



GCE A LEVEL MARKING SCHEME

AUTUMN 2021

**A LEVEL
ENGLISH LITERATURE - COMPONENT 2
A720U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2021 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE A LEVEL ENGLISH LITERATURE

COMPONENT 2: DRAMA

AUTUMN 2021 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 unit candidates are required to answer two questions, one from Section A and one from Section B. Section A is divided into two parts. Part (i) is to be marked out of **15 marks**, and Part (ii) out of **45 marks**, making a maximum possible total of **60 marks**. Section B is to be marked out of **60 marks**. A total of **120 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 **Wednesday, 10 November**.

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

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.

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

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

Section A: Mark allocation

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

King Lear

Q1 (i)	With close reference to the language and imagery in this passage, examine Shakespeare's presentation of both Edgar and Gloucester at this point in the play. [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Edgar's first speech in this extract is a soliloquy and his subsequent ones are asides, important devices for revealing his true thoughts and feelings about his new circumstances - adopting the identity of Poor Tom, then reacting to Gloucester's changed circumstances • Edgar's philosophy shown in the soliloquy as one of thinking positively about his situation – <i>better thus/still in Esperance/worst returns to laughter</i> • frequent references to <i>worst and better</i> show the shifting perspectives on change of fortunes when he is confronted with his blind father • visual impact of the Old Man in leading Gloucester and the morality play echo implicit in his anonymous character, also Edgar's awareness of the injustice and irony when life has to <i>yield to age</i> • the Old Man's function of the kind, loyal servant helps to confirm Gloucester's innate goodness • dramatic irony in Gloucester's speech of regret and realisation that he harmed Edgar- <i>the food of thy abused father's wrath</i> • theme of sight/blindness and recognition of error - <i>I stumbled when I saw.</i> Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	With close reference to relevant contexts, discuss the view that “Shakespeare’s greatest achievement in the play <i>King Lear</i> is to make us feel for the old, the poor and the outcast.” [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which <i>Shakespeare’s greatest achievement in the play King Lear</i> may be to make us feel for the old, the poor and the outcast in our societies, candidates might draw upon the following: • presentation of Lear and Gloucester as old men; references to age in their own speeches as a weakness/disadvantage/Regan’s use of Lear’s age as a focus of attack <i>O, sir, you are old</i> • the reversal of fortunes for both old men • presentation of Edgar as Poor Tom in representing the poor and outcast –the Bedlam beggars • Lear’s focusing on Poor Tom as a <i>philosopher</i> and a source of enlightenment as he comes to care for the <i>poor forked animal /unaccommodated man</i> and confront his neglect of the needy • Lear’s and Gloucester’s initial errors of judgement making it difficult for an audience to sympathise at the beginning with both of these old men • moments of anagnorisis/recognition of error and the pathos they evoke. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate <i>the old, the poor, the outcast</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • Christian beliefs and values • Shakespeare's contemporary audience • social attitudes towards old age • attitudes towards madness • family values and traditions • attitudes towards kingship • the Chain of Being and its defining principle of hierarchical order set against the play's presentation of disorder • perceptions of and treatment of the poor • tragedy genre conventions. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the ideas of <i>the old, the poor and the outcast</i> and <i>Shakespeare's greatest achievement in the play</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 Shakespeare's presentation of <i>the old, the poor and the outcast</i>. 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.

Antony and Cleopatra

Q2 (i)	With close reference to the language and imagery in this passage, examine Shakespeare's presentation of both Antony and Cleopatra at this point in the play. [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • the questioning and reassurance of each other's love • biblical referencing in Cleopatra's first speech, to the plagues inflicted on the Egyptians to emphasise her loyalty- she would welcome such punishment • the reference also to her first child Caesarion with another biblical echo of 'smiting the first-born of Egypt' • imagery of death and physical suffering to affirm her love – <i>pelleted storm</i> hail which melts (discandying)/prey/graveless • Cleopatra's second speech in this extract is encouraging to Antony's battle talk, affirming her belief in his bravery • Shakespeare shows the two conflicting aspects of Antony's characterisation at the same time here, where he mixes Antony's summation of the military situation with his concern and love for Cleopatra- <i>Our force by land/our severed navy/Where hast thou been?/ To kiss these lips, I will appear in blood</i> • Antony's desire for military honour is evident in <i>earn our chronicle</i> suggesting his sense of his place in history • Antony's pride in his prowess as a soldier in the tripling of adjectives which connote military strength -<i>treble-sinew'd/hearted/breath'd</i>, yet followed by his sensual desire for enjoyment - <i>gaudy night/mock the midnight bell</i>. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	How far would you agree that the play <i>Antony and Cleopatra</i> shows the “tragic consequences of putting individual desires before the needs of the state”? Your response must include close reference to relevant contexts. [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which <i>Antony and Cleopatra</i> may show the tragic consequences of putting individual desires before the needs of the state, candidates might draw upon the following: • presentation of Antony’s behaviour in the battle scenes • presentation of Antony and Cleopatra’s decadent lifestyle in Egypt • Cleopatra’s thoughts and ideas about Egypt • the Roman scenes where arguably Octavius puts individual desire for power before the state, with also the clear focus on political expediency • Antony’s acceptance of his need to marry Octavia conflicting with his desire for Cleopatra • relationships between Antony/Cleopatra and those who serve them • Greek tragedy features. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, the presentation of <i>the tragic consequences of putting individual desires before the needs of the state</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the contrasting values of Rome and Egypt • attitudes to power and political leadership • codes of honour • attitudes to marriage/adultery • military and naval conventions • tragedy as a dramatic genre. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the idea of <i>tragic consequences of putting individual desires before the needs of the state</i>. We should expect candidates to engage with the idea of <i>primarily about</i> as expressed in the question. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to Shakespeare's presentation of <i>tragic consequences of putting individual desires before the needs of the state</i>. 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.

Hamlet

Q3 (i)	With close reference to the language and imagery in this passage, examine how Shakespeare presents King Claudius at this point in the play. [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Claudius presented here in his roles as king, ruler and husband, with the exchange between him and Gertrude a private one before the arrival of Laertes • imagery of disease/infection: <i>poison/infect his ear/pestilent</i> - dramatic irony of Claudius' expressed pity for Ophelia, the metaphor <i>poison</i> resonating with the audience as well as <i>divided from herself and her fair judgment</i> with its suggestion of mental disorder • the use of military imagery <i>spies/battalion</i> conveying the disorder of the kingdom – his own responsibility for it unacknowledged to Gertrude • theme of appearance and reality • Claudius, notwithstanding his duplicity, appears to show some concern for the political situation and his role as king where he appears to think he has shown misjudgement– <i>The people muddied/we have done but greenly /hugger-mugger</i> • Claudius' perception evident in his summation of the situation regarding the imminent arrival of Laertes and the possibility of Laertes holding him responsible for Polonius' death • ironic reference to <i>murd'ring</i> piece • his attitude towards Hamlet – <i>most violent author of his own remove</i> – suggesting his suspicion and distrust. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	“The play <i>Hamlet</i> persuades us that there is a powerful connection between personal and political instability.” Examine this view of the play. Your response must include close reference to relevant contexts. [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in possibly showing clearly <i>the connection between personal and political instability</i>, candidates might draw upon the following: • ‘personal instability’ presented as madness/antic disposition • Ophelia’s ‘instability’ after the death of her father shown as madness • personal instability might be also seen in Laertes’ reactions on returning from France and the Ghost’s evident emotional distress in relating what happened to him – an event which transgressed the Chain of Being and Divine Right of Kings • Gertrude may be seen as causing political instability through her ‘incestuous’ marriage to Claudius which is seen by Hamlet as evidence of her <i>frailty</i> • Hamlet’s obsession with what he sees as his mother’s infidelity and sexual corruption threatens his personal stability and the political stability in the ‘closet’ scene • Hamlet’s extreme grief then antic disposition contributing to the ‘political instability’ of Polonius’ murder and Ophelia’s madness and death • themes of appearance and reality/disease and corruption • Claudius’ political actions and Hamlet’s political disposing of Rosencrantz and Guildenstern • presentation of final scene events with Fortinbras’ view of political disorder – <i>so many princes at a shot/So bloodily hast struck</i>. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

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

Henry IV Part 1

Q4 (i)	With close reference to the language and imagery in this extract, examine Shakespeare's presentation of the King and Worcester at this point in the play. [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • natural imagery and pathetic fallacy in the King's exchange with the Prince before the arrival of Worcester and Vernon shortly before the battle of Shrewsbury – <i>bloodily the sun/distemp'ature/hollow whistling/tempest/blust'ring</i> • the stage direction of the trumpet heralding the arrival of the rebels and creating dramatic tension • the King accuses Worcester of initiating the battle through his disloyalty, using imagery of clothing and war to show his reluctance to begin this battle against the rebels - <i>doff our easy robes of peace/steel</i> and suggesting it is wrong to subject an old man to this conflict • the appeal to Worcester to change his mind expressed in simple, monosyllabic, direct speech – <i>'Tis not well.</i> • the King appeals to Worcester to become reconciled through the image <i>unknit the knot</i> of war and show his allegiance once more to avoid this battle • imagery of the heavens showing the traditional superstitions regarding the appearance of meteors as unnatural, portents of disorder and calamity - <i>obedient orb...natural light/portent of breached mischief</i> • Worcester is accused of being <i>churlish</i> indirectly through the metaphor of the knot of war, then is directly challenged by the king when he protests that he would prefer <i>quiet hours</i> and peace if it were only up to him - <i>How comes it then?</i> • Falstaff's witty rejoinder at the end of this extract attempts to defuse the tension and suggests that Worcester's protestation is insincere. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	How far would you agree that the play <i>Henry IV Part 1</i> “makes it clear that sovereign power is completely dependent on popular support”? Your response must include close reference to relevant contexts. [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in possibly making it <i>clear that sovereign power is completely dependent on popular support</i>, candidates might draw upon the following: • presentation of the King and his discourse with the rebel faction • the King’s lecture to the Prince on his unseemly behaviour with his inferiors • disorder in the tavern scenes and other comic scenes involving minor characters and the Prince and Falstaff • presentation of tensions between the rebels • the Prince’s soliloquy <i>I know you all</i> • themes of honour, chivalry, kingship • battle scenes/ death of Hotspur/transformation of the Prince as a future sovereign power • speeches which revisit the King’s past and his rise to power through cultivating popular support and by usurpation. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare may make clear, and in which different audiences understand and appreciate <i>sovereign power/ popular support</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • theories of kingship and ideas about royal conduct • codes of chivalry and honour • Divine Right of Kings and Chain of Being • Renaissance drama and history play genre • attitudes towards youth and age • attitudes towards social class.

	Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of whether the play makes it <i>clear that sovereign power is completely dependent on popular support</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 Shakespeare’s presentation of <i>sovereign power/popular support</i>. 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.

The Tempest

Q5 (i)	With close reference to the language and imagery in this passage, examine how Shakespeare presents the relationship between Miranda and Ferdinand at this point in the play. [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Ferdinand's admiration and love for Miranda expressed through imagery of nature - <i>heaven/earth</i> and language reminiscent of the marriage service <i>love, prize, honour</i>, with his reference to <i>kind event</i> perhaps a child they might have to build the dynasty, endorsing the sincerity of his love for her • Miranda is evidently moved to tears but declares it is the thought of her <i>unworthiness</i> to receive this love and her modesty and inexperience suggested in <i>dare not offer</i> is contradicted in her acknowledgement of her <i>bashful cunning</i> which leads to her unexpected proposal of marriage • the simplicity of the language of Miranda's proposal – <i>I am your wife, if you will marry me</i> –endorses our impression of her character as innocent and inexperienced, yet not submissive or coy - <i>plain and holy innocence</i> • Miranda's certainty that this will be the only proposal she will make is suggested by her avowal to remain chaste if Ferdinand rejects her offer – <i>die your maid/be your servant</i> • the theme of servitude to express undying love is echoed in Ferdinand's speech of assent to the proposal <i>as willing/As bondage e'er of freedom</i> • the shaking of hands is a gesture of a marriage contract agreed • Prospero's aside is important as not only does it remind the audience that he has orchestrated this relationship but his observation confirms the sincerity of their feelings <i>rare affections/rain grace</i> whilst <i>breeds</i> may refer to the confirmation of the dynasty he seeks. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	How far would you agree that “<i>The Tempest</i> is an exploration of what makes us civilised and free”? Your response must include close reference to relevant contexts. [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting <i>an exploration of what makes us civilised and free</i>, candidates might draw upon the following: • presentation of Miranda’s character as exhibiting both these qualities despite her inexperience of life outside the island • Prospero’s treatment of Ariel and Caliban – colonial overtones of master-servant • the behaviour of the visitors under the influence of Ariel’s spell showing, in their servitude to magic, uncivilised qualities • presentation of Caliban’s uncivilised behaviour towards Miranda, yet his attempt to overthrow Prospero shows his desperation for freedom from his master • themes of control/illusion and reality/transformation • various characters’ perceptions of the island • portrayal of life on the mainland before the travellers departed • nature and animal imagery • use of music and dance and Prospero’s art to suggest civilisation. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	Candidates must engage with the contextual focus in the question: <i>civilisation and freedom</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare presents, and in which different audiences understand and appreciate <i>civilisation and freedom</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • 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. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of <i>what makes us civilised and free</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 Shakespeare's exploration of <i>what makes us civilised and free</i>. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Component 2 Section A part (i) Assessment Grid

Band	A01 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	A02 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	5 marks - sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
4	4 marks - clearly informed, engaged and well-structured response with sound knowledge of the extract - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning
3	3 marks - clearly engages with extract and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings
2	2 marks - attempts to engage with extract and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning - supports points by some appropriate reference to extract - shows some attempt to grasp implicit meaning
1	1 mark - superficial approach to extract that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations and references which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Component 2 Section A part (ii) Assessment Grid

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

Section B: Drama

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

- analyse how meanings are shaped (AO2)
- demonstrate understanding 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).

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.

It is important to note that although the task in every question in this section is focused on the task of making connections, the question structure may vary and questions may not feature the explicit directive to make connections.

We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of different interpretations will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a **best fit** which will then dictate a numerical mark. It is important to note that the indicative content and references to dramatic techniques (AO2), context (AO3) and connections (AO4) are not intended to be exhaustive: these are suggested approaches only. Candidates are free to choose any approach that can be backed up with evidence, and they should be rewarded for all valid interpretations. Candidates can (and most likely will) discuss parts of the play other than those mentioned in the mark scheme.

Section B: Mark allocation

AO1	AO2	AO3	AO4	AO5
10	10	10	20	10

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

Q6	How far would you agree that both <i>Doctor Faustus</i> and <i>Enron</i> are plays which base their audience appeal on “a simple narrative of greed and loss”? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting <i>a simple narrative of greed and loss</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate <i>greed and loss</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of different kinds of greed, such as hunger for glory/greed for wealth/greed for self-gratification/greed for knowledge/greed for power • ideas about loss, such as damnation, social prestige, reputation, honour • morality play genre/conventions/characterisation • common ideas/concepts such as conceit/overreaching • moral corruption: business world in <i>Enron</i>, the individual egotist in <i>Faustus</i> • staging/sets used in both plays to satirise the individual greed of key characters • use of comedy • cultural/social values of the different periods. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.

AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.
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Q7	“Within every great man there’s a buried risk.” (Lawyer) In the light of this quotation from <i>Enron</i>, explore connections between the ways in which different ideas about risk are presented in both <i>Doctor Faustus</i> and <i>Enron</i>. Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting <i>different ideas about risk</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate <i>different ideas about risk</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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

Q8	“The abuse of power is the primary focus of this play.” To what extent could you apply this view to both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Webster and Williams shape meanings in possibly presenting <i>the abuse of power</i> as <i>the primary focus of the play</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate the <i>abuse of power</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

Q9	How far do you agree that in these two plays, both Webster and Williams present “an unhealthy society ruled by intolerance and prejudice”? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Webster and Williams shape meanings in possibly <i>presenting an unhealthy society ruled by intolerance and prejudice</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate <i>society/intolerance /prejudice</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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

Q10	“The play shows above all the negative effects of a world where its inhabitants are governed by appetite, not authority.” How far would you apply this judgement to both <i>The Revenger's Tragedy</i> and <i>Loot</i>? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting <i>the negative effects of a world where its inhabitants are governed by appetite, not authority</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate the plays as showing <i>the negative effects of a world where its inhabitants are governed by appetite, not authority</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • attitudes towards sex and lust • attitudes towards the acquisition of power and money • black comedy/elements of farce • attitudes towards authority figures/ position of women in society • presentation of anarchic behaviour • use of props and stagecraft • use of colloquial/deliberately offensive language. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.

AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.
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Q11	“Oh, the end of the world is near when such crimes are committed.” (McCleavy) In the light of this quotation from <i>Loot</i>, explore connections between the ways in which attitudes towards crime and criminality are presented in both <i>The Revenger’s Tragedy</i> and <i>Loot</i>. Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Middleton and Orton shape meanings in presenting <i>attitudes towards crime and criminality</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate the presentation of <i>attitudes towards crime and criminality</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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

Q12	“Listen, I didn’t want to see you for nostalgia, I mean what’s the point?” (Emma to Jerry) In the light of this quotation, explore connections between the ways in which the significance of the past is presented in both <i>Lady Windermere's Fan</i> and <i>Betrayal</i>. Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Wilde and Pinter shape meanings in presenting <i>the significance of the past</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate the presentation of <i>the significance of the past</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • ways in which characters refer to/remember the past and attach significance to it • themes of disguise/pretence/secrecy /dishonesty • social pressures and expectations • examples of past betrayal and its impact on character development • presentation of various forms of social dialogue • theme of adultery/attitudes towards women • presentation of marriage and friendship • repeated revisiting of certain memories, notably in <i>Betrayal</i> • chronology and reverse chronology in the plays' narratives. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.

AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.
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Q13	How far would you agree that both Wilde and Pinter present female characters as victims of social prejudice in these two plays? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Wilde and Pinter shape meanings in possibly showing <i>female characters as victims of social prejudice</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate <i>social prejudice</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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

Q14	“...Go to your bosom, Knock there, and ask your heart what it doth know That’s like my brother’s fault.” (Isabella to Angelo) In the light of this quotation, explore connections between the ways in which ideas about guilt and innocence are presented in both <i>Measure for Measure</i> and <i>Murmuring Judges</i>. Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>ideas about guilt and innocence</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of <i>ideas about guilt and innocence</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • ideas of justice/injustice • presentation of authority figures/presentations of prisons • characters' attitudes towards the concept of sin and guilt • conflict between public and private morality reflected in attitudes towards different social classes/racial groups • justice systems and their corruption/hypocrisy • attitudes towards women • abuse of power. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.

AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.
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Q15	How far would you agree that “both <i>Measure for Measure</i> and <i>Murmuring Judges</i> show “the possibility for change in a world of rigid traditions”? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare and Hare shape meanings in possibly presenting <i>the possibility for change in a world of rigid traditions</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of <i>the possibility for change in a world of rigid traditions</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of authority/justice figures and the <i>rigid traditions</i> which inform their attitudes and values • presentation of <i>rigid traditions</i> within prisons and treatment of prisoners • hope for change an important part of the portrayal of key women figures • possibility for change in social attitudes towards those who fall foul of the law • misogynistic behaviour and attitudes towards women held up to question through these plays • inflexibility of social norms and traditions. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Component 2 Drama Section B Assessment Grid

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