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# **GCE A LEVEL MARKING SCHEME**

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**AUTUMN 2020**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2020 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

### AUTUMN 2020 MARK SCHEME

#### COMPONENT 2: DRAMA

##### 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, 4<sup>TH</sup> NOVEMBER 2020**.

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.

## Component 2: Drama Mark Scheme

### Section A: Shakespeare

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

#### Note

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 part (i) we will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore Shakespeare's use of language, imagery and literary devices (AO2).

In part (ii) responses, candidates are informed that they will need to take account of relevant contexts (AO3, the most heavily weighted assessment objective) and different interpretations (AO5, which is weighted the same as AO2). In each part (ii) question there is the opportunity to address an explicit opinion but where this is not the case, candidates are still required to find their own ways of addressing other readings. 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 indicate a numerical mark.

Q1	<i>King Lear</i>
(i)	<p><b>With close reference to the language and imagery in this passage, examine Shakespeare’s presentation of Edgar and Edmund at this point in the play.</b></p> <p style="text-align: right;"><b>[15]</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, 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 <b>Band 3</b> we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• dramatic tension at the conclusion of the conflict between the brothers, with Edgar’s identity revealed after he defeats Edmund</li> <li>• Albany’s denouncement of Edmund’s villainy <i>Thou worse than any name, read thine own evil</i> contrasts with Goneril’s defence of him</li> <li>• Edmund’s decision to acknowledge his guilt and forgive his opponent is expressed through monosyllabic lines which create dramatic impact through simplicity of utterance and the value of surprise <i>What you have charg’d me with...</i></li> <li>• the image of the wheel conveys his sense of the inevitability of his fortunes and his deserved fate</li> <li>• Edgar’s disclosure of his true identity begins with a desire to be fair: <i>exchange charity</i></li> <li>• Edgar’s moral rectitude evident as he reflects on divine justice and the punishment of <i>pleasant vices</i>, with his assessment of his father’s sin of adultery punished by blindness: that <i>dark and vicious place where thee he got Cost him his eyes.</i></li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p><b>“It is not the fall of a king, but the destruction of family bonds that has the greatest impact in <i>King Lear</i>.” How far do you agree with this view? [45]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare may or may not show us <i>it is the destruction of family bonds</i> rather than <i>the fall of a king</i> which seems to have the greatest impact, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of the breakdown of Lear’s relationships with his daughters</li> <li>• reconciliation with Cordelia with its tragic consequences</li> <li>• presentation of Goneril and Regan as unnatural and destructive daughters: Nature and animal imagery</li> <li>• presentation of Edmund’s manipulation of his father and the resultant banishment of his brother Edgar</li> <li>• main plot/sub plot parallels</li> <li>• the Fool’s speeches on Lear’s errors of judgement in his relationships with his daughters</li> <li>• Albany’s realisation of his wife’s evil</li> <li>• Goneril and Regan’s competitive and ultimately destructive lust for Edmund.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>destruction of family bonds/fall of a king</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 has written about, and in which different audiences understand and appreciate <i>destruction of family bonds/fall of a king</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• Christian beliefs and values</li> <li>• Shakespeare’s contemporary audience</li> <li>• attitudes towards kingship and royal families</li> <li>• the Chain of Being and its defining principle of hierarchical order set against the play’s presentation of disorder</li> <li>• attitudes towards women</li> <li>• attitudes towards illegitimacy</li> <li>• tragedy genre conventions.</li> </ul> <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the idea of <i>the destruction of family bonds, not the fall of a king which has the greatest impact</i>. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a personal approach</b> to Shakespeare’s presentation of <i>the destruction of family bonds/fall of a king</i>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q2	<i>Antony and Cleopatra</i>
(i)	<b>With close reference to the language and imagery in this passage, examine Shakespeare's presentation of Antony at this point in the play. [15]</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, 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 <b>Band 3</b> we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Antony's dismissal of Enobarbus' sexual innuendo <i>broach'd</i> regarding his commitment to Cleopatra shows his command over the situation, that he must return to Rome in the event of Fulvia's death: <i>No more light answers</i></li> <li>• Antony's assessment of the situation in Rome shows political perception and qualities of command and leadership: <i>our slippery people/Much is breeding/Our quick remove</i></li> <li>• at this point in the play Antony puts his Roman duties first and responds to the need to address the new power of Sextus Pompeius and his command over <i>the empire of the sea</i> with the <i>danger</i> he poses</li> <li>• Antony acknowledges that Pompey's son is a challenge to his own soldiery and military reputation: <i>stands up for the main soldier</i></li> <li>• image of the horse's hair taking life in water is suggestive of his vision of how political danger can develop quickly from apparently dormant situations.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

<b>(ii)</b>	<b>Discuss the view that “<i>Antony and Cleopatra</i> is a play primarily about international politics”.</b> [45]
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare may or may not present <i>Antony and Cleopatra</i> as a play primarily about international politics, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the contrasting settings of Egypt and Rome</li> <li>• the importance of Roman politics in the structure of the play</li> <li>• Cleopatra’s heroic response to her defeat at the end of the play</li> <li>• presentation of the triumvirate and the tensions involved in their roles and responsibilities</li> <li>• Enobarbus’ description of Cleopatra’s arrival on the river Cydnus conveying her majesty and influence</li> <li>• the grandeur of their passion arguably greater than international politics</li> <li>• other characters’ views of Antony and Cleopatra</li> <li>• imagery of excess and wealth set against the controlled language and political imagery of Rome.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>international politics</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 has written about, and in which different audiences understand and appreciate, the presentation of <i>international politics</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• the contrasting values of Rome and Egypt</li> <li>• attitudes to power and political leadership</li> <li>• codes of honour</li> <li>• attitudes to marriage/adultery</li> <li>• military and naval conventions.</li> </ul> <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the presentation of <i>international politics</i>. We should expect candidates to engage with the idea of <i>primarily about as</i> expressed in the question. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a personal approach</b> to Shakespeare’s presentation of <i>international politics</i>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q3	<i>Hamlet</i>
(i)	<p><b>With close reference to the language and imagery in this passage, examine how Shakespeare presents Ophelia's and the King's attitudes towards Hamlet at this point in the play.</b> [45]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, 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 <b>Band 3</b> we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Ophelia's distraught reaction to witnessing Hamlet's antic disposition, which she believes is madness: <i>ecstasy</i> - dramatic irony is poignant here</li> <li>• her lyrical lament of Hamlet's decline from the focus of everyone's admiration, expressed in the listing of his qualities as a Renaissance prince: <i>courtier's, soldier's, scholar's, eye, tongue, sword</i></li> <li>• Ophelia's reference to Hamlet's status as heir to the throne with the image of the rose symbolising youth and beauty culminating in the idea of the rose's blossom <i>blown/blasted with ecstasy</i></li> <li>• Imagery of music and the antithetical discord of <i>jangled</i></li> <li>• Ophelia's love for Hamlet evident throughout this speech as she regrets that she has had to witness his disintegration: <i>deject/wretched/ honey of his music vows/woe is me</i></li> <li>• Claudius' contrasting attitude expressed through his pragmatic assessment that Hamlet is not mad or in love and that he is potentially a danger: the opening line is dismissive and abrupt.</li> <li>• Bird imagery graphically suggests his fear and suspicion that Hamlet is secretly planning something: <i>melancholy sits on brood/hatch/disclose</i></li> <li>• Claudius' view of Hamlet is carefully edited for Polonius' ears <i>What think you on't it?</i></li> <li>• Claudius' decision to send Hamlet to England is falsely presented as motivated by concern for Hamlet's welfare <i>his brains still beating puts him thus From fashion of himself</i>; the political expediency is also falsely presented as due to neglected tribute – dramatic irony used by Shakespeare increases the dramatic tension here.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p><b>“The conflict between public and private identity is central to the development of this play.” How far would you agree with this view of the play <i>Hamlet</i>? [45]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the stated view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in possibly presenting <i>the conflict between public and private identity as central to the development of this play</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• structure of the play/shaping of the plot</li> <li>• Hamlet’s soliloquies and monologues focusing on his failings as an honourable avenger/questioning his identity as a son and avenger</li> <li>• Hamlet’s antic disposition strategy for disguising his revenge motives and its impact on other characters, such as Ophelia then Laertes; his complex attitudes towards his mother are given vent through the device of madness and so his private identity is revealed</li> <li>• Hamlet’s public identity as Prince and his difficulties with sustaining this at a time of intense grief</li> <li>• Claudius’ public identity of King and his strategies to maintain it; his soliloquy confirming his guilt as his private identity of murderer is confirmed to the audience</li> <li>• Gertrude’s public identity as Queen and mother and wife of the King; her private identity less clear than others</li> <li>• Ophelia’s reaction to the idea that Hamlet’s identity has changed.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>public/private identity</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>the conflict between public and private identity as central to the development of this play</i>. Candidates are likely to draw upon some of the following which will need to be integrated <b>relevantly</b> into their discussions:</p> <ul style="list-style-type: none"> <li>• ideas about kingship, royal succession, usurpation, divine right of kings</li> <li>• role of the royal court in politics/political corruption</li> <li>• chivalric code</li> <li>• revenge drama genre and tradition/Aristotelian tragedy</li> <li>• religious beliefs</li> <li>• attitudes towards melancholia and madness</li> <li>• attitudes towards women- chastity in particular.</li> </ul> <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the discussion of whether <i>the conflict between public and private identity [is] central to the development of this play</i>. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a personal approach</b> to Shakespeare’s presentation of identity and related ideas. Candidates may of course disagree that an identity conflict is <i>central</i> to the play’s development, but they must engage with the concept of such a conflict.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q4	<i>Henry IV Part 1</i>
(i)	<b>With close reference to the language and imagery in this passage, examine Shakespeare's presentation of the Prince at this point in the play.</b> [15]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, 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 <b>Band 3</b> we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the Prince responds to his father's reprimand by assuring him that he will regain his father's good opinion and <i>redeem</i> himself</li> <li>• the Prince only partially acknowledges his error- he is swift to point at <i>them that so much have sway'd You Majesty's good thoughts of me</i></li> <li>• the focus of his strategy for redemption is on defeating Hotspur -<i>Percy is but my factor</i> -a politically astute one, as he knows the issues the King is dealing with</li> <li>• the monosyllabic line reassures his father he is clear about this <i>Be bold to tell you...</i></li> <li>• imagery of battle, blood and violence to convey the idea of redemption and the washing away of his <i>shame</i></li> <li>• the Prince's attitude towards Hotspur confirms their rivalry and his resentment of Hotspur's reputation: <i>this all-praised knight/your unthought-of Harry</i>, touching on his awareness perhaps of the King's expressed preference for Hotspur earlier in the play</li> <li>• his contempt for Hotspur emerges in <i>this northern youth</i> and his expressed intention to use him to regain his own reputation <i>my indignities/on my behalf/on my head</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p><b>How far would you agree that in <i>Henry IV Part 1</i> “Shakespeare promotes the values of order and authority”?</b> [45]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the stated view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in possibly promoting <i>the values of order and authority</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of the King and his discourse with the rebel faction</li> <li>• disorder in the tavern scenes and other comic scenes involving minor characters</li> <li>• presentation of tensions between the rebels</li> <li>• the Prince’s anti-authority relationship with Falstaff</li> <li>• relationship with his father the King</li> <li>• soliloquy <i>I know you all</i></li> <li>• themes of honour, chivalry, kingship</li> <li>• battle scenes and death of Hotspur</li> <li>• speeches which revisit the King’s past.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, <i>order and authority</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 the presentation of <i>the values of order and authority</i>. Candidates are likely to draw upon some of the following which will need to be integrated <b>relevantly</b> into their discussions:</p> <ul style="list-style-type: none"> <li>• theories of kingship and ideas about royal conduct</li> <li>• codes of chivalry and honour</li> <li>• Renaissance drama and history play genre</li> <li>• attitudes towards youth and age</li> <li>• attitudes towards social class.</li> </ul>

	<p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<b>A05</b>	<p>Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of whether the play <i>promotes the values of order and authority</i>. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a <u>personal approach</u></b> to Shakespeare’s presentation of <i>the values of order and authority</i>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q5	<i>The Tempest</i>
(i)	<p><b>With close reference to the language and imagery in this passage, examine how Shakespeare presents Ariel at this point in the play.</b> [15]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, 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 <b>Band 3</b> we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Ariel's appearance as a harpy and the disappearance of the banquet create dramatic tension</li> <li>• the futility of Sebastian, Alonso, and Antonio's drawing swords as confirmed by Ariel</li> <li>• Ariel's moralistic rebuke <i>you are three men of sin/most unfit to live</i> delivers effectively and anonymously Prospero's beliefs</li> <li>• the presentation of Ariel as arch controller in this scene <i>I have made you mad/ I and my fellows Are ministers of fate/invulnerable</i></li> <li>• theme of fate/destiny</li> <li>• presentation of the tempest and other nature imagery</li> <li>• Ariel's presentation of the tempest as entirely natural is used to conceal the role he played in its creation.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<b>How far would you agree that “<i>The Tempest</i> offers its audience little more than a tale of travel and discovery”?</b> [45]
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting <i>little more than a tale of travel and discovery</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of the tempest at the start</li> <li>• presentation and dramatic use of Ariel and Caliban</li> <li>• presentation of Caliban’s relationships with Prospero and Miranda</li> <li>• themes of control/illusion and reality/transformation</li> <li>• various characters’ perceptions of the island</li> <li>• portrayal of life on the mainland before the travellers departed</li> <li>• nature and animal imagery.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, <i>travel and discovery</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>little more than a tale of travel and discovery</i>. Candidates are likely to draw upon some of the following which will need to be integrated <b>relevantly</b> into their discussions:</p> <ul style="list-style-type: none"> <li>• age of adventure and colonisation</li> <li>• ideas such as the chain of being/order and disorder</li> <li>• moral codes of conduct</li> <li>• ideas about parents and children, masters and servants</li> <li>• attitudes and beliefs regarding magic and the supernatural</li> <li>• idea of the noble savage</li> </ul>

	<ul style="list-style-type: none"> <li>• attitudes towards nature and beliefs about the power of nature</li> <li>• attitudes towards marriage and the status of women.</li> </ul> <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<b>A05</b>	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of <i>little more than a tale of travel and discovery</i>. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a <u>personal approach</u></b> to Shakespeare’s presentation of travel and discovery.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

## Component 2 Section A part (i) Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b></p> <p style="text-align: center;"><i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>5 marks</b></p>	<p style="text-align: center;"><b>AO2</b></p> <p style="text-align: center;"><i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>10 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with sound knowledge of the extract</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with extract and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• 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</li> <li>• some, though may not always be relevant, use of concepts and terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• supports points by some appropriate reference to extract</li> <li>• shows some attempt to grasp implicit meaning</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• superficial approach to extract that may show only partial/simple understanding</li> <li>• grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and dramatic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations and references which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> 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	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>sophisticated, creative and individual response to play; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of the contexts in which texts are written and received</li> <li>confident analysis of connections between play and contexts</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>mature and confident discussion of other relevant interpretations of play.</li> <li>autonomous, independent reader</li> </ul>
4	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with sound knowledge of the play</li> <li>sound and apt application of literary concepts and terminology</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>sound, secure analysis of the contexts in which texts are written and received</li> <li>sound, secure understanding of connections between play and contexts</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>makes sound and purposeful use of other relevant interpretations of play</li> </ul>
3	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>clearly engages with play and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>clear grasp of significance and influence of contexts</li> <li>clear grasp of the contexts in which texts are written and received</li> <li>clear understanding of connections between play and contexts</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>makes clear and appropriate use of other relevant interpretations of play</li> </ul>
2	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>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</li> <li>some, though may not always be relevant, use of concepts and terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning</li> <li>supports points by some appropriate reference to plays</li> <li>shows some attempt to grasp implicit meaning</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of the contexts in which texts are written and received</li> <li>makes some connections between play and contexts</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges that the play can be interpreted in more than one way</li> </ul>
1	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>superficial approach to play that may show only partial/simple understanding</li> <li>grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>identifies basic language and dramatic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations and references which may not always be relevant</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider contexts in which texts are written and received</li> <li>attempts to make superficial connections between plays and contexts</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>describes other views of play with partial understanding</li> </ul>
0	<b>0 marks:</b> Response not credit worthy or not attempted.			

### Section B: Pre- and post-1900 Drama

AO1	AO2	AO3	AO4	AO5
10	10	10	20	10

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

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

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

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

<b>Q6</b>	<b>How far would you agree that both <i>Doctor Faustus</i> and <i>Enron</i> are plays which teach their audiences a lesson about the evils of materialism? [60]</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in presenting characters and ideas, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>the evils of materialism</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 Marlowe and Prebble present, and in which different audiences understand and appreciate <i>the evils of materialism</i>.</p> <p>Any links to context must be <b>relevant</b> 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 <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• whether the <i>evils of materialism</i> concept applies to both, or more particularly to one of the plays</li> <li>• the plays' comparable or contrasting presentation of materialism in terms of the central characters' aspirations</li> <li>• morality play genre/conventions/characterisation</li> <li>• common ideas/concepts such as greed/conceit/overreaching</li> <li>• moral corruption: business world in <i>Enron</i>, the individual egotist in <i>Faustus</i></li> <li>• staging used in both plays to satirise the materialistic desires of key characters</li> <li>• cultural/social values of the different periods.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<b>A05</b>	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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Q7	<p><b>“The play is a celebration of the potential of the human mind and the spirit of intellectual curiosity.” Explore connections between the presentation of intellectual curiosity in both <i>Doctor Faustus</i> and <i>Enron</i> in your response to this view.</b> [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting celebrating <i>the potential of the human mind/intellectual curiosity</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>intellectual curiosity</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 Marlowe and Prebble present, and in which different audiences understand and appreciate <i>intellectual curiosity</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts.</p> <p>Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• the presentation of <i>intellectual curiosity</i> in both plays and its impact on characterisation</li> <li>• contrasting attitudes towards intellectual curiosity in regard to the different periods and contexts, for example religious attitudes/capitalistic views and beliefs</li> <li>• various forms of spectacle and stagecraft to convey ideas</li> <li>• morality play genre/conventions/characterisation</li> <li>• common ideas/concepts such as greed/conceit/overreaching</li> <li>• theme of corruption: business world in <i>Enron</i>, the individual egotist in <i>Faustus</i></li> <li>• topical references in relation to audience.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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**Webster: *The Duchess of Malfi* (Methuen)**  
**Williams: *A Streetcar Named Desire* (Penguin Modern Classics)**

<b>Q8</b>	<p><b>“The play shows us a heroine in conflict with the ideas and constraints of her time.” To what extent could you apply this view to both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>?</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Webster and Williams shape meanings in possibly presenting <i>a heroine in conflict with the ideas and constraints of her time</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>ideas and social constraints of [the] time</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate the <i>ideas and social constraints</i> of her time. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of ideas expressed by dominant males in the respective societies</li> <li>• social constraints in attitudes towards women and widows</li> <li>• class systems and attitudes</li> <li>• physical scenes and their impact upon audiences</li> <li>• presentation of conflict within family relationships in both plays</li> <li>• attitudes towards women's sexuality in the respective time periods</li> <li>• scenes of confinement</li> <li>• imagery of clothing</li> <li>• use of staging</li> <li>• characterisation of the respective heroines; their different roles in society.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• 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></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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Q9	<p><b>How far do you agree that in these two plays, both Webster and Williams show “the struggle for identity in a changing world”?</b> [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Webster and Williams shape meanings in possibly showing the struggle for identifying a changing world, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, <i>identify/changing world</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate <i>the struggle for identity/changing world</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• speeches by the respective heroines in which they address their identities– comparisons and contrasts</li> <li>• the struggle for masculine identity expressed through violence and abuse of women</li> <li>• common ideas/concepts such as social class, male dominance and the constraint or repression of women</li> <li>• staging suggesting entrapment/claustrophobia and its contribution to themes, characterisation and audience reception</li> <li>• depiction of the Italian court and the post-war American working class society reflecting a 'changing world'</li> <li>• the belief in a superior identity – the Duchess understandably by virtue of her nobility and Blanche as Southern Belle</li> <li>• imagery of clothing.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
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<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• 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></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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**Middleton: *The Revenger's Tragedy* (Methuen)**  
**Orton: *Loot* (Methuen)**

<b>Q10</b>	<p><b>“A frequent dose of casual violence served up with grotesque comedy alienates rather than engages the audience.” How far would you apply this judgement to both <i>The Revenger's Tragedy</i> and <i>Loot</i>? [60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting <i>a frequent dose of casual violence served up with grotesque comedy [which] alienates rather than engages the audience</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, the dramatic genres implied in <i>grotesque comedy</i>/the <i>violence</i> of Jacobean revenge tragedy. 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 <i>a frequent dose of casual violence served up with grotesque comedy</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• attitudes towards death and religion</li> <li>• attitudes towards sex</li> <li>• black comedy</li> <li>• elements of farce</li> <li>• attitudes towards crime/ authority figures/ women</li> <li>• presentation of anarchic behaviour</li> <li>• use of props and stagecraft</li> <li>• use of colloquial/deliberately offensive language.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<b>A05</b>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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Q11	<p>“The play has several anti-social elements, the most disturbing being the attack on family values.” In the light of this view, explore connections between the presentation of families in both <i>The Revenger’s Tragedy</i> and <i>Loot</i>. [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Middleton and Orton shape meanings in presenting <i>families/attack on family values</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>families</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate <i>the presentation of families/family values</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of marriage/sibling relationships</li> <li>• misogynistic references to women</li> <li>• attitudes towards female sexuality in the different social contexts of the plays</li> <li>• attitudes towards death and violence</li> <li>• impact of satirical genre and use of farce on our perception of family relationships</li> <li>• 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></li> <li>• contribution of staging</li> <li>• links between corruption within family structures in both plays</li> <li>• attitudes towards traditional social and moral codes.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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**Wilde: *Lady Windermere's Fan* (New Mermaids)  
Pinter: *Betrayal* (Faber)**

<b>Q12</b>	<p><b>“You would have to be to him the mask of his real life, the cloak to hide his secret.” (Lord Darlington to Lady Windermere)</b>  <b>In the light of this quotation, explore connections between the presentation of secrecy and disguise in the social worlds of both <i>Lady Windermere's Fan</i> and <i>Betrayal</i>.</b> [60]</p>
	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in presenting <i>secrecy and disguise</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>secrecy and disguise/social worlds</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate <i>secrecy and disguise</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• disguise/pretence/secrecy presented as normal behaviour within these societies</li> <li>• social pressures and expectations</li> <li>• examples of how lies/dishonesty/secrecy evolve from betrayal in both plays</li> <li>• presentation of various forms of social dialogue</li> <li>• ways in which characters refer to the past and its significance</li> <li>• 'dishonest' exchanges leading to increased dramatic tension</li> <li>• theme of adultery/attitudes towards women</li> <li>• presentation of marriage and friendship.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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Q13	<p>“I know what you wanted...but it could never ...actually be a home. You have a home. I have a home.” (Jerry to Emma) How far would you agree that both <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> suggest that ‘home’ life has little value? [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in possibly suggesting <i>home life has little value</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>home life</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate <i>home life</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• the shallowness of home life in both social worlds</li> <li>• presentation of houses/families</li> <li>• presentation of the tensions and the break up of homes through the different lenses of comedy and seriousness in the two plays</li> <li>• presentation of various forms of social intercourse including the dramatic impact of setting</li> <li>• perceived roles and behaviour of women in these communities</li> <li>• presentation of social class and etiquette</li> <li>• symbolism of material features and outward trappings of home, e.g. the curtains in <i>Betrayal</i>.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<b>AO5</b>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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**William Shakespeare: *Measure for Measure***  
**David Hare: *Murmuring Judges* (Faber)**

<b>Q14</b>	<p>“And I...the stuff of their profession,,I will go to my gaol.” (Gerard)  <b>In the light of this quotation, explore connections between the presentation of punishment and prisoners in both <i>Measure for Measure</i> and <i>Murmuring Judges</i>.</b> [60]</p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>punishment and prisoners</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>punishment and prisoners</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of <i>punishment and prisoners</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• ideas of justice/injustice</li> <li>• presentation of prisons and prisoners, e.g. Gerard '<i>they give you something, then they take it away</i>'/Lucio re Angelo imprisoning Claudio: '<i>he arrests him on it, /And follows close the rigour of the statute/To make him an example, and Bernadino</i></li> <li>• presentation of judges and Angelo</li> <li>• characters' attitudes towards the concept of punishment</li> <li>• conflict between public and private morality reflected in attitudes towards different social classes/racial groups</li> <li>• justice systems and their corruption/hypocrisy</li> <li>• presentation of prisons in both plays.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<b>AO5</b>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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Q15	<p><b>How far would you agree that both <i>Measure for Measure</i> and <i>Murmuring Judges</i> show “the struggle to serve justice in a state or country where authority is abused”?</b> [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> 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 <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in possibly presenting <i>the struggle to serve justice in a state or country where authority is abused</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> 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 <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> 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. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, <i>justice/ state or country where authority is abused</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of <i>the struggle to serve justice in a state or country where authority is abused</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of authority/justice figures and their abuse of their position</li> <li>• ways in which Shakespeare and Hare present the poor underclass/less privileged as victims of injustice</li> <li>• presentation of prisons and prisoners, e.g. Gerard <i>'they give you something, then they take it away'</i>/ Lucio re Angelo imprisoning Claudio: <i>'he arrests him on it, /And follows close the rigour of the statute/To make him an example'</i></li> <li>• theme of justice: Isabella's view of Angelo's misuse of power and privilege: <i>I would to heaven I had your potency, And you were Isabel...I would tell what 'twere to be a judge,/ And what a prisoner/Gerard's sense of injustice extended to Jason in <i>Murmuring Judges: Why do you choose us?/ The law-abiding people</i></i></li> <li>• both plays' have a similar emphasis on 'process' of law at expense of individual</li> <li>• portrayal of female characters as 'poor' victims of the system.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
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<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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## Component 2 Drama Section B Assessment Grid

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> <b>10 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>10 marks</b>	<b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> <b>10 marks</b>	<b>AO4</b> <i>Explore connections across literary texts</i> <b>20 marks</b>	<b>AO5</b> <i>Explore literary texts informed by different interpretations</i> <b>10 marks</b>
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>sophisticated, creative and individual response to plays; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of writers' use of language and dramatic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of connections between plays and contexts</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>productive and illuminating connections/comparisons between plays</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>mature and confident discussion of other relevant interpretations of plays.</li> <li>autonomous, independent reader</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with sound knowledge of the plays</li> <li>sound and apt application of literary concepts and terminology</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of writers' use of language and dramatic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>sound, secure understanding of connections between plays and contexts</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>sound, secure and purposeful connections/comparisons between plays</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>makes sound and purposeful use of other relevant interpretations of plays</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clearly engages with plays and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of writers' use of language and dramatic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear grasp of significance and influence of contexts</li> <li>clear understanding of connections between plays and contexts</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>makes generally clear and appropriate connections/comparisons between plays</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>makes clear and appropriate use of other relevant interpretations of plays</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>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</li> <li>some, though may not always be relevant, use of concepts and terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>makes some valid points about writers' use of language and dramatic techniques to create meaning</li> <li>supports points by some appropriate reference to plays</li> <li>shows some attempt to grasp implicit meaning</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections between plays and contexts</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>makes some superficial, usually valid connections/comparisons between plays</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges that the plays can be interpreted in more than one way</li> </ul>
<b>1</b>	<b>1-2 mark</b> <ul style="list-style-type: none"> <li>superficial approach to plays that may show only partial/simple understanding</li> <li>grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>identifies basic language and dramatic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations or references which may not always be relevant</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes wider contexts in which plays are written and received</li> <li>attempts to make superficial connections between plays and contexts</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>identifies superficial connections/comparisons between plays</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes other views of set plays with partial understanding</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.				