



GCE A LEVEL MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL ENGLISH LITERATURE
COMPONENT 2: DRAMA
SUMMER 2024 MARK SCHEME

Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead, scripts are divided into segments by question (item) and are transmitted to examiners in this form.
- Examiners are required to complete a standardising exercise, which is divided into two parts:
 1. The common marking of a number of responses selected and marked by the Principal Examiner and Team Leader
 2. Marking at regular intervals further responses selected and marked by the team. Should marks given to these items fall outside the tolerance agreed by senior examiners on more than one occasion, examiners will be prevented from further marking of that item until the senior examiner has been able to resolve the issue.

In terms of technical requirements, examiners participating will need a personal computer running on Windows XP, Vista or Version 7 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

For further details, please see the user guide available on e-marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses, with a brief overview.**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**

- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using the on-screen comment bank as appropriate. Indicate points you reward and indicate inaccuracy or irrelevance where they appear. You are not required to include a summative comment at the end of the response, only enter the mark.
- You must **tick** at the end of the response to show all of the response has been seen.
- Decide which mark band **best fits** the performance of the candidate in response to the question set. Judge the candidate's performance in each answer **as a whole**: weakness in one area can be compensated for by strengths in another. You should also bear in mind the different ratios of Assessment Objective weighting when arriving at your 'best-fit' decision.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

In this component, candidates are required to answer two questions, one two-part question from Section A and one from Section B. Section A is to be marked out of 60 marks (15 marks for part (i) and 45 marks for part (ii) questions). Section B is to be marked out of 60 marks. A total of 1200 marks is the maximum possible for this unit.

It is important that we use a **full range of marks**. Full marks should not be reserved for perfection! Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what they actually achieve.

It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination**.

Marking

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

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

Reference to Principal Examiner

If you wish to refer a response to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then follow the instructions for reporting a problem.

Prior to on-screen marking

Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider both questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank.

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **8 July**.

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.

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

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

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

Section A: Shakespeare

In the rubric for this section, in part (i) and part (ii) tasks, candidates are required to analyse how meanings are shaped. For part (ii) responses, candidates are informed that they are **also** required to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received, and show how different interpretations have informed their reading. AO1 will also be assessed in terms of the ability of the candidate to make an informed, personal and creative response, using associated concepts and terminology and coherent, accurate written expression.

Each part (ii) question reminds candidates of the need to make close reference to relevant contexts.

For AO3, 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.

For AO5, in each question 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 extract, examine how Shakespeare presents Lear and Goneril at this point in the play. [15]
AO1	<p><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.</p> <p>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.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Goneril presented as dismissive of her husband Albany's concern about the situation regarding her father - <i>Never afflict yourself</i> • Goneril's intolerance of her father's behaviour with his knights expressed through the key words <i>disposition</i> and <i>dotage</i>, the latter suggesting Lear's senility • Lear's outrage at the reduction of his knights expressed through the colloquial <i>at a clap</i> and the exclamation marks • Lear's anger and embarrassment at Goneril's behaviour in reducing his train is vented in imagery of physical reactions such as <i>hot tears/ old fond eyes</i>, while his curses on Goneril are expressed in more physical imagery – <i>with her nails She'll flay/untented woundings</i> and in nature imagery such as <i>blasts and fog</i>, both suggestive of a childish tantrum • Lear's male ego appears to be wounded – <i>shake my manhood thus</i> • Imagery of eyes and weeping, with the idea of plucking out foreshadowing Gloucester's fate. <p>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.</p>

(ii)	<p>“The play’s main appeal lies in showing clearly the conflict between youth and age.” Examine this view of the play <i>King Lear</i>, making close reference to relevant contexts.</p> <p style="text-align: right;">[45]</p>
AO1	<p>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 the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which the play may derive <i>its main appeal in showing clearly the conflict between youth and age</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of Lear’s behaviour with his daughters in several scenes • presentation of Gloucester as parent • presentation of Goneril and Regan and their attitudes towards Lear • presentation of Edgar and Edmund and their relationships with Gloucester • presentation of the Fool and his role in the play • Edgar as Poor Tom and the lessons Lear learns • Cordelia’s role in the play • Gloucester’s folly and subsequent punishment • imagery of sight and blindness • presentation of attitudes towards age • dramatic devices such as the storm. <p>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.</p>

AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate <i>the conflict between youth and age</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • tragedy genre conventions • Christian beliefs and values • Shakespeare's contemporary audience • social attitudes towards old age • attitudes towards madness • family values and traditions • patriarchal societies • attitudes towards kingship • the Chain of Being. <p>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.</p> <p>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.</p>
AO5	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the ideas associated with the play's main <i>appeal in showing clearly the conflict between youth and age</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 <i>the conflict between youth and age</i>.</p> <p>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.</p>

Q2	<i>Antony and Cleopatra</i>
(i)	With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Antony at this point in the play. [15]
AO1	<p><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.</p> <p>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.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Antony's euphoria at winning one of the battles is evident here in his order to one of his soldiers to let Cleopatra know of his success • His motivation for further success is shown in the reference to <i>spill the blood</i> and other imagery of bloodshed – <i>congealment/wounds/gashes</i> • Antony's leadership skills are presented in his fulsome gratitude to his soldiers and his recognition of their courage in battle – <i>doughty-handed</i> and the classical reference to Hector, the greatest Trojan warrior conveys his appreciation of their work as warriors on the battlefield. His urging of his men to embrace their families and friends and tell them about their <i>feats</i> shows his ability to empathise with those who serve him • He includes Cleopatra in this praise to emphasise the men's honour – the monosyllabic <i>make her thanks bless thee</i> • On the arrival of Cleopatra Antony switches roles from the leader of men to lover as he invites her to <i>chain</i> his armed neck and to <i>leap</i> through his <i>harness</i> to his heart – his slavery to her is strongly implied • Antony's love for Cleopatra is expressed through several complimentary endearments -great fairy (implying she is an enchantress); day o'th'world/mine nightingale • Antony's language is positive throughout this extract, echoed by Cleopatra's compliment in return – Lord of lords! O infinite virtue and his attitude towards his age is positive in the body imagery at the end of the speech.

(ii)	<p>“At the end of <i>Antony and Cleopatra</i> we are left with no sense of tragedy but only humiliation.” How far would you agree with this view of the play? Your response must include close reference to relevant contexts. [45]</p>
AO1	<p>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 the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which <i>Antony and Cleopatra</i> may leave us <i>with no sense of tragedy but only humiliation</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of Antony’s behaviour in the battle scenes • presentation of Antony’s death and also Cleopatra’s • presentation of Antony and Cleopatra’s decadent lifestyle in Egypt • relationships between Antony/Cleopatra with those who serve them • Antony’s speeches after the defeat and his sense of loss of military identity • presentation of Antony in Rome and his relationship with Octavia • presentation of Caesar’s leadership in contrast to that of Antony • attitudes of the other members of the Triumvirate towards Antony and Cleopatra. <p>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.</p>

<p>AO3</p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, the idea of <i>no sense of tragedy but only humiliation</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the contrasting values of Rome and Egypt • attitudes to power and political leadership • codes of honour • attitudes to marriage/adultery • military and naval conventions. • tragedy genre and conventions. <p>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.</p> <p>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.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the idea of <i>offer(ing) its audience no sense of tragedy but only humiliation</i>. 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 the idea of <i>no sense of tragedy but only humiliation</i>.</p> <p>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.</p>

Q3	<i>Hamlet</i>
(i)	With close reference to the language and imagery in this extract, examine how Shakespeare presents Hamlet and Queen Gertrude at this point in the play. [45]
AO1	<p><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.</p> <p>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.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Gertrude's apparent admission of guilt in her reference to her <i>soul</i> and its <i>black and grained spots</i> is a chilling start to this extract, at a key juncture in this scene where Hamlet kills Polonius and berates his mother incessantly in her closet • Imagery of colour in <i>will not leave their tinct</i> conveys her belief that the black spots in her soul are indelible • Imagery of body and soul is continued in the simile <i>like daggers enter in my ears</i>, conveying Gertrude's torment and suffering as Hamlet forces her to confront the truth • Her love for Hamlet is presented as intact, despite his verbal attack on her- <i>sweet Hamlet</i> and her concern for her son's health is suggested when he speaks to the Ghost which she cannot see or hear herself – <i>Alas, he's mad!</i> • Hamlet is presented here as unable to stop his verbal attack on his mother and the absent Claudius, as he reveals his loathing for his mother's sexual relationship with Claudius - the physical imagery conveying his revulsion in <i>rank sweat/ enseamed bed/stew'd/honeying/nasty sty</i>, the word <i>corruption</i> a key accusat • The graphic imagery in Hamlet's denouncement of Claudius focuses on the idea of Claudius as immoral, a sinner and a criminal- <i>murderer/villain/slave/vice/cutpurse</i>, with the bathos of the final accusation perhaps pointing to Hamlet's sense of being robbed of the crown- the two lines have a fairy tale cadence which simplifies the narrative but also cuts Claudius down to size before his imposing brother appears as a Ghost • Hamlet's accusations against Claudius and so also his mother's marriage to him rise to a crescendo just as the Ghost appears – dramatic irony in Hamlet's description of Claudius as <i>king of shreds and patches</i> as the Ghost appears

- Hamlet's final speech here shows his acute awareness that he has not so far done his duty regarding his father's *dread command*, and his self-criticism is succinctly expressed in *laps'd in time and passion*.

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)	<p>“Hamlet’s fate is determined not by his tendency to think too much but to feel too much.” How far would you agree with this view of the play? Your response must include close reference to relevant contexts. [45]</p>
AO1	<p>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 the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in possibly showing Hamlet’s <i>fate as determined not by his tendency to think too much but to feel too much</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Hamlet’s soliloquies, especially those where he reproaches himself for his failing to act • presentation of Hamlet’s relationships with his parents • presentation of Hamlet’s relationship with Ophelia • presentation of Hamlet’s reactions to Ophelia’s burial • presentation of Hamlet’s relationship with various characters • the play within the play • the final scenes and the play’s resolution • presentation of Laertes and Fortinbras as foils to Hamlet • scenes with the Ghost and the dead King’s expectations of Hamlet. <p>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.</p>

<p>AO3</p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Shakespeare presents, and in which different audiences understand and appreciate the idea of Hamlet's <i>fate as determined not by his tendency to think too much but to feel too much</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • ideas about kingship, royal succession, usurpation, divine right of kings • role of the royal court in politics/political corruption • chivalric code • revenge drama genre and tradition/Aristotelian tragedy • religious beliefs/superstition • attitudes towards melancholia and madness • attitudes towards women- chastity in particular • the Chain of Being. <p>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.</p> <p>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.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the discussion of whether Shakespeare presents <i>Hamlet's fate as determined not by his tendency to think too much but to feel too much</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 a <i>Hamlet's fate as determined not by his tendency to think too much but to feel too much</i>.</p> <p>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.</p>

Q4	<i>King Henry IV Part 1</i>
(i)	With close reference to the language and imagery in this passage, examine Shakespeare's presentation of King Henry's thoughts and feelings at this point in the play. [15]
AO1	<p><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.</p> <p>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.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> the King is presented here as attempting to use his personal history and experience of usurpation to encourage his son to behave more appropriately as the heir to the throne – here he tells the story of Richard II's failings in becoming over-familiar with his subjects, as he feels there are some parallels with Hal's current behaviour the King's scorn for Richard's behaviour is expressed through pejorative language such as the verbs <i>ambled, carded, mingled, profaned</i> and adjectives to convey his contempt for Richard's over-familiarity with people who had no respect or regard for him – <i>skipping, shallow and rash, gibling, cap'ring</i> the King's own high regard for kingship is expressed through bathos and antithesis in showing the contrast between the greatness of kingship in the regal imagery of the sun- <i>sun-like majesty</i> - and the baseness of Richard's behaviour in mingling too freely with the common people – <i>enfeoff'd himself to popularity/his great name profaned/companion to the common streets</i> the King here is presented as astute -having the political understanding of his predecessor's errors of judgement as he moralises - <i>a little More than a little is by much too much</i> physical imagery of appetite and excess- <i>surfeited with honey/loathe the taste of sweetness/drowz'd and hung their eyelids down/glutted, gorg'd, and full.</i> <p>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.</p>

(ii)	“In <i>King Henry IV Part 1</i> it is the past which controls the present.” Discuss this view of the play, making close reference to relevant contexts. [45]
AO1	<p>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 the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in possibly showing <i>it is the past which controls the present</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of the characters’ past, in particular the usurpation and the King’s recollections of that period • presentation of Hotspur and the rebels and the importance of past events in depicting their anger and intention to cause trouble for the King • presentation of Hal the rebel prince in the tavern scenes and other comic scenes involving Falstaff and other characters • the Prince’s soliloquy <i>I know you all</i> • themes of honour, chivalry, kingship • presentation of the battle scenes. <p>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.</p>

<p>AO3</p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which different audiences may understand and appreciate the idea of in this play “<i>it is the past which controls the present.</i>” Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • theories of kingship and ideas about royal conduct • codes of chivalry and honour • Divine Right of Kings and Chain of Being • Renaissance drama and history play genre • attitudes towards youth and age • attitudes towards social class. <p>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.</p> <p>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.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>King 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. <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of “<i>it is the past which controls the present.</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 the idea of Shakespeare’s presentation of the idea that <i>it is the past which controls the present.</i>” Discuss this view of the play, making close reference to relevant contexts.</p> <p>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.</p>

Q5	<i>The Tempest</i>
(i)	With close reference to the language and imagery in this passage, examine how Shakespeare presents Ariel and Prospero at this point in the play. [15]
AO1	<p><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.</p> <p>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.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Ariel's ability to gently persuade his master to show mercy towards Gonzalo and the other victims of the spell he has cast upon them is shown in his focus on Gonzalo's weeping, the simile <i>like winter's drops From eaves of reed</i>, the nature imagery suggesting that Gonzalo's treatment is not natural • Ideas of suffering are repeated throughout Ariel's account of the prisoners – <i>distracted/mourning/sorrow/dismay/tears</i> to appeal to Prospero's conscience • Ariel cleverly appeals to Prospero's sense of power and control throughout this speech with the frequent use of <i>you</i> and <i>your</i>, showing his astute judgement of Prospero's character • Ariel's contrastingly simple reply to Prospero's question about whether his affections would be tender – <i>Mine would, sir, were I human</i> – effectively shames Prospero into behaving compassionately • Prospero shows a generosity of spirit in responding to Ariel's account of the prisoners – feeling a sense of shame implied in <i>shall not myself...be kindlier mov'd than thou art?</i> He is also moved to put <i>nobler reason above</i> his fury, recognizing finally that virtue is more important than vengeance • Prospero's desire for revenge is still evident in the monosyllabic line <i>Though with their high wrongs I am struck to th' quick</i> and his speech is full of references to himself – <i>I, my</i> • Prospero's next course of action is delivered crisply and purposefully – <i>Go release/my charms I'll break</i>, confirming his decision to forgive and forget the past and allow his prisoners to resume their usual selves. <p>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.</p>

(ii)	<p>“Shakespeare’s portrayal of the master-servant relationship between Prospero and Ariel is central to our understanding of the play.” Your response must include close reference to relevant contexts. [45]</p>
AO1	<p>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 the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in presenting <i>the master-servant relationship</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Prospero’s treatment of Ariel - language of punishment and control • Ariel’s response to his treatment and his commands • presentation of Prospero’s treatment of Caliban and comparisons/contrasts with his relationship with Ariel • Prospero’s relationship with Miranda and his treatment of her and Ferdinand arguably as controlling as the master-servant dynamic • themes of control/illusion and reality/transformation • various characters’ perceptions of Prospero • analysis of Ariel’s speeches and their contribution to the play’s meaning • portrayal of life on the mainland before the travellers departed • use of music and dance and Prospero’s art used to control others • Prospero’s speeches towards the end of the play when he abjures magic and his acquired forgiveness. <p>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.</p>

<p>AO3</p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Shakespeare presents, and in which different audiences understand and appreciate the idea of <i>the portrayal of the master-servant relationship between Prospero and Ariel</i> being central to our understanding of the play. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • age of adventure and colonisation • ideas such as the chain of being/order and disorder • moral codes of conduct • ideas about parents and children, masters and servants • attitudes and beliefs regarding magic and the supernatural • idea of the noble savage • attitudes towards nature and beliefs about the power of nature • attitudes towards marriage and the status of women. <p>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.</p> <p>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.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of <i>the master-servant relationship between Prospero and Ariel</i> as possibly central to our understanding of the play. 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 the given view.</p> <p>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.</p>

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	5 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> mature and confident discussion of other relevant interpretations of play. autonomous, independent reader
4	4 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> makes sound and purposeful use of other relevant interpretations of play
3	3 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of play
2	2 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> acknowledges that the play can be interpreted in more than one way
1	1 mark <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> describes other views of play with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

Section B: Drama

In the rubric for this section, candidates are informed that they will need to:

- analyse how meanings are shaped (AO2)
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO3)
- explore connections across the set texts (AO4)
- show how different interpretations have informed their reading (AO5).

For AO3, 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.

For AO5, in each question, 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 dictate a numerical mark.

It is important to note that the indicative content and references to use of language and dramatic techniques (AO2), contextual significance and influence (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	How far would you agree that both <i>Doctor Faustus</i> and <i>Enron</i> offer their audiences “nothing but a bleak commentary on human weakness”? Your response must include close reference to relevant contexts. [60]
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting <i>a bleak commentary on human weakness</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate <i>a bleak commentary on human weakness</i>.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • presentation of aspects of human behaviour/cultures/ideas and beliefs which are relevant to a consideration of human weakness, such as the temptation of wealth /egotism and overreaching/different kinds of greed/ religious ideas and social codes of behaviour • ideas about the effects of human weakness, such as damnation, loss of social prestige, reputation, loss of honour • morality play genre/conventions/characterisation • devices, staging and directions used in both plays to satirise the corruption of key characters • use of different kinds of comedy to challenge 'depressingly bleak'. <p>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.</p>
AO5	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

Q7	<p>“The play entertains and instructs its audience in equal measure, but the entertainment distracts from the play’s moral meaning.” To what extent would you apply this view to both <i>Doctor Faustus</i> and <i>Enron</i>? Your response must include close reference to relevant contexts. [60]</p>
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting plays which <i>entertain and instruct their audience in equal measure, but the entertainment distracts from the play’s moral meaning</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate the idea that <i>the play entertains and instructs its audience in equal measure, but the entertainment distracts from the play’s moral meaning</i>. Any links to context must be relevant to the question and grounded in the texts.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • the presentation of ideas about morality in both plays and how characters express them • presentation of the over-reacher as immoral/amoral • inclusion of comic scenes and spectacles ranging from slapstick to satire – with varying degrees of success in entertaining an audience or relevance to the play as a whole • setting, staging and stage directions • morality play genre/conventions/characterisation. <p>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.</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

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

Q8	<p>“How far would you agree that <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> are alike in “showing clearly the destructive power of desire”? Your response must include close reference to relevant contexts. [60]</p>
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Webster and Williams shape meanings in possibly presenting <i>clearly the destructive power of desire</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate how the plays may present <i>clearly the destructive power of desire</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.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • presentation of different types of desire in both plays: sexual desire/desire for status and power • presentation of destructive/abusive power of sexual desire • portrayal of men as promiscuous predators • class systems and values • presentation of conflict within family relationships in both plays where conflicting desires exist • loss of respect as a result of women's expressed sexuality in the respective time periods • scenes of confinement set against the desire for freedom of movement and expression • imagery of clothing • use of staging and symbolism of props and other devices. <p>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.</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

Q9	<p>“In the world of this play, nothing is as it seems.” In the light of this view, explore connections between the presentation of deception and false appearance in both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>. Your response must include close reference to relevant contexts. [60]</p>
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Webster and Williams shape meanings in presenting <i>deception and false appearance</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate the presentation of <i>deception and false appearance</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.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • imagery of clothing/disease/corruption • presentation of both sibling and marital relationships • staging, setting and stage directions relevant to idea of deception/false appearance • symbols/props suggesting deception/false appearance • idea of self-deception/delusion • presentation of role-playing • prejudice against females/misogynistic references to women as deceivers/pretenders. <p>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.</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

<p style="text-align: center;">Middleton: <i>The Revenger's Tragedy</i> (Methuen) Orton: <i>Loot</i> (Methuen)</p>	
Q10	<p>“The enduring appeal of this play lies in its capacity to challenge an audience’s ideas and beliefs.” How far would you apply this view to both <i>The Revenger’s Tragedy</i> and <i>Loot</i>? Your response must include close reference to relevant contexts.</p> <p style="text-align: right;">[60]</p>
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting <i>the play’s capacity to challenge an audience’s ideas and beliefs</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate the plays as presenting a <i>capacity to challenge an audience’s ideas and beliefs</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.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • conventional attitudes towards sex/lust/marriage • attitudes towards the acquisition of power and money • black comedy/elements of farce/carnavalesque with the sanctioning of sacrilege • attitudes towards authority figures • position of women in the respective societies • presentation of anarchic/violent behaviour • use of props and stagecraft • use of colloquial/deliberately offensive language. <p>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.</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

Q11	<p>“It is the play’s preoccupation with the human body which creates the most opportunities for savage humour.” In the light of this view, explore connections between the ways in which different types of humour are presented in both <i>The Revenger’s Tragedy</i> and <i>Loot</i>. Your response must include close reference to relevant contexts. [60]</p>
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Middleton and Orton shape meanings in presenting <i>different types of humour</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Middleton and Orton present, and in which different audiences understand <i>different types of humour</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.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • presentation of death in the plays' different dramatic genres and periods – revenge tragedy/farce • black comedy/farce/satire used primarily to encourage mockery of conventions • staging and sets, especially props, e.g. the coffin and the skull • misogynistic references to dead bodies of women • attitudes towards female sexuality in the different social contexts of the plays • the challenging of authority figures and religious beliefs • graphic language and imagery in both plays, with obvious contrasts in dialogue patterns: the colloquial speech patterns in <i>Loot</i> set against the courtly language of <i>The Revenger's Tragedy</i> • attitudes towards traditional social and moral codes. <p>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.</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

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

Q12	<p>“The play offers a light-hearted examination of relationships where love exists but is rarely expressed.” In the light of this view, explore connections between the ways in which relationships are presented in both <i>Lady Windermere's Fan</i> and <i>Betrayal</i>. Your response must include close reference to relevant contexts.</p> <p style="text-align: right;">[60]</p>
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in <i>presenting relationships</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate how the plays <i>present relationships</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.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • presentation of marriage and friendship • depiction of social pressures and expectations to conform to conventional standards and roles/etiquette • presentation of various forms of social dialogue which aims to conceal and deceive wives/husbands/partners • theme of adultery/attitudes towards women • repeated revisiting of certain memories, notably in <i>Betrayal</i> • chronology and reverse chronology in the plays' narratives. <p>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.</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

Q13	<p>How far would you agree that in both <i>Lady Windermere's Fan</i> and <i>Betrayal</i> we are shown “a superficial society where respectability is more important than morality”? Your response must include close reference to relevant contexts.</p> <p style="text-align: right;">[60]</p>
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in possibly showing a <i>superficial society where respectability is more important than morality</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate the idea of a <i>superficial society where respectability is 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.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • both societies 'superficial' in their focus on appearance and social niceties • presentation of the different societies' attitudes towards ideas of respectability and morality • presentation of respectability as a notion of apparent good behaviour and socially acceptable behaviour/etiquette • presentation of marriage and extra-marital affairs/relationships • social stereotyping of women as well as men • the dramatic impact and symbolism of setting and props • the social settings; social activities and opinions and beliefs of others • presentation of social class and etiquette • dramatic use of memories/the past • chronology and reverse chronology in the plays' narratives • ideas about betrayal. <p>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.</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

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

Q14	<p>“The play shows us clearly the capacity for dishonesty in those who govern others.” In the light of this view, explore connections between the ways in which both <i>Measure for Measure</i> and <i>Murmuring Judges</i> present ideas about dishonesty. Your response must include close reference to relevant contexts.</p> <p style="text-align: right;">[60]</p>
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>ideas about dishonesty</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of <i>ideas about dishonesty</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.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • presentation of authority figures • presentation of justice systems and the dishonesty/hypocrisy of those who govern • presentation of prisoners/victims of injustice • presentation of different kinds of dishonesty, such as breaking the rules set for others, general amorality • characters' attitudes towards ideas about sin and guilt • transgression of moral codes • conflict between public and private morality reflected in attitudes towards different social classes/racial groups • attitudes towards women • abuse of power • attitudes towards atonement/forgiveness/leniency. <p>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.</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

Q 15	<p>This play shines a light on many issues, but it is the focus on social injustice which shines the brightest.” How far would you apply this view to both <i>Measure for Measure</i> and <i>Murmuring Judges</i>? Your response must include close reference to relevant contexts. [60]</p>
AO1	<p>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.</p> <p>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.</p>
AO2	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting a <i>focus on social injustice which shines the brightest</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>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.</p>
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of a <i>focus on social injustice</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.</p> <p>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.</p>

AO4	<p>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:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • ideas about social justice/injustice' • presentation of injustices in the state affecting lower classes of society in both plays - weaknesses in tripartite system of judiciary, police and prison in <i>Murmuring Judges</i> and 'Liberty plucks Justice by the nose' in Vienna as the duke describes it • presentation of female characters as strong advocates of social justice— Irina and Isabella • attitudes and values of individuals who regard themselves as unjustly treated • presentation of prisons and treatment of prisoners • other issues such as prejudice, misogyny etc. <p>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.</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p>

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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> perceptive, productive discussion of significance and influence of contexts confident analysis of connections between plays and contexts 	17-20 marks <ul style="list-style-type: none"> productive and illuminating connections/ comparisons between plays 	9-10 marks <ul style="list-style-type: none"> mature and confident discussion of other relevant interpretations of plays. autonomous, independent reader
4	7-8 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> sound, secure appreciation and understanding of the significance and influence of contexts sound, secure understanding of connections between plays and contexts 	13-16 marks <ul style="list-style-type: none"> sound, secure and purposeful connections/comparisons between plays 	7-8 marks <ul style="list-style-type: none"> makes sound and purposeful use of other relevant interpretations of plays
3	5-6 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear understanding of connections between plays and contexts 	9-12 marks <ul style="list-style-type: none"> makes generally clear and appropriate connections/ comparisons between plays 	5-6 marks <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of plays
2	3-4 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between plays and contexts 	5-8 marks <ul style="list-style-type: none"> makes some superficial, usually valid connections/ comparisons between plays 	3-4 marks <ul style="list-style-type: none"> acknowledges that the plays can be interpreted in more than one way
1	1-2 mark <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> describes wider contexts in which plays are written and received attempts to make superficial connections between plays and contexts 	1-4 marks <ul style="list-style-type: none"> identifies superficial connections/comparisons between plays 	1-2 marks <ul style="list-style-type: none"> describes other views of set plays with partial understanding
0	0 marks: Response not credit worthy or not attempted.				