrast to more eloquent characters such as Othello and Cassio. The bathos often evokes laughter in performance, albeit with irony and ambivalence • Iago is a racist and a misogynist. Neither of these attitudes are funny, and may mean that audience members cannot laugh at him at all • Iago's cold, ruthless and cruel plans evoke increasing horror from audiences, and pity and sympathy for his victims • arguably, as the play progresses, it becomes increasingly difficult for Iago to make the audience laugh, as we see the destructive effect he is having on characters we have come to care about. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: audience responses to Iago.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• attitudes to race in Jacobean and modern society and literature• attitudes to women in Jacobean and modern society and literature• the morality play tradition• the source of the play (Cinthio's narrative) and Shakespeare's changes to it.• other works by Shakespeare (e.g. other tragedies such as <i>King Lear</i>, <i>Titus Andronicus</i>, <i>Hamlet</i>)• Shakespearean tragedy (and/or Greek and Roman tragedy)• performances of the play.
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Q4 (c)	'The play examines the uses and abuses of power in an unequal society.' Explore Shakespeare's presentation of power and control in <i>Othello</i>. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Power and control are central issues in the play. • Candidates are likely to focus on Othello's power over Desdemona and its patriarchal implications, although Iago's power and control over Othello (for example) are equally important, and ambitious answers may range across several aspects of the topic in the play, with their associated contextual significance. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of power and control to the play as a whole. Candidates are free to discuss any different interpretations of these aspects of the play, as long as they consider how they are presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • in the first scene Iago and Roderigo clearly have power to alarm Brabantio through their racist language about Othello, and they change his behaviour as a result • Othello's self-control and authority over others is demonstrated in Act 1 Scene 2 • the powerful civil authority of Venice, in the persons of the Duke and senators, is shown judging both Othello and Brabantio in Act 1 Scene 3, and they decide in favour of Othello. Iago's inefficacy here (perhaps because he is lower class) is clear • Othello's charisma as a military hero and traveller in exotic lands is arguably a kind of power, which impresses Desdemona (and her father, originally, as he 'oft invited' Othello to their house) • Othello's eloquence is clearly a source of power, for example in Act 1 Scene 2 as he controls the opposing swordsmen with 'Keep up your bright swords, for the dew will rust them.' • the 'offstage' power of the Turks is sensed as a threat throughout the play • Iago only has power over Othello once they are in Cyprus • Iago's control over Othello is made possible by several different factors, including Othello's lack of self-esteem, lack of judgement in private and domestic matters, and luck. Otherwise it seems to stem from his complete ruthlessness and lack of any moral feeling • Othello's power over Desdemona derives from the patriarchal attitudes and social structures of the day • Emilia's oppression and control by her husband derives similarly perhaps, but she finds a source of heroic moral power in Act 5 which transcends it. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: power and control in an unequal society.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• attitudes to race and cultural difference in Jacobean and modern society• attitudes to women in Jacobean and modern society• attitudes to class in Jacobean and modern society• Niccolo Machiavelli's <i>The Prince</i>• other plays by Shakespeare (e.g. <i>King Lear</i>, <i>Hamlet</i>, <i>Macbeth</i>)• performances of the play.
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The Tempest

Q5 (a)	By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 1, Scene 1. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Iris’s vocatives ‘You nymphs’; ‘You sun-burnt sicklemen’ • line initial imperatives ‘Leave’, ‘Answer’, ‘Come’, ‘Come’ ‘Make’, and other imperatives ‘help’, ‘be’, ‘put’, ‘encounter’ • elegant, courtly language of Iris • Iris’s epithets ‘wind’ring’, ‘sedg’d’, ‘ever harmless’, ‘crisp’, ‘green’, ‘temperate’, ‘pure’, ‘sun-burnt’ ‘fresh’ • Iris’s alliteration ‘nymphs/Naiads’, ‘sun-burnt sicklemen’ • Iris’s spondees ‘sedg’d crowns’, ‘crisp channels’, ‘green land’, ‘pure love’, ‘rye straw hats’ etc. • contrasting lexis of the stage directions: ‘properly’, ‘graceful’ against ‘suddenly’, ‘strange, hollow’, ‘confused’ and ‘heavily’ • contrasting lexis of Iris (elegant, decorative, courtly, as above) and then Prospero’s ‘foul conspiracy’ ‘the beast Caliban’ ‘their plot’ • Prospero’s imperatives (contrasting to Iris’s): ‘avoid; no more!’, then ‘Bear’, ‘Be not’, ‘retire’, ‘repose’ • Prospero’s use of grand style in the first section of his longer speech here (epithets, articulus etc.) • Prospero’s spondees ‘beast Caliban’, ‘thin air’ ‘cloud-capp’d towers’, ‘great globe’ • Prospero’s vocatives ‘my son’, ‘sir’ (repeated) • deixis ‘These (our actors)’; ‘this vision’, ‘this insubstantial pageant’ • simile ‘like the baseless fabric of this vision’ • articulus (listing) of noun phrases ‘The cloud-capp’d towers, the gorgeous palaces, /The solemn temples, the great globe itself, /Yea, all which it inherit’ • contrast of tones, from lofty and magnificent ‘cloud-capp’d towers, the gorgeous palaces’, ‘great’ etc. to ‘insubstantial pageant’, ‘little’ and ‘not a rack’, ‘Sir, I am vex’d; Bear with my weakness; my old brain is troubled’ etc. • Prospero’s epithets ‘baseless’, ‘cloud-capp’d’ (compound modifier), ‘gorgeous’, ‘solemn’, ‘great’, ‘insubstantial’, ‘little’, ‘beating’ • Biblical lexis ‘Yea’ • first person plural pronoun ‘<u>We</u> are such stuff...’ and first-person plural possessive determiner ‘<u>our</u> little life’. First person singular pronoun ‘I am vex’d’ • repetition of ‘air’ • wide ranging tenses: ‘are ended’ (present); ‘were all spirits’ (simple past); ‘are melted’ (present perfect aspect); ‘shall dissolve’ (future construction with modality) • Prospero’s alliteration ‘cloud-capp’d’, ‘great globe’, ‘such stuff’, ‘little life’ • Prospero’s assonance ‘disturb’d/infirmity’.

<p>AO2</p>	<p>This extract presents important dramatic and linguistic effects to the audience. Candidates should explore how Shakespeare creates these effects.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Iris’s highly decorated, elegant address to the nymphs and sicklemen, contrasting with the ugliness of Prospero’s sudden realisation of the plot, which he had forgotten about • the nymphs and sicklemen and their dance are clearly evocative of English rural life, which would find appreciation in Shakespeare’s audience • The nymphs and reapers are symbolic of harmony, and expressive of fertility and bounty. The beauty and harmony of their dance is contrasted strongly with the ugliness of the sudden loss of control by Prospero, which causes the dance to crumble in chaos, and the spirits to depart chaotically and ‘heavily’ • Prospero’s loss of power and control here, the first in the play, and contrasting with everything he has been and stood for prior to this. He causes the masque pageant to dissolve ‘heavily’ by his loss of focus and ugly speech. This is more significant since he had only a few moments earlier told Ferdinand to be silent, or he would destroy the magic spectacle • Prospero is shown to be fallible here, to be weak, ‘old’, and infirm. The audience, as well as Ferdinand and Miranda, are very surprised • Prospero is clearly very angry and agitated as he calls to the actor spirits ‘avoid; no more!’, which we see by the reaction of Miranda and Ferdinand, with ‘your father’s in some passion...’ and ‘Never till this day/Saw I him touch’d with anger so distemper’d’ • Prospero’s speeches here range widely in mood and tone, from angry and impatient, through philosophical and mysterious, to humble and apologetic • Prospero’s mysterious lines as he seems to pull himself together a bit, from ‘be cheerful, sir’ to ‘rounded with a sleep’ work on many levels. He is admitting the limitations of the performance as ‘insubstantial’ and ‘baseless’, as if it was just a trick he had performed (earlier in the scene he uses that word to refer to it). He also seems to be referring to human mortality with ‘our little life is rounded with a sleep’. Many critics also read it as Shakespeare’s farewell to the theatre, as ‘great globe’ can refer to the Globe theatre.
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Q5 (b)	'The Tempest is an exploration of the nature of power.' Discuss the play in the light of this statement. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Power is one of the most important themes in the play. • Candidates may take any of several possible approaches, including the colonial context, the use of magic, exploitation in any form. Ambitious responses will discuss a range of aspects of power in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of power to the play as a whole. Candidates should consider how the setting is presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the first scene of the play (usually an indicator of the key concerns of the work in Shakespeare's plays) presents a power struggle, where courtiers from Italy are unable to accept the authority of the sailors trying to save everyone's lives. The suggestion is that political power is not absolute • Prospero clearly has power over all the characters in the play, demonstrated by Act 1 Scene 2, where he remains on stage as first Miranda, then Ariel, then Caliban, then Ferdinand are shown to be overpowered by him. The nature of this power can be seen as colonial or magical or both • Act 2 Scene 1 demonstrates the corrupt use of power (echoing the usurpation of Prospero 12 years ago) as Antonio persuades Sebastian that they should exploit the situation they find themselves in and kill Alonso and Gonzalo • the 'protecting force' typical of comedies overpowers the tragic impulse in Act 2 Scene 1 and elsewhere, in the form of Ariel's presence – and magical power – preventing the murders • Act 2 Scene 2 is a comic parody of the previous exploitation attempt, as Trinculo and Stephano both have soliloquies where they express wishes to exploit the supine Caliban • comically and ironically, Caliban gives Stephano power over himself as he hails him a god and his master • the central scene of the play, Act 3 Scene 1, shows Ferdinand renouncing his power (as a prince, or even king) in order to serve Miranda. His humility (and hers, in response) contrasts significantly with the greed for power seen elsewhere in the play • the zenith of Prospero's power could be argued as Act 3 Scene 3, where he is shown 'on the top', right on top of the highest part of the theatre, where no other actor goes in any other Shakespeare play. He presides here over the revenge speech of the harpy, enacted by Ariel • Prospero seems to be directing trials of the other characters, but in Act 5 Scene 1 he renounces all his power and ceases his attempt to avenge his usurpation. There is a clear sense that Prospero needs to do this in order to develop on his own moral path. He is humbled. The Epilogue articulates his complete lack of power, and the audience's power to judge him (by their applause or lack of it). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: power</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Jacobean alchemy (John Dee, Emperor Rudolf II, etc.)• contemporary attitudes to the 'New World'; early 17th century colonial ventures and related texts (e.g. essays of Michel de Montaigne)• Renaissance attitudes to political power and authority (e.g. Niccolo Machiavelli)• post-colonial theory• other Shakespeare plays (e.g. romances / late plays)• performances of the play.
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Q5 (c)	'Shakespeare's most spectacular play for an audience.' Explore the significance of spectacle and performance in <i>The Tempest</i>.
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Spectacle and its effect on audiences is at the heart of the concerns of the play. • Candidates can choose from a wide variety of examples of spectacle and metatheatrical references to performance in the play. More ambitious responses will range across several, offering interpretation of their significance. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of spectacle and performance in the play as a whole. Candidates are free to discuss any relevant interpretations of these elements as long as they consider how they are presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the private theatre, Blackfriars, in use from 1608, allowed more stage effects than the Globe • the first scene offers an unusually realistic portrayal of a sea storm and shipwreck, and then declares it to have been brought about by Prospero's 'art' – it was a magical performance • music plays an important part in the play, e.g. the song sung by spirits in 1ii in convincing Ferdinand his father is dead, in 'Full fathom five' (which is untrue, and ironic) • Prospero and later Antonio use metatheatrical language, e.g. 'this part he played/And him he played it for' (1 ii.); 'to perform and act/Whereof what's past is prologue' (2i), both suggesting usurpation and exploitation as performance • the harpy scene (3iii) is undoubtedly intended to be spectacular, and is explicitly a performance directed by Prospero and enacted by his spirits, in order to exact revenge and bring about humility in the guilty courtiers: 'Bravely the figure of this harpy hast thou/Performed, my Ariel' • the spectacular wedding masque is probably the most obvious performance, again directed by Prospero and performed by his spirits. He calls it 'another trick' and 'some vanity of mine art'. It strongly reflects the aristocratic and courtly theatrical performances of the day (contrasting with popular theatre). It is designed to celebrate the engagement of Ferdinand and Miranda, but also to warn them against pre-marital sex • both the harpy scene and the wedding masque involve classical figures, suggesting the high European Renaissance, the learning and high culture of aristocratic and courtly circles

	<ul style="list-style-type: none"> • the final scene is likely to be spectacular, starting as it does with the highly dramatic Medea speech, then with the demonstration of Prospero’s magic as he draws a magic circle and gradually brings the courtiers into it, finally drawing all the other characters on stage. • there are several references to the importance of costumes in the play, suggesting that clothes/theatrical costumes are connected with false impressions of power, status, social impact, for example the high status ‘glistening apparel’ that tempts Stephano and Trinculo. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus of the question: audience responses to spectacle and performance.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • Shakespeare’s theatres – The Globe, Blackfriars • Jacobean masques and their significance • 16th and 17th century alchemy • attitudes to theatre and playing in the 17th century and in modern times • other Shakespeare plays (e.g. romances, late plays) • performances of the play.

Assessment Grid for Component 2 Section A: Shakespeare (a)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of extract • confident understanding of and appreciation of Shakespeare's techniques
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well-organised response 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of extract • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • generally clearly organised 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of extract • some grasp of implicit meaning • some understanding of literary/linguistic features
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts
0	0 marks: response not worthy of credit or not attempted	

Assessment Grid for Component 2 Section A: Shakespeare (b and c)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (24 marks)
4	10-12 marks <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study sophisticated and purposeful application of concepts and methods; apt textual support accurate and precise use of terminology effectively organised response confident and fluent expression 	10-12 marks <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature and assured reading of play confident understanding of and appreciation of Shakespeare's techniques 	22-24 marks <ul style="list-style-type: none"> perceptive, confident evaluation of impact of contextual factors in shaping the production of the play and influencing its reception confident grasp of overview
			19-21 marks <ul style="list-style-type: none"> purposeful and sound discussion of the impact of contextual factors in the production and reception of the play clear grasp of overview
3	7-9 marks <ul style="list-style-type: none"> clear evidence of integrated study purposeful use of terminology clearly understands and applies relevant concepts and methods coherent written expression well-organised response 	7-9 marks <ul style="list-style-type: none"> sustained analysis of how language choices, form and structure affect meaning thoughtful and sensible reading of play secure and sensible reading of implicit meaning sound and sensible discussion of literary/linguistic features 	16-18 marks <ul style="list-style-type: none"> sound awareness of the impact of contextual factors in the production and reception of the play secure grasp of overview
			13-15 marks <ul style="list-style-type: none"> sensible awareness of the impact of contextual factors on the production and reception of the play reasonable grasp of overview
2	4-6 marks <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts and methods, not always relevant generally coherent written expression clearly organised 	4-6 marks <ul style="list-style-type: none"> some analysis of how language choices, form and structure affect meaning, though may not always be sustained some sensible reading of play some grasp of implicit meaning some understanding of literary/ linguistic features 	10-12 marks <ul style="list-style-type: none"> some awareness of the impact of contextual factors on the production and reception of the play some grasp of overview
			7-9 marks <ul style="list-style-type: none"> some awareness of influence of contextual factors but may not be linked effectively to production/reception of the play attempts to grasp overview
1	1-3 marks <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation 	1-3 marks <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of play 	4-6 marks <ul style="list-style-type: none"> shows very basic awareness of the influence of contextual factors but not always linked to the production and reception of the play limited overview
			1-3 marks <ul style="list-style-type: none"> limited awareness of contextual influences and struggles to link these to the production/reception of the play very limited overview
0	0 marks: response not worthy of credit or not attempted		

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Section B: Post-1900 Drama

Mark allocation

AO1	AO2	AO3
16 marks	16 marks	16 marks

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the plays other than those mentioned in the mark scheme.

Candidates must answer one question only and are required to:

- **apply concepts and methods from integrated linguistic and literary study**
- **analyse how meanings are shaped**
- **demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

Edward Albee: *Who's Afraid of Virginia Woolf?* (Vintage Classics)

Q6	'Albee presents a bleak world where hope and ambition are defeated.' Discuss the play in the light of this statement. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Hope and ambition are clearly shown to be problematised in the world of the play. • Responses may approach the question in a variety of possible ways, for example thematically, or through character analysis. More ambitious responses will discuss a range of different manifestations of these ideas, and may even find evidence against the argument. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of bleakness, hope and ambition in the play as a whole. Candidates are free to discuss different interpretations of these ideas as long as they consider how Albee presents them in the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the bleakness of the world of the play is clear throughout, as alcohol abuse is the norm, and beneath the witty surface, suffering is everywhere • Martha and George are middle aged, yet have not achieved happiness or fulfilment. They feel the need to disguise this with their fiction of the son • we learn that Martha's identity has become dependent on those of the men in her life: her father, the head of the college, and then her husband George. 'Miss Muff's' finishing school would have been intended to make her an eligible wife. Martha's ambitions are therefore only realisable through her husband • George is constantly harangued by Martha for his failure as an academic, suggesting that his hopes and ambitions have not been realised. Material success was (is) the goal of the American Dream, and he has not realised it • Nick's hopes and ambitions are not defeated, at least not yet. He clearly aims to be a successful academic, no matter what it takes. However, Albee devalues this ambition by showing it to be shallow and egotistical • mid-20th century American ideals meant that all middle-class couples aimed to have a family. These hopes have been dashed for Martha and George, and they clearly feel this deeply, being unable to admit their 'failure' openly • Nick and Honey have also 'failed' so far to become 'successful' parents • Albee's presentation of George's suffering, in his private life and career, make it clear that his life is bleak. However, he becomes something of a moral centre in the play as the purging of the evening progresses, suggesting that he may have achieved some wisdom or understanding • the ending of the play may be seen as suggesting some hope for the relationship of George and Martha. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3

Candidates must engage with the contextual focus in the question: the bleak world (mid-20th century USA); defeated hope and ambition.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- American middle-class life
- the American Dream
- the oppression of American women
- the oppression of 'unsuccessful' men
- mid- 20th century politics – e.g. the Cold War
- relevant connections to Albee's biography
- influence of other theatrical movements at the time (e.g. absurdism, Artaud).

<p>Q7</p>	<p>‘Through George and Nick, Albee challenges mid-20th century American stereotypes.’ Consider the presentation of men and masculinity in <i>Who’s Afraid of Virginia Woolf</i> [48]</p>
<p>AO1</p>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The presentation of the characters George and Nick is central to the play. • Candidates should discuss both characters, and the way Albee presents them. More ambitious responses might debate the proposition in the quotation. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
<p>AO2</p>	<p>Candidates need to show understanding of the presentation of men and masculinity in the play as a whole. Candidates are free to discuss different interpretations of the topic as long as they consider how Albee presents it in the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • George is presented as a jaded, highly intelligent, middle-aged, middle class professional man whose past contains pain and unfulfilled promise • Nick contrasts with George in most respects: he is young, attractive, ambitious, selfish, focused on the future • seen through the dialogue of Martha, George has not fulfilled the professional expectations placed on him by her father, the head of the college, or herself • Nick is presented initially as the ideal of the American Dream: on track to achieve material success, with a wife and family - a stereotypically successful American man • the goals set for men by the American Dream are questioned in the play. Albee shows how Nick’s marriage is not ideal at all, as he married Honey for money and they have ‘failed’ to conceive a child • the presentation of George challenges the ideals of the American Dream, and the stereotype of the successful middle-aged American professional man, as he is highly intelligent, presented sympathetically for much of the play, yet has ‘failed’ to achieve material wealth, high status or a family • the play is concerned with stripping away all the superficial layers of the identities of the characters. For George that means giving up the fiction of being a father, painful as it is, and sustaining Martha’s brutal exposure of his professional mediocrity. For Nick it means admitting to the emptiness of his marriage and the hollowness of his ambitions. He is challenged by George, who gains far more audience sympathy • through these, Albee suggests that mid-20th century American ideals for men are spurious and empty. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus in the question: mid-20th century stereotypes of men and masculinity.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• attitudes to gender in mid-20th century America, and now (also UK)• attitudes to social behaviour then and now (USA and UK)• the American Dream• relevant connections to Albee’s biography• influence of other theatrical movements at the time (e.g. absurdism, Artaud)• mid- 20th century political movements – the Cold War• 21st century values and attitudes (UK and USA).
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Alan Bennett: *The History Boys* (Faber)

Q8	'In <i>The History Boys</i>, Bennett questions the meaning of success.' Consider the presentation of different types of success in the play. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Success is an implicitly axiomatic element in the play. • Candidates should aim to discuss a range of different aspects of success as they feature in the play. More ambitious responses will develop an overview and assess how the play comments on this topic. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of different types of success in the play as a whole. Candidates are free to discuss different interpretations of the topics as long as they consider how Albee presents them within the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the boys have already achieved high grades in their A levels, so they are presented as starting from a position of some academic success • Mrs. Lintott's success (in teaching the boys up to that point) does not seem to be valued highly by the Headmaster • the school, and therefore most of the boys, are all aiming for the social and academic prestige afforded by admission to Oxford or Cambridge • the Headmaster sees success in terms of a high position in the league tables for the school. His is shown to be a narrow and rather ignorant view • Hector is scornful of the boys' aspirations towards Oxbridge, saying 'There is a world elsewhere'. For Hector, success is less about the 'Cheat's Visa' represented by qualifications, but rather 'knowledge' for its own sake. According to Mrs. Lintott, he 'never bothered what he was educating these boys for' • Irwin's ideas about success seem to be mercenary - they depend on who he is working for. He is first shown to be instructing MPs on PR strategies for achieving their political goals (diminishing civil liberties in the process), then is hired by the Headmaster, with ironic implications as a result • the boys themselves have individual agendas involving success and failure, in addition to their academic goals. For Dakin success initially means having sex with Fiona (ironically 'One should have targets'); later getting a date with Irwin • the satirical presentation of the Headmaster, and the ironic presentation of Irwin (lost in the film version) with the use of prolepsis in the first scene, for example, suggest that Bennett is undermining and critiquing their values, including their notions of success. However, despite the largely sympathetic presentation of Hector, he is demeaned by his sexual behaviour, and his educational methods are regretfully shown to be anachronistic • Rudge's admission to Oxford offers an ironic undercutting of the notion of success, as he is admitted because he is good at sport, and his father was a college servant at the university

	<ul style="list-style-type: none"> the final scene offers ironic and eye-opening revelations about the later lives of the boys. Posner, the closest to Hector, could be seen as a failure in academic terms, as he leaves university prematurely. Dakin and the others are consumed by 1980s materialistic goals, working for the love of money. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question: the meaning of success.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> social values of the 1980s, particularly Thatcherism and related political and social movements: commercialisation of education; measurability and the target-driven society social values of the 21st century (commercialisation and targeting) relevant discussion of the literary and inter-textual allusions the rise of advertising and PR; the 'post-truth' society relevant aspects of Bennett's political views and biography the film of <i>The History Boys</i> performances of the play.

Q9	<p>‘Despite some of his attitudes, audiences love Dakin.’ Discuss the presentation of Dakin in <i>The History Boys</i>.</p> <p style="text-align: right;">[48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Dakin is a central character in the play. • Candidates may approach the presentation of Dakin from a range of perspectives, but more ambitious responses may consider different aspects of audience responses to the character. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of Dakin in the play, and its significance. Candidates are free to approach the question in any way, provided they explore the presentation of this character.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Dakin is an appealing character because of his cheek, confidence and charm • he is the source of much of the humour of the play, particularly in dialogue with Scripps • Dakin represents a lively, sanguine contrast to Posner’s melancholy doting and introspection • he is given an important structural role in the play, as he is the love object of both Posner and, it seems, Irwin, whose educational approach is absorbed most by Dakin, and Dakin gains the highest reward for it – an exhibition • in some respects, Dakin is a spokesperson for the rest of the boys, seen for example in ‘Actually, you know what? We are <i>fucking</i> clever’ • Dakin’s sexual exploits (presented in dialogue report only) can be seen as an entertaining highlight of the play, with his battle imagery of his encounters with Fiona • Dakin plays a key role in the plot, as he uses knowledge acquired through his relationship with Fiona to challenge the Headmaster morally and achieve the reinstatement of Hector. This undoubtedly endears him to audiences • his professional outcome as a tax lawyer is indicative of the values of the 1980s, whereby financial gain is a primary goal • there are aspects of the character that could be argued as unappealing to an audience, if for example his language about Fiona (whose voice is not heard) is seen as sexist. His espousal of the shallow, mercenary attitudes taught by Irwin can make him seem unattractive, for example in conversation with Scripps: ‘Good thing to say at Cambridge, that.’...’No.’ ‘Why? It’s an angle.’ ‘It’s private.’ ‘Fuck private.’ These culminate in his working as a tax lawyer, ‘telling highly paid fibs’. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus in the question: audience responses to Dakin.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• attitudes to education in the 1980s and 21st century• attitudes to gender and sexuality in the 1980s and 21st century• the political climate of the 1980s; Margaret Thatcher's government• the public school system and Oxbridge selection process• changes to the British education system in the 1980s: the National Curriculum, League Tables, targets• the film of <i>The History Boys</i>• performances of the play.
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Brian Friel: *Translations* (Faber)

Q10	Explore the presentation of Ireland and Irish identity in <i>Translations</i>. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Ireland is not only the setting of the play but the central focus of its concerns. • Candidates might consider this topic from a wide range of perspectives, and all valid approaches should be credited. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of Ireland and Irish identity in the play as a whole. Candidates may discuss any different interpretations of the topic, as long as they consider how it is presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the play is set in Ireland in 1833, at a point a few years before the Great Famine, significantly as the Ordnance Survey project was beginning, linking the mapping of the country with the political and social issues involved in colonisation by the English. Friel is suggesting parallels with modern day Ireland (especially as it was written during 'The Troubles') • more specifically, it is set in a hedge school, a small, poor, rural school established in resistance to the Penal Laws, which prohibited the spread of Catholicism and teaching in the Irish language. The hedge school represents the Irish community • the rural poverty of the setting characterises early 19th century (and later) Donegal • the characters may represent aspects of the Irish people. Manus and Owen represent the younger generation, while Hugh and Jimmy reflect the older: • the young are divided: Owen co-operates with the English in their colonial project and becomes well-off; Manus resists it, insisting on speaking Irish, working very hard running the hedge school despite lack of financial gain. These suggest divided attitudes at the time (and possibly in modern times) in Ireland • despite his many insightful speeches, Hugh is shown as an irresponsible and self-deluding drunkard, delegating the teaching in the school to his son. Jimmy, the other older character, is also wise and insightful at times, but is stuck in the past, living in Greek mythology and the texts of Homer, unable to deal with the present day • Maire is a supporter of the politician O'Connell, who advocated learning English as a path into modernity for the Irish, although she only knows three words of it so far because it is not taught in the hedge school. She is also keen to emigrate to the U.S., something which millions of Irish people did and have done since. Her relationship with the English soldier Yolland is reflective of her attitudes • the 'offstage' Donnelly twins, presented through the report of other characters, reflect the early form of nationalist guerrilla resistance to the English which would later become the IRA • the Irish place names which the Ordnance Survey project is 'translating' into English are shown to reflect local history, which (ironically) Yolland, the English soldier, values more highly than Owen

	<ul style="list-style-type: none"> • events reported in Act 3 (the reprisals for the abduction of Yolland) cause changes in attitudes among the characters in the school (notably Owen), suggesting the hardening of resistance to the English occupation. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question: the presentation of Ireland and Irish identity.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the hedge schools of Ireland and the introduction of English-speaking National Schools • the history of Irish attitudes to and resistance of English colonial oppression • the play's first performance in 1980, during 'The Troubles' in Northern Ireland and the UK. • relevant aspects of Friel's biography • 'The Liberator' Daniel O'Connell's advocacy of bilingualism at the time the play is set • the migration of Irish people and the Great Famine • performances of the play.

Q11	<p>‘It is easier to stamp out learning than recall it.’ Consider Friel’s presentation of education and learning in <i>Translations</i>.</p> <p style="text-align: right;">[48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Education is a key concern in the play. • Candidates may take a variety of approaches to the question, but strong responses will consider a range of different aspects of the presentation of education and learning, and their significance in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the way Friel presents education and learning in the play as a whole. Any interpretations can be rewarded, as long as they consider how they are presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • almost all the scenes of the play are set in a school, so clearly education and learning are central • the hedge schools were part of the resistance of Catholic, Irish speaking people to the National School movement • juxtaposition (and contrast) of the erudite classical discussions (e.g. of Jimmy and Hugh) with the rural poverty of the school setting • education and learning mean different things to different characters: for Jimmy (and Hugh) it is classical languages, ancient Greek myths – learning rooted in the past • the significance of the school setting: much of the content of the lessons concerns language, definition, translation. Language is central to ideas about learning in the play • Sarah is learning to speak – a fundamental process, suggestive of the Irish community learning to have a voice. Yet the progress she makes is defeated by the events of the final act • there are two different kinds of teachers in the play: Manus and his father. They suggest different approaches to education in Ireland • Manus strongly feels that learning should take place in the Irish language, hence his work in the hedge school. His brother Owen initially contrasts with this, showing condescension on his arrival, but he changes. Manus’s good work as a teacher is probably lost at the end of the play, as he leaves Baile Baeg • Hugh is weak, drunken and self-deluding, leaving the teaching to his son while he goes drinking, and naively believing he can gain the post in the National School • Maire believes that the Irish people should learn English, in support of Daniel O’Connell, the political leader of the time. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus in the question: education and learning.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the history of English colonisation in Ireland and resistance to it (the Irish Rebellion, the IRA etc.)• the play's first performance in 1980, against a background of 'The Troubles'• relevant aspects of Friel's biography• the hedge schools of Ireland and the introduction of English-speaking National Schools• 'The Liberator' Daniel O'Connell's advocacy of bilingualism at the time the play is set• 21st century and/or English audience attitudes to education• performances of the play.
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Diane Samuels: *Kindertransport* (Nick Hern Books)

Q12	<p>'The final scene in <i>Kindertransport</i> demonstrates that none of the conflicts raised by the Kindertransport of 1938-40 have been resolved.' Discuss the significance of the final scene of the play. [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The final scene of the play is important in drawing together the play's issues. • Candidates can approach the discussion in terms of character and/or themes, but strong responses will range across several aspects, including dramatic effects. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates may take a range of different approaches to this question, but they need to consider how Samuels presents the problems raised by the Kindertransport in the final scene.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Act 2 Scene 2, like the rest of the play, is set in the 'spare storage room' of Evelyn's house, the place where memories of the past are kept • the scene concerns multiple departures and goodbyes • Lil departs early in the scene, leaving Evelyn to focus on her relationship with her daughter and biological mother, Helga. Evelyn's comment that Lil 'would have handed [Evelyn] back like a borrowed package' may contrast with an audience's sense of Lil's commitment, and may suggest Evelyn's traumatised state still – her sense of betrayal by both her mother figures • using dramatic juxtaposition of time frames (as often previously in the play), Helga is present in the scene from the outset, 'holding a suitcase', showing that this scene concerns the final meeting and ultimate parting of Evelyn and Helga • the present-day element in the scene involves Evelyn preparing to say goodbye to Faith as she leaves home, paralleling the departure of the child Eva from her mother in Germany, on the Kindertransport • Faith is a representation of the future, being the youngest generation in the play, yet she is clearly enthusiastic about her new relationship with the past, with her Jewish roots, which her mother rejects • Evelyn's farewell to Helga is the most dramatic and powerful meeting of the scene, as Evelyn refuses to accompany her in another new life in the United States. Helga does not understand the consequences of the Kindertransport, of sending Eva away. Evelyn does not understand what her mother has suffered. Their different suffering results in anger and recrimination • Evelyn's admission that she would rather have died with her family casts doubt on the whole Kindertransport programme. The rejection and betrayal she feels as a result are clearly enormous

	<ul style="list-style-type: none"> • Evelyn struggles to let Faith go, as a result of her trauma. She wants her to ‘stay [her] little girl forever’ • Helga has become the Ratcatcher at the end of the play, the symbol of menace and cruelty, and little seems to be resolved. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question: the 1938-1940 kindertransport evacuation</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the historical context: World War 2 in Europe and the UK; the Holocaust; the Kindertransport of 1938 and 1939 • attitudes to women and mothering, then and now • Nazism and its attitudes to Jews • Christianity • theory of ‘the other’ • 21st century attitudes to identity • expressionism in the theatre (e.g. Strindberg) • performances of the play.

Q13	<p>‘The play ranges across three cities and three different time periods, yet never leaves the attic.’ Explore the significance of setting in <i>Kindertransport</i>. [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Setting, both temporal and spatial, is key to the concerns of the play. • Candidates could take a wide range of approaches to the topic, but ambitious answers will consider the implications of a range of features. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to consider the significance of setting in the play as a whole. They may take a range of different approaches to the question, but they should consider how Samuels uses settings.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the play is set in the ‘spare storage room’ of Evelyn’s house in the suburbs of London, in modern times, linking the play and its concerns to the here and now, and suggesting from the room of the house that it is the place where memories of the past are kept • although the setting is always rooted in the storage room, Samuels presents a fluid and mobile array of different locations, which vary according to the memories being evoked for Evelyn at the time • other locations (Manchester and Hamburg, Germany) are evoked through juxtaposition of other characters with the here and now, suggesting memory. • Hamburg is where Eva and her German family originate from, where (amongst other cities) Jews were being persecuted after ‘Kristallnacht’ in November 1938 • Manchester is the city where Lil, Evelyn’s English mother, lived. The northern lower middle class world of Lil contrasts strongly with the cultured, educated world of Helga and her family • other transient settings, such as trains and stations, are evoked briefly but powerfully, and menacing male characters (e.g. the Ratcatcher, the Guard) associated with them • stations and docksides are strongly suggestive of the separation and loss which underpin the play • time settings are just as important, and represented in a similar way, using dramatic juxtaposition • as above, the play is rooted in the present, but its frequent analepses are used to evoke the powerful effects of memory. These are broadly chronological, following Eva/Evelyn’s journey from Hamburg on the Kindertransport, through her adoption by Lil in Manchester, to (finally) her refusal to follow her mother to the U.S.A. • the omnipresence of the Ratcatcher/Pied Piper of Hamelin, from historical records dating back to 1284 (via the Goethe story of Der Rattenfanger) may suggest that the Kindertransport story of loss and separation of children from their families has a more universal element. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus in the question: the setting of <i>Kindertransport</i>.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the historical context: World War 2 in Europe and the UK; the Holocaust; the Kindertransport of 1938-1940• German Jewish identity• Nazism and its attitudes to Jews• The Pied Piper of Hamelin and 13th century German history• modern attitudes to Jewishness/Judaism• 21st century attitudes to identity• modern western attitudes to teenagers and young people• performances of the play.
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Tennessee Williams *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Q14	'The whole troubled world of the southern states in one room.' Explore the use of setting in <i>Cat on a Hot Tin Roof</i>. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Williams' use of setting is an important part of the play's meaning. • Candidates may approach the question from several different perspectives, either thematically or in terms of characters, but more ambitious responses will range across different aspects of the use of setting. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the use of setting in the play. Candidates are free to offer different interpretations of the use of setting as long as they consider how it is used.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the play is set in one room of 'a plantation ... in the Mississippi Delta', the home of 'the Delta's biggest cotton planter'. Wealth, opulence and luxury abound, demonstrated in the costumes and stage properties • the plantations of the South grew rich on slave labour. The play is set 80 years after abolition, at a time when the South is being seen as an increasingly outdated, decaying and self-indulgent culture. Black servants, 'negroes in white jackets' are present on the margins of the play • all the action takes place in one room, a 'bedsitting room' where Brick and his wife live, dependent on Big Daddy. There is a feeling of claustrophobia created as Brick and Maggie's relationship is full of conflict and frustration which they cannot express or act on if they want to have a chance of inheriting the plantation after Big Daddy dies • the claustrophobic sense is increased as we hear that Mae and Gooper eavesdrop Brick and Maggie in their bedroom, and as more characters enter the room as the play progresses. There is irony in this as Maggie says she gets 'lonely. Very!' • the bedroom represents Brick and Maggie's relationship in many respects, and the entrance of other members of the family seems something of an intrusion • the stage properties in the room are highly significant: the bed symbolises their lack of sexual relationship, while the drinks cabinet, the other key prop, represents Brick's alcoholism. Williams' notes for the set designer are very detailed and specific, asking for a 'huge console combination of radio-phonograph (Hi-Fi with three speakers), TV set and liquor cabinet...all in one piece..', suggesting the height of luxury and opulence, in "tawny gold' tones'

	<ul style="list-style-type: none"> • the bathroom adjoins the bedroom, and at the start of the play Brick's showering is suggestive of an attempt to cleanse himself • the door and windows from the bedroom onto the 'gallery which probably runs around the entire house', give 'cool (white and blue) tones' of sky, and may be suggestive of the airiness of dreams and longings. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question: the world of the southern states in the mid-20th century.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • history of the southern states of America • The American Dream • attitudes to homosexuality in mid-20th century America • attitudes to women in the patriarchal society of Southern American states • relevant aspects of Tennessee Williams' biography • mid-20th century and 21st century audience attitudes to gender and homosexuality • performances of the play.

Q15	<p>‘The social pressures of mid-20th century America caused immense pain and suffering.’ Consider the presentation of pain and suffering in <i>Cat on a Hot Tin Roof</i>. [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Pain and suffering are important themes in the play • Candidates are likely to discuss individual examples of pain and suffering in the play, but the strongest responses will also consider the wider significance of the themes in the play. • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the theme of pain and suffering in the play. Candidates are free to offer different interpretations of the presentation of this theme as long as they consider how the meanings are established for an audience.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the title of the play, which derives from Maggie’s account of herself, refers to an animal in pain • at the start of the play pain and suffering are evident, ironically alongside the opulence of the setting. Brick is in pain from an ankle injury, and Maggie refers early on to the fact that Big Daddy is ‘dyin’ of cancer’, which drives the plot as the play goes on • Maggie’s emotional pain, resulting from what the stage directions refer to as ‘constant rejection’ becomes clear as she continues to talk to Brick. She also admits that she gets ‘lonely. Very!’ She also refers to ‘the martyrdom of Saint Maggie’, making clear how much she suffers in their marriage. She needs to have a child in order to validate her position in the family and society • Brick is drinking to avoid addressing his own emotional pain. The loss of his relationship with Skipper, and his inability to admit homosexual feelings, are its main sources • Big Daddy’s physical pain (from his cancer) is frequently evident, and his lack of fulfilment and contentment in his marriage is also clear • Big Mama suffers from cruel emotional abuse at the hands of her husband. • the competitive wrangling between Mae and Maggie, aimed at securing Big Daddy’s favour and the inheritance of the plantation • the play is structured by increasing expression and revelation of anger and hostility (in all the above relationships), all of which are the causes of suffering • it is the refusal to admit and deal with emotional pain that causes many of the problems of the characters: Brick’s sense of loss and difficulty accepting his homosexuality; Big Mama’s inability to face her marital problems; Big Daddy’s inability to face his terminal illness; Mae and Gooper’s inability to identify the way they are trapped into greed and social climbing, for example

	<ul style="list-style-type: none"> • Big Daddy’s attempts to talk openly and honestly with Brick in Act 2 raise some hopes of a restorative purging, but Brick is unable to go that far, as his repression is so deep • the wider causes of these repressions and refusals lie in the values and norms of the society of the day, as Williams hints throughout the play. Post WW2, Cold War norms oppressed and alienated homosexual men. The destructive side of the relentless materialism of the American Dream is clear in this world where money is no object – everything material has been achieved – and yet there is still such pain and suffering. Women were only seen as reproductive organs, leaving those without children feeling worthless. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question: social pressures of mid-20th century America.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the American Dream and its idealisation of, e.g. materialism and the nuclear family • history of the southern states of America • the taboo of homosexuality in 1950s America • mid-20th century attitudes to gender • 21st century audience attitudes to gender • relevant aspects of Williams’ biography • McCarthyism and Cold War attitudes to the ‘other’ • performances of the play.

Assessment Grid for Component 2 Section B: Drama

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (16 marks)	AO2 Analyse ways in which meanings are shaped in texts (16 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (16 marks)
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of play • confident understanding of and appreciation of the playwright's techniques 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • confident evaluation of impact of contextual factors in shaping the production and reception of the play • confident grasp of overview
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well-organised response 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of play • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • sound awareness of the influence of contextual factors on the production and reception of the play • secure grasp of overview
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • clearly organised 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of play • some grasp of implicit meaning • some understanding of literary/ linguistic features 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • some awareness of the influence of contextual factors on the production and reception of the play • some grasp of overview
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of play 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • limited awareness of the influence of contextual factors on the production and reception of the play • limited overview
0	0 marks: response not worthy of credit or not attempted		