



GCE A LEVEL MARKING SCHEME

SUMMER 2017

**A LEVEL (NEW)
ENGLISH LITERATURE – COMPONENT 2
A720U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 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.

A LEVEL
MARKING GUIDELINES: Summer 2017
ENGLISH LITERATURE
COMPONENT 2: DRAMA

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

Section A: Shakespeare

In the rubric for this section, in part (i) tasks, candidates are required to analyse passages from the plays in depth. In part (ii) responses, candidates are informed that they will need to take account of relevant contexts and other readings, **even though this is not re-stated in each question**. We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. In order to provide the maximum degree of choice, in each pair of questions there is the opportunity to address an explicit opinion but where this is not the case, candidates are still required to find their own ways of addressing other readings. As with contexts, the use of different interpretations will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

Section A: Mark allocation

Marks	AO1	AO2	AO3	AO5
Part (i)	5	10	–	–
Part (ii)	5	10	20	10

Q1	<i>King Lear</i>
(i)	With close reference to the language and imagery in this passage, examine Shakespeare's presentation of Cordelia at this point in the play.
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Cordelia presented through her own defence against Lear's accusations • France's defence of Cordelia reinforces the audience's perception of her loyalty and goodness • imagery of unnatural behaviour shown by Lear: <i>monstrous/monsters it</i> • contrasting language of esteem to emphasise the inexplicable rejection: <i>best object/balm</i> etc. • Cordelia's behaviour contrasts with that of her sisters': contempt for her sisters' ploys expressed in clear and precise language: <i>glib and oily art/speak and purpose not/still-soliciting eye</i>. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	Consider the view that “the conflict between good and evil forces in <i>King Lear</i> is shown primarily through Shakespeare’s presentation of the female characters.”
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in showing the conflict between good and evil forces through the female characters, candidates might draw upon the following: • presentation of Lear’s relationships with his daughters and his failure to detect good from evil in himself and others • presentation of Goneril and Regan: Nature and animal imagery • Cordelia defined by her opposition to evil conduct and alliance with forces of good • Gloucester’s blinding scene: gratuitous cruelty • main plot/sub plot parallels. If candidates wish to argue that it is not ‘primarily’ through the female characters that Shakespeare shows the conflict between good and evil they may draw upon plenty of material suggesting that it is instead best shown through the opposition between male characters or male/female characters. However, candidates must engage in some discussion of the female characters in order to engage fully with the question. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	Candidates must engage with the contextual focus in the question, good and evil forces/presentation of women. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, the conflict between good and evil forces. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • pagan setting/Christian values • Shakespeare's contemporary audience • the Chain of Being and its defining principle of hierarchical order set against the play's presentation of disorder • attitudes towards women • tragedy genre conventions. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of the conflict between good and evil forces primarily through the female characters. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to Shakespeare's presentation of the conflict between good and evil forces. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q2	<i>Antony and Cleopatra</i>
(i)	With close reference to the language and imagery in this passage, examine Shakespeare's presentation of Antony at this point in the play.
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • presentation of Antony shown through dialogue between several characters: Caesar's evident disapproval voiced in moralistic language • Antony's speeches cutting in to complete the previous line of verse and to qualify his contrition: <i>The which you both denied/Neglected, rather</i> • repetition of <i>honour</i> throughout this passage, reinforcing its thematic and contextual importance • Caesar's monosyllabic rebuke adding emphasis to the contrast in values between his and Antony's codes of behaviour: <i>Have tongue to charge me with/To lend me arms and aid</i> • use of imagery by Antony to both agree with his accuser and mount his own defence: <i>poisoned hours/'I'll play the penitent.</i> Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	“Shakespeare presents Roman attitudes and principles less sympathetically than Egyptian attitudes and ideas.” Consider this view of <i>Antony and Cleopatra</i>.
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways Shakespeare shapes meanings in <i>Antony and Cleopatra</i> in presenting Roman attitudes and principles and Egyptian attitudes and ideas through dramatic techniques and language choices, candidates might draw upon the following: • the structure of the play/character development of Antony and Cleopatra. • settings of Egypt and Rome • the grandeur of their passion linked to their Egyptian lifestyle • other characters’ views of Antony and Cleopatra • imagery of excess and wealth set against the controlled language and political imagery of Rome. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, Roman attitudes and principles/Egyptian attitudes and ideas. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, the presentation of Roman and Egyptian attitudes and principles/ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the contrasting values of Rome and Egypt • attitudes to power and political leadership • codes of honour • attitudes to marriage/adultery • military and naval conventions.

	Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the presentation of Roman attitudes and principles/Egyptian attitudes and ideas. We should expect candidates to engage with <i>principles</i> and <i>ideas</i> as expressed in the question. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Shakespeare’s presentation of these attitudes/principles/ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

Q3	<i>Hamlet</i>
(i)	With close reference to the language and imagery in this passage, examine how Shakespeare presents Hamlet's thoughts and feelings at this point in the play.
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Hamlet's regard and affection for Horatio and the implied self-critical estimation of himself in comparison: <i>Give me that man/That is not passion's slave..Something too much of this</i> • Hamlet's keen perception of the political corruption in Elsinore: <i>advancement/flattery/fawning</i> and contempt for insincerity and self-seeking expressed through imagery of sycophancy: <i>candied tongue/pregnant hinges of the knee</i> • his reference to the poor hints at the kind of king he might have become • his preoccupation with fate and his destiny to exact revenge through the references to Fortune. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	How far would you agree that “Hamlet is presented as a helpless victim of the world around him”?
AO1	We will reward coherent, well-structured, relevant responses to the stated view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting Hamlet as a <i>helpless victim of the world around him</i>, candidates might draw upon the following: • presentation of the court at Elsinore as ‘rotten’ or ‘diseased’, though they may argue that this perception comes chiefly from Hamlet • Hamlet’s soliloquies reveal both a man of the world and introspective philosopher with a sense of being unable to control his own destiny • themes of madness/appearance and reality • presentation of Fortinbras and Laertes in contrast to Hamlet • Hamlet’s attempts to control the world around him: the Players for example. Candidates are free to approach ‘world’ in several ways, for example the royal court and the wider political context of Denmark, the supernatural world of the Ghost, the ‘world’ of his own mind. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	Candidates must engage with the contextual focus in the question, the world around Hamlet. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare presents, and in which different audiences understand and appreciate Hamlet as a helpless victim of the world around him. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • ideas about kingship, royal succession, usurpation, divine right of kings • role of the royal court in politics/political corruption • fear of outsiders threatening political stability • revenge drama genre and tradition/Aristotelian tragedy • religious beliefs • attitudes towards melancholia and madness. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the discussion of whether Hamlet is presented as a helpless victim of the world around him. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Shakespeare’s presentation of Hamlet in relation to the world around him. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

Q4	Henry IV Part 1
(i)	With close reference to the language and imagery in this passage, examine how Shakespeare presents the Prince's thoughts and feelings at this point in the play.
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • dramatic technique of soliloquy developing characterisation and revealing true intentions of the Prince's 'reformation' to the audience • royal 'sun' imagery/extended metaphor striking illustration of the Prince's strategy • dismissive attitude towards Falstaff and co.: <i>unyok'd humour of your idleness</i> in contrast with his previous behaviour • repeated emphasis on Prince's own choice how to behave in <i>when he please again to be himself / when this loose behaviour I throw off / I pay the debt I never promised</i> asserting his strength of character and candidacy for kingship • confidence in his plan and its impact shown in final rhyming couplet. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	“For the audience, Henry IV Part 1 is a ‘coming of age’ story rather than a serious examination of a period of history.” How far would you agree with this view?
AO1	We will reward coherent, well-structured, relevant responses to the stated view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting a <i>‘coming of age story’ rather than a serious examination of a period of history</i>, candidates might draw upon the following: • the Prince’s relationship with Falstaff and comic scenes involving minor characters • relationship with his father the King • soliloquy <i>I know you all</i> • themes of honour, chivalry, kingship • battle scenes and death of Hotspur. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, audience/the historical context/ ‘coming of age’ literary tradition. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare presents, and in which different audiences understand and appreciate the play as a coming of age story rather than a serious examination of a period of history. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • theories of kingship and ideas about royal conduct • codes of chivalry and honour • Renaissance drama and history play genre • attitudes towards youth and age • attitudes towards social class.

	Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of whether the play is a coming of age story rather than a serious examination of a period of history. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to Shakespeare's presentation of a 'coming of age story' or 'period of history'. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q5	<i>The Tempest</i>
(i)	With close reference to the language and imagery in this passage, examine Shakespeare's presentation of Miranda and Ferdinand at this point in the play.
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • dramatic irony: Prospero's control of the situation shown in his aside • Miranda's innocence a central feature as she assumes Ferdinand is a <i>spirit</i> or <i>divine</i> being, with the irony of <i>nothing natural</i> echoing the contrived meeting and the <i>maid</i> exchange confirming her strength of character • Ferdinand presented in three ways: through Prospero's introduction, Miranda's response to him and his own speech of wonder at seeing Miranda • Ferdinand's attraction to Miranda emphasised by his assumption that she is a goddess, echoing her own impression of him as being a spirit • imagery of the supernatural reminding the audience of Ariel the <i>fine spirit</i>. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	“The play’s island setting provides Shakespeare with an opportunity to present idealised rather than realistic human relationships.” How far would you agree with this view?
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting <i>idealised rather than realistic human relationships</i>, candidates might draw upon the following: • various characters’ perceptions of the island and the shipwreck victims’ relationships both before their predicament and after • presentation of relationships between Prospero and Miranda/Miranda and Ferdinand • Miranda and Ferdinand’s exchanges/wedding masque • presentation and dramatic use of Ariel and Caliban • themes of control/illusion and reality/transformation. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, the island setting and human relationships. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare presents, and in which different audiences understand and appreciate idealised/realistic human relationships within the island setting. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • attitudes towards parents and children, masters and servants • attitudes and beliefs regarding magic and the supernatural • ideas of the noble savage • age of adventure and colonisation • marriage and the status of women.

	Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of <i>the island setting providing an opportunity to present idealised rather than realistic human relationships</i>. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Shakespeare's presentation of human relationships. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Component 2 Section A part (i) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
	5 marks - sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
5	5 marks - sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
4	4 marks - clearly informed, engaged and well-structured response with sound knowledge of the extract - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning
3	3 marks - clearly engages with extract and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings
2	2 marks - attempts to engage with extract and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning - supports points by some appropriate reference to extract - shows some attempt to grasp implicit meaning
1	1 mark - superficial approach to extract that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations and references which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Component 2 Section A part (ii) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	5 marks - sophisticated, creative and individual response to play; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	17-20 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of the contexts in which texts are written and received - confident analysis of connections between play and contexts	9-10 marks - mature and confident discussion of other relevant interpretations of play. - autonomous, independent reader
4	4 marks - clearly informed, engaged and well-structured response with sound knowledge of the play - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	13-16 marks - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure analysis of the contexts in which texts are written and received - sound, secure understanding of connections between play and contexts	7-8 marks makes sound and purposeful use of other relevant interpretations of play
3	3 marks - clearly engages with play and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	9-12 marks - clear grasp of significance and influence of contexts - clear grasp of the contexts in which texts are written and received - clear understanding of connections between play and contexts	5-6 marks makes clear and appropriate use of other relevant interpretations of play
2	2 marks - attempts to engage with play and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning - supports points by some appropriate reference to plays - shows some attempt to grasp implicit meaning	5-8 marks - acknowledges the importance of contexts - basic grasp of the contexts in which texts are written and received - makes some connections between play and contexts	3-4 marks acknowledges that the play can be interpreted in more than one way
1	1 mark - superficial approach to play that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations and references which may not always be relevant	1-4 marks - attempts to acknowledge the importance of contexts - describes wider contexts in which texts are written and received - attempts to make superficial connections between plays and contexts	1-2 marks describes other views of play with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

Section B: Pre- and post-1900 Drama

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped, take account of relevant contexts and different interpretations which have informed their reading of their set drama text and to explore connections between those texts, **even though this is not re-stated in each question**. We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of different interpretations will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a **best fit** which will then dictate a numerical mark.

It is important to note that the indicative content and references to dramatic techniques (AO2), context (AO3) and connections (AO4) are not intended to be exhaustive: these are suggested approaches only. Candidates are free to choose any approach that can be backed up with evidence, and they should be rewarded for all valid interpretations. Candidates can (and most likely will) discuss parts of the play other than those mentioned in the mark scheme.

Section B: Mark allocation

AO1	AO2	AO3	AO4	AO5
10	10	10	20	10

Marlowe: *Doctor Faustus* (Longman)
Prebble: *Enron* (Methuen)

Q6	“A morality play in which the characters are less interesting than the ideas they represent.” How far would you apply this comment to both <i>Doctor Faustus</i> and <i>Enron</i>?
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Marlowe and Prebble shape meanings in presenting characters and ideas, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, morality plays/audience reception. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate morality plays/characters and ideas. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • morality play genre/conventions/characterisation • common ideas/concepts such as greed/conceit/overreaching • corruption: business world in <i>Enron</i>, the individual egotist in <i>Faustus</i> • staging used in both plays to satirise the desires of key characters • topical references in relation to audience. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q7	“I believe I was extremely greedy and lost my moral compass.” (Fastow) In the light of this statement, compare and contrast the ways in which Marlowe and Prebble present different kinds of greed in <i>Doctor Faustus</i> and <i>Enron</i>.
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Marlowe and Prebble shape meanings in presenting different kinds of greed, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, greed and morality. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate greed and morality. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • morality play genre/conventions/characterisation • common ideas/concepts such as greed/conceit/overreaching • theme of corruption: business world in <i>Enron</i>, the individual egotist in <i>Faustus</i> • comedy used in both plays to reflect the greed/morality of key characters • topical references in relation to audience. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Webster: *The Duchess of Malfi* (Methuen)
Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

Q8	How far would you agree that both Webster and Williams present female sexuality as a destructive force in <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>?
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Webster and Williams shape meanings in possibly presenting <i>female sexuality as a destructive force</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, <i>female sexuality</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate <i>female sexuality</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of the Duchess and Blanche as victims of their own sexuality and others' perceptions • common ideas/concepts such as vanity, male dominance and cruelty • physical scenes and their impact upon audiences. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q9	“The audience sees nothing but a disordered and violent world in which cruelty is commonplace.” How far would you apply this comment to both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>?
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Webster and Williams shape meanings in presenting <i>a disordered and violent world</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, <i>a disordered and violent world</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate <i>a disordered and violent world</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of the Duchess and Blanche as victims of violence • common ideas/concepts such as social corruption, male dominance and abuse of women • staging suggesting entrapment/claustrophobia and its contribution to themes, characterisation and audience reception. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

**Middleton: *The Revenger's Tragedy* (Methuen)
Orton: *Loot* (Methuen)**

Q10	“The play's political and social aspects unsettle the audience but above all it is morally unsettling.” In the light of this comment on <i>The Revenger's Tragedy</i>, explore connections between the presentation of morality in both <i>The Revenger's Tragedy</i> and <i>Loot</i>.
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Middleton and Orton shape meanings in presenting <i>morality</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, <i>morality</i> and <i>political/social aspects</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate <i>morality</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • attitudes towards death and religion • elements of farce • attitudes towards crime/ authority figures/ women • anarchic behavior. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q11	“A bizarre and savage comedy but not a serious drama.” How far would you apply this comment to both <i>The Revenger’s Tragedy</i> and <i>Loof</i>?
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting <i>a bizarre and savage comedy but not a serious drama</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, dramatic genre. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate <i>a bizarre and savage comedy but not a serious drama</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • use of farce and the bizarre to criticise society/prevaling social/religious attitudes and values • savagery: both serious and comic in its practice and recounting • attitudes towards crime/ authority figures/ women • anarchic behaviour and its limits '<i>There are some things which deter even criminals.</i>' (<i>Loot</i>) • serious issues in both plays (death, religion, corruption). Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

**Wilde: *Lady Windermere's Fan* (New Mermaids)
Pinter: *Betrayal* (Faber)**

Q12	“A dishonest society in which everyone attempts not to be understood.” In the light of this remark, explore connections between the presentation of dishonesty in both <i>Lady Windermere's Fan</i> and <i>Betrayal</i>.
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Wilde and Pinter shape meanings in possibly presenting <i>a dishonest society in which everyone attempts not to be understood</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, <i>a dishonest society</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate <i>a dishonest society in which everyone attempts not to be understood</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of various forms of social intercourse including the dramatic impact of setting • ways in which characters refer to the past • 'dishonest' exchanges leading to empowerment and increased dramatic tension • theme of adultery/attitudes towards women. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q13	“Manners before morals!” (Mrs Erlynne) How far would you agree that both Wilde and Pinter suggest that manners are more important than morality in the societies they create in <i>Lady Windermere’s Fan</i> and <i>Betrayal</i>?
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Wilde and Pinter shape meanings in possibly presenting a society where <i>manners are more important than morality</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, <i>manners/morality</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate <i>manners as more important than morality</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of various forms of social intercourse including the dramatic impact of setting • presentation of social class, attitudes and beliefs • 'manners' disguising shallowness of values and selfish behaviour but also used as a cushion to protect someone's integrity and social identity • different forms of manners in the two plays. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

William Shakespeare: *Measure for Measure*
David Hare: *Murmuring Judges* (Faber)

Q14	“It is not the justice systems but those who administer justice which are most at fault.” In the light of this statement, explore connections between Shakespeare’s and Hare’s presentation of justice figures.
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>justice figures</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, <i>justice</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate <i>justice systems and justice figures</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • Irina and Isabella both heroines on the side of justice • corrupt justice figures: Angelo and Barry • visits to the prisons: justice systems exposed • abuse of/prejudice/stereotyping against women by men in positions of authority and superiority • ways in which both plays engender antipathy for the males who wield justice. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q15	How far would you agree that in both <i>Measure for Measure</i> and <i>Murmuring Judges</i> “privilege and prejudice go hand in hand”?
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>privilege and prejudice</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	Candidates must engage with the contextual focus in the question, <i>privilege and prejudice</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate <i>privilege and prejudice</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • abuse of power and privilege in the judiciary systems • class distinction and corruption within both the judiciary system and the police force • prejudice against women and abuse of male 'privileges' in regard to sexual gratification • use of female characters to represent moral authority and compassion in contrast to prejudiced and privileged males. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Component 2 Drama Section B Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO4 <i>Explore connections across literary texts</i> 20 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	9-10 marks - sophisticated, creative and individual response to plays; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writers' use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between plays and contexts	17-20 marks productive and illuminating connections/comparisons between plays	9-10 marks - mature and confident discussion of other relevant interpretations of plays. - autonomous, independent reader
4	7-8 marks - clearly informed, engaged and well-structured response with sound knowledge of the plays - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of writers' use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	7-8 marks - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure understanding of connections between plays and contexts	13-16 marks sound, secure and purposeful connections/comparisons between plays	7-8 marks makes sound and purposeful use of other relevant interpretations of plays
3	5-6 marks - clearly engages with plays and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of writers' use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	5-6 marks - clear grasp of significance and influence of contexts - clear understanding of connections between plays and contexts	9-12 marks makes generally clear and appropriate connections/comparisons between plays	5-6 marks makes clear and appropriate use of other relevant interpretations of plays
2	3-4 marks - attempts to engage with plays and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about writers' use of language and dramatic techniques to create meaning - supports points by some appropriate reference to plays - shows some attempt to grasp implicit meaning	3-4 marks - acknowledges the importance of contexts - makes some connections between plays and contexts	5-6 marks makes some superficial, usually valid connections/comparisons between plays	3-4 marks acknowledges that the plays can be interpreted in more than one way
1	1-2 mark - superficial approach to plays that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references which may not always be relevant	1-2 marks - describes wider contexts in which plays are written and received - attempts to make superficial connections between plays and contexts	1-4 marks identifies superficial connections/comparisons between plays	1-2 marks describes other views of set plays with partial understanding
0	0 marks: Response not credit worthy or not attempted.				