

COMPONENT 2: Drama**MARK SCHEME****General Advice**

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

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- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
 - E expression
 - I irrelevance
 - e.g. ? lack of an example
 - X wrong
 - (✓) possible
 - ? doubtful
 - R repetition

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 the rubric for this section, in part (i) tasks, candidates are required to analyse passages from the plays in depth. In part (ii) responses, candidates are informed that they will need to take account of relevant contexts and other readings. In order to provide the maximum degree of choice, in each pair of questions there is the opportunity to address an explicit opinion but where this is not the case, candidates are still required to find their own ways of addressing other readings.

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.

1. **King Lear**

- (i) **With close reference to the language and imagery in this passage, examine how Shakespeare presents Lear’s state of mind.** [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.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Regan’s peremptory and imperious tone which stimulates Lear’s outrage • Lear’s use of rhetorical questions and repetition • Lear’s hyperbole / self-dramatising (“abjure all roofs”) • “enmity”; “wolf”; “owl” all suggestive of pain, suffering or bleakness, wildness • Lear reveals his attitude through comparisons to situations which are beneath him or which would be unthinkable to him • pride and contempt for fellow king, France (“knee his throne”; “squire-like”) • placing himself below Oswald “slave and sumpter/To this detested groom) • Goneril’s contemptuous/dismissive/ formally respectful reply prompts the next stage of Lear’s fury/fear (“do not make me mad”) • disorientation involved in acknowledging family but feeling hatred (“yet thou art my flesh, my blood, my daughter”) attempts to induce guilt • imagery of disease “plague-sore”; “carbuncle”; “corrupted” measures the new levels of alienation between Lear and Goneril. • Lear’s desperate/pathetic attempts to re-establish his power “bid the thunder-bearer shoot” • dismissal of errant daughter (“mend when thou cans’t”) • candidates might explore the use of “patient” • sharp pathos of Lear’s failure or refusal to understand the situation (“I can stay with Regan”) • childlike(“I and my hundred knights”) picks up tone of earlier(“tell tales of thee). <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

- (ii) Consider the view that Shakespeare's presentation of personal and political power in *King Lear* has universal interest and relevance. [45]

AO1	<p>We will reward coherent, well-structured, relevant responses to the theme of personal and political power where candidates have engaged creatively in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare shapes meanings in <i>King Lear</i> in presenting the theme of personal and political power through dramatic techniques and language choices candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Gloucester's /Kent's conversation at the start underlines the scope of Lear's power • Lear's abuse of power in resigning and in testing his daughters • questions about Lear's maintaining status but giving up power • Cordelia resists Lear's power and starts his journey towards confronting "unaccommodated" or powerless man • conspiracy of Goneril and Regan – arguably immoral use of new powers ("...we must do something and i'the heat.") • King of France's acceptance of Cordelia shows benign use of power • Kent's resistance demonstrates Lear's deadly and destructive power • Edmund's ambition for power gained through immoral/illegitimate means/deceit • the Fool's riddles focus upon the loss of power • Goneril's dishonourable use of Oswald – giving him power over Lear • Goneril's and Regan's contemptuous dismissal of Lear • Cornwall's brutality/ treatment of Kent/power over Gloucester • Albany's lack of power over Goneril • scenes on the heath as all power (beyond the power to command loyalty) deserts Lear. • Edmund's growing powers over the sisters • power of Cordelia's loyalty but failure of her military power • Edgar's defeat of Edmund (powerful chivalric champion) • Edmund's attempt to use last of his powers to right wrongs when all is lost • Lear's astonishing power in fighting off some of the assassins (part of his recovery as tragic hero?) • questions about the future of Britain – have Albany and Edgar (on their previous form) sufficient power to govern? <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare's techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of 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 theme of personal and political power. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the Tragic Hero as powerful man of status • the duties of kings and subjects as understood by Shakespeare • divine right • primogeniture/power struggles within families • 17th century concepts of world order/The Chain of Being • master/servant relationships • attitudes towards illegitimacy/consequences of powerful ungoverned behaviour • roles and status of women/ marriage and dowries • Machiavellian philosophy • various other works of political science (e.g. Elyot) • chivalric codes of combat/defeat of Edmund at the height of his power • the role/power of jesters. <p>Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the theme of power and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare’s presentation of the theme of power.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

2. **Antony and Cleopatra**

- (i) **With close reference to the language and the imagery in this passage, examine how Shakespeare presents Antony's feelings.** [15]

AO1	<p>Informed responses will demonstrate clear knowledge of this extract .We will reward creatively engaged responses for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • personification of land to support the feelings of self-loathing and contempt which Antony feels • pathos/despair/self-pity ("lost my way forever") • honourable attempts to save/compensate companions – invitations to take his wealth/treat with Caesar – might be read as self-interested attempts to save his reputation in the face of failed leadership • self-loathing/contempt ("I have fled..") • attempts to salvage honour/reputation by treating friends generously • re-emerging courage ("I have myself resolv'd") • ominous signs of suicide ("has no need of you") not made explicit so as to avoid interference of friends • expressions of misery and pain "O," • shame ("I blush") • hair imagery (youthful vigour/aged wisdom) demonstrates confusion and contending forces within Antony • last vestiges of power and self-respect ("have letters from me...") • remains of leadership/determination mixed with humility and ("Pray you look - not sad") • continues to give orders but humility/entreaty emphasised through repetition ("pray") • cajoling – last 3 lines suggest the effort needed to command obedience but tone suggests that this effort is directed at loyal and loving friends • dignified pathos ("for indeed I have lost command;") – could be seen as self-pity • still has the greatness to console others in the depths of his own misery/despair ("I'll see you by and by") might be read as selfish and manipulative. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii) **How far would you agree that “In *Antony and Cleopatra* Shakespeare presents military success as the chief measurement of effective leadership”?** [45]

AO1	<p>We will reward coherent, well structured, relevant responses to the presentation of military success and leadership where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare shapes meanings through dramatic techniques and language choices candidates might draw upon the following:</p> <ul style="list-style-type: none"> • discussion of the presentation of a range of characters including Antony, Cleopatra, Caesar and Enobarbus – we might find valid references to others (such as Eros/Pompey/Lepidus) but those above are likely to be the focus of discussion. • discussion of Antony’s military honours/prowess contrasted with his arrogant attitudes/disloyalty to Caesar et al • Antony’s abandoning of his public duties and private obligations (e.g. Octavia) for his passionate affair with Cleopatra • Antony’s loss of military judgement in his support of Cleopatra • Antony’s trajectory as tragic hero – arguably recovering dignity and honour in the last phase of his life (“I have liv’d in such dishonour that the gods/Detest my baseness.”). Power of the poetry between here and his demise plus the words of others (Eros: “My dear master, my captain and my emperor;” – Sec. Guard “The star is fall’n”) help to restore Antony’s honour. • Antony’s care for Cleopatra with his last breaths might be seen as restoring honour and even rescuing Antony’s death from farce – the force of Cleopatra’s words (“Noblest of men, woo’t die?”) and later (“I dreamt there was an emperor Antonyetc) might be seen as significant. • Maecenas (“His taints and honours wag’d equal with him.”) might be seen as a key quotation • discussion of Cleopatra might revolve around the discrepancy between the appearance of majesty and splendour and perceptions of her moral weakness / destructive powers. • her manipulation of others – especially Antony • her political/military untrustworthiness • all of the above contrasted with the last stage of her life (use of Iras amongst others) to re-establish Cleopatra’s magnificence and possibly honour – their “worship” of her / her example to them (“..what’s brave, what’s noble,/Let’s do it after the high Roman fashion”) • strength, determination and dignity in the face of defeat and humiliation • rich mixture of pathos and majesty in her last moments – use of the clown - counterpoint to her courage and dignity.

	<ul style="list-style-type: none"> • discussion of Caesar could balance his ruthlessness and political opportunism against his respect for the defeated Antony (“The breaking of so great a thing..”) but we should expect to see a range of views on Caesar’s claims to honour- there are opportunities for analysis of subtext and we will reward coherent and supported views. • some responses could make use of others’ reports of Caesar’s conduct eg Enobarbus’ lines on Caesar’s treatment of Alexas who betrayed Antony – (“For his pains/Caesar hath hanged him.”) • Enobarbus is likely to inspire some discussion – plenty of opportunities to discuss his loyalty to Antony and what is honourable or otherwise in a servant/follower. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>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 topic of military success and leadership. 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"> • status, role and responsibilities of rulers in ancient, 17th century and possibly contemporary societies • reference to Plutarch’s lives • moral values – marriage vows; promises; honesty; alliances • Machiavellian influences on Shakespeare’s thought • status of women • different attitudes towards suicide • the pagan world • service • military strategy • the Roman Empire • the culture of Egypt (contrasts with Roman values). <p>Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

AO5	<p>Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none">• by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i>• by engaging with critical material including specific references to and quotations from other readers.• a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the topic of military success and leadership and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare’s presentation of military success and leadership.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>
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3. *Hamlet*

- (i) **With close reference to the language and imagery in this passage, examine how Shakespeare presents Hamlet's state of mind.** [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 a mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in candidates' 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.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • urgency in the first few lines – arguably hysterical – emphasised by repetition (“Look”) and liberal use of exclamation marks • powerful response to Queen's scepticism – emphasised by echoing of (“Ecstasy”) • Hamlet's defensive posture – compares himself to the queen – “pulse”; “healthful music” in order to convince her • desperate to prove himself (“I the matter will re-word”) • Hamlet's general disgust emerges through extended metaphors of disease and cure • strong imperatives (“confess”; “repent”; “do not”) suggest moral authority • imagery switches to gardens and foul nurturing emphasising earlier disgust – wide variety of elaborate images throughout suggests developing hysteria or overbearing determination to convince through shock and horror. • very complex state of mind in Hamlet's last 4 lines – the philosopher Prince explores the contradictions of having to apologise for virtue in a world where the habit and fashion is vice: arrogance; self-righteousness; contempt or objective moral arbiter would all be defensible ideas at this stage of the speech • intensity of Queen's response and imagery is a measure of the effectiveness of Hamlet's rhetoric and determination. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

- (ii) “The play offers a surprisingly modern perception of mental instability.” How far would you agree with this view of *Hamlet* as a whole? [45]

AO1	<p>We will reward coherent, well structured, relevant responses to the presentation of mental instability where candidates have engaged in a clear, creative, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare shapes meanings in <i>Hamlet</i> in presenting mental instability through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • responses might choose to look at Hamlet’s melancholia and careless challenge to Claudius at the start of the play linked to broad ideas of disease (moral sickness perhaps) e.g. the kingdom / body politic as an “unweeded garden” with associated ideas of rottenness and blight • elements of depression, despair self-hatred in the first and subsequent • Hamlet’s mental or antic disposition – likely to be highly favoured – “manic” behaviour / hysteria • the disease imagery connected with Old Hamlet’s assassination (possible mentions of “The Murder of Gonzago”) • Hamlet’s mental “disease” or antic disposition – likely to be highly favoured • Ophelia’s indisputable madness • treatment of Ros. & Guil might be used • other instances of hysteria or irrationality including the confrontations with Claudius over the hiding of Polonius’s body and with Laertes in Ophelia’s grave • attitudes towards and behaviour with Gertrude – especially the chamber scene • grave diggers scene – Hamlet’s macabre obsession with death and decay – gently admonished by Horatio. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of 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 mental instability. 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"> • kingship and service • family relationships • marriage (Book of Leviticus) • courtship (Ophelia's madness) • Machiavellian politics • religious belief and the supernatural • ideas of sin, death and the afterlife • rank/hierarchy. <p>Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the presentation of disease and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare's presentation of disease.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

4. **Henry IV Part 1**

- (i) **With close reference to the language and imagery in this passage, show how Shakespeare presents the King's state of mind at this point in the play.**

[15]

AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract . We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the close account of Hotspur's achievements, with the emphasis upon detail – numbers, names and graphic imagery (“Balk'd in their own blood”) forms the basis of the King's frustration in comparing Harry and Hotspur • repeated question at the end of the King's first speech measures his anger and frustration. • Westmorland's brief reply stokes the King's anger/disappointment/frustration – the variety and richness of imagery in his next speech indicates the strength of his feelings which develop into envy/jealousy as well as those above. • the dignity of the king's elevated speech serves as a stark contrast to his son's inappropriate/irresponsible behaviour (“riot and dishonour stain the brow...”) • question to Westmorland introduces another complex strand of outrage and suspicion mixed, perhaps, with grudging admiration for Percy's courage and political daring which contrasts with Hal's disengagement from the affairs of state. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii) **How far do you agree that “Shakespeare’s presentation of honour in *Henry IV Part 1* is effective only for an audience with an appreciation of chivalry”? [45]**

AO1	<p>We will reward coherent, well structured, relevant responses to the presentation of honour where candidates have engaged in a clear, creative, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare shapes meanings in <i>Henry IV Part 1</i> in presenting the theme of honour through dramatic techniques and language choices candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the presentation of Hotspur / Hal throughout the play - charting Hal’s rise from apparent dereliction to honour (“sweet wag” to “It is Prince of Wales that threatens thee”) on the battlefield at Shrewsbury • questions surrounding the honour (closely connected to loyalty) of the rebels – especially Worcester but Northumberland and Hotspur too • ambiguity of Hal’s position (“I know you all...”) apparently lacking honour in his choice of company/activity but probably keeping a shrewd eye upon the future. • comic presentations of Honour – Glendower (bickering with Hotspur about his birth and status); and Falstaff on the battlefield – honour or lack of it a key issue in shaping our response to him • Hal’s regeneration as an honourable prince and warrior – how this is expressed through changes in language • the King’s recognition of his son’s reform – they are to be a partnership against Glendower. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of 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 theme of honour. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • theories of kingship • duty and service • social hierarchy • youth and age • religious imperatives • codes of chivalry / etiquette. <p>Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part I</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part I</i> which are relevant to the theme of honour and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare’s presentation of the theme of honour.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

5. *The Tempest*

- (i) **With close reference to the language and imagery of this passage, examine Shakespeare's presentation of Prospero.** [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.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Prospero's power, his implicit fairness and his capacity for compassion are established by Ariel's opening speech • Prospero's first words might suggest he is coming to a decision; perhaps teasing Ariel; enjoying the account of the success of his plan or pretending to be still wavering in his intentions • Ariel's "were I human" prepared the way for Prospero's demonstration of human behaviour at its best through awareness of others' suffering and the need for mercy • the theme of the noble possibilities of human behaviour (elevated almost to divine status in that God does not seek revenge but is satisfied with penitence) continues to be embedded in Prospero's speech • Prospero shows himself to be truly human and vulnerable ("struck to th' quick") and subject to human failings "fury" and demonstrates the superior moral quality of "reason" • Prospero is measured, logical, restrained. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

- (ii) Consider the view that “in his presentation of Prospero’s use of power, Shakespeare risks losing the audience’s sympathy for his central character.”

[45]

AO1	<p>We will reward coherent, well structured, relevant responses to the theme of power where candidates have engaged in a clear, creative, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare shapes meanings in <i>The Tempest</i> in presenting the theme of power through dramatic techniques and language choices candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the opening tempest – power over otherwise powerful men • Prospero’s use of magic/spirits in creating the tempest • Prospero’s neglect of power –rule/usurpation in Milan • Prospero’s power over Miranda, Ariel, Caliban, Ferdinand and, later, all of the royal party – plenty of questions of legitimacy to tackle and the ways power shapes character and relationships • Stephano and Trinculo – power over Caliban: how this might question the legitimacy of Prospero’s attitudes and behavior • natural and supernatural power • controlling Ferdinand – manipulation of sacrosanct relationships • power struggle within the royal party as contrast to Prospero’s use of power • Prospero’s use of power to punish • Prospero’s powerlessness before the audience in the epilogue <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of 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 the theme of power. 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"> • duties and responsibilities of the ruler / political theory • legitimate/illegitimate types of power eg supernatural and/or stolen • religious belief – shaping ideas about Prospero / punishment and forgiveness • parents and children • servants and masters • ideas of the noble savage • age of adventure and colonisation • marriage and the status of women. <p>Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the theme of personal and political power and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare’s presentation of the theme of personal and political power.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Assessment Grid for Component 2 Section A part (i)

Band	<p style="text-align: center;">AO1 <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;">5 marks</p>	<p style="text-align: center;">AO2 <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;">10 marks</p>
5	<p style="text-align: center;">5 marks</p> <ul style="list-style-type: none"> • sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • perceptive, sophisticated analysis and evaluation of writer's use of language and dramatic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning
4	<p style="text-align: center;">4 marks</p> <ul style="list-style-type: none"> • clearly informed, engaged and well-structured response with clear knowledge of the extract • sound and apt application of literary terminology and concepts • expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • sound, accurate analysis and evaluation of writer's use of language and dramatic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meaning
3	<p style="text-align: center;">3 marks</p> <ul style="list-style-type: none"> • clearly engages with extract and response is mostly relevant • some sensible use of key concepts and generally accurate use and application of terminology • reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • purposeful, detailed and mostly relevant analysis of writer's use of language and dramatic techniques to create meaning • generally clear and accurate textual support • grasps some implicit meanings
2	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • attempts to engage with extract and structure response, though may not always be relevant to the question; response may be restricted to a literal reading • some, though may not always be relevant, use of terminology • expression may feature some inaccuracies 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • makes some valid points about writer's use of language and dramatic techniques to create meaning • supports points by some reference to extract • shows some grasp of implicit meaning
1	<p style="text-align: center;">1 mark</p> <ul style="list-style-type: none"> • superficial approach to extract that may show only partial/simple understanding • grasp of basic terminology, though this may be uneven • errors in expression and lapses in clarity 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • identifies basic language and dramatic features • discussion tends to be narrative/descriptive in nature • offers some support in the form of quotations from or references to extract which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Assessment Grid for Component 2 Section A part (ii)

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

Component 2 Section B: Pre- and post-1900 Drama

AO1	AO2	AO3	AO4	AO5
10	10	10	20	10

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.

Doctor Faustus and Enron

6. How far would you agree that Marlowe and Prebble are alike in “making use of comedy to entertain the audience rather than to create dramatic impact” in *Doctor Faustus and Enron*? [60]

AO1	Candidates are free to discuss different interpretations of comedy as long as they consider the way these have been used by the playwrights (e.g. by linking their material to themes, dramatic techniques, context) rather than simply identifying or describing examples of humour. They must address the issue of entertaining an audience as opposed to creating dramatic impact. They may explore how different types of comic styles/effects are used in both plays and their relative effectiveness (e.g. parody, farce, slapstick, juxtaposition/bathos, characterisation, wit/wordplay, irony). They may explore the strong vein of satire in both plays and how it reflects the writers’ concerns about their different societies’ ills. At lower bands , candidates are likely to shape their responses around examples of the use of comedy with some attempt to develop an overall argument. Band 3 and above , candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (e.g. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to comedy. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the use of comedy and grounded in the texts. As the use of humour in both plays has caused mixed responses, candidates might consider critical receptions of both plays. At lower bands , candidates are likely to show awareness of contextual influences (for example late 16 th century theatrical conventions and the real life Enron scandal) but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the use of comedy.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately , so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links related to the use of comedy. As they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: Satire of popular contemporary targets: <ul style="list-style-type: none"> • <i>Doctor Faustus</i>: RC Church (Pope, Bruno); foreigners/authority figures/courtiers (e.g. Charles V, Benvolio, Anholt); necromancy

AO5	<ul style="list-style-type: none"> • Enron: Corruption at heart of capitalism/big business; complicity at highest level of politicians, law, financiers, media (AO3). <p>Juxtaposition of “low” comedy with tragedy: Doctor Faustus:</p> <ul style="list-style-type: none"> • <i>Doctor Faustus:</i> Comic burlesque of parallel subplot undercuts and highlights seriousness of main action (e.g. Wagner and Robin master/servant tussle echoes Faustus/Mephostophilis). Broad farce. Bathos (AO2) • <i>Enron:</i> Humorous juxtaposition of vaudeville with devastating global catastrophe (e.g. dancing traders, analysts’ barbershop quartet). Hints at “show business” world. Choreographed dance/song suggests complicity in crime. Comically surreal (raptors, blind mice, ventriloquist accountant) also symbolic of “virtual”/unreal world of Enron (AO2/3) <p>Structure: comedy in first half highlighting tragedy in second:</p> <ul style="list-style-type: none"> • <i>Doctor Faustus:</i> Faustus’ own actions increasingly farcical and self-parodying (e.g. losing head, Ben’s horns) Main and sub plots merge to emphasise Faustus’ decline • <i>Enron:</i> Fewer “comic” scenes less in Act 3, often bleak echoes (e.g. barber shop dirge, death of raptors). Fraud’s far-reaching effects highlighted through contrasting moods (AO2) <p>Comic characterisation/dialogue:</p> <ul style="list-style-type: none"> • <i>Doctor Faustus:</i> familiar “clowns” of Renaissance drama. Comic relief? Possible sop to groundlings. (AO3) Comic wordplay. Bawdy puns (horns). More evidence of decline from F’s grand ambitions (AO2) • <i>Enron:</i> Ken Lay’s “good ole boy” contrasted with traders’ coarse machismo (Yet also sham ignorance covering complicity?); Fastow as geeky comic butt (yet also Machiavellian); witty back-biting (yet also vicious dog-eat-dog world) (AO2) <p>Dramatic irony creates humour:</p> <ul style="list-style-type: none"> • <i>Doctor Faustus:</i> tricks played on popular targets/authority figures (e.g. Pope, horse-courser as C16th conman). More serious irony of Faustus’ failure to see truth about bargain with devil until too late • <i>Enron:</i> plays on audience’s knowledge of crash: comic refs to Bush and Clinton, Arnie, Lehman Bros, etc. Less humorous when we remember their power and culpability (AO2/3) <p>Critical debate about success of comic element in both plays (AO3):</p> <ul style="list-style-type: none"> • <i>Doctor Faustus:</i> controversy of authorship of version B’s crude buffoonery? Play as comic parody of homiletic morality drama during theatrical transition from Med to modern era • <i>Enron:</i> UK success as exhilarating allegory with innovative use of comic, witty staging. Flopped on Broadway where comedy criticised as bad taste, trivialising devastating attack on US (linked in consciousness with 9/11). Memory raw in 2010? <p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the use of comedy and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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7. “In both plays the protagonists aim too high and go too far.” In response to this view, compare and contrast the ways in which Marlowe and Prebble present the dangers of over-reaching in *Doctor Faustus* and *Enron*. [60]

AO1	Candidates are free to explore interpretations of over-reaching as long as they consider the way they have been used by the playwrights. Candidates may engage with the terms “dangers” (e.g. by discussing ambiguity in presentation of protagonists). They may explore how the playwrights present their characters as over-reachers in order to develop key themes (such as ambition, rebellion, freedom, spirituality, morality) and to reflect on, or criticise, aspects of their societies (e.g. religious conformity, corporate greed/corruption). They may also explore the importance of audience empathy and the influence of the Faustian tradition on writing of <i>Enron</i> . At lower bands, candidates are likely to shape their responses around examples of the negative presentation of over-reaching with some attempt to develop an overall argument. Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (e.g. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the presentation of the protagonists as over-reachers. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the concept of the over-reacher and grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences (for example the importance of the religious background and the real life Enron scandal) but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the presentation of the dangers of over-reaching.
AO4	<p>While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3) In lower bands candidates are likely to make basic links between the protagonists as over-reachers. As they move through the bands, links will become more specific and detailed.</p> <p>Some of the links/contrasts that candidates may make could include:</p> <p>Plays as cautionary tales:</p> <ul style="list-style-type: none"> • Icarus myth (AO3) • <i>Doctor Faustus</i>: Knowingly sells soul. Suffers “deserved” eternal damnation • <i>Enron</i>: Jeff Skilling knowingly embraces corruption. Punished by public disgrace and longest prison sentence <p>Over-reaching clearly presented as futile/destructive:</p> <ul style="list-style-type: none"> • <i>Doctor Faustus</i>: Terrifying spectacle of demons/Lucifer and horrific end. Faustus’ decline from respected scholar. Grandiose ambitions v puerile tricks (e.g. Pope’s banquet). Comic subplot undermines (AO2). Focus on personal spiritual consequences (AO3) • <i>Enron</i>: Catastrophic fraud unleashes dog-eat-dog world (amoral traders; raptors, etc). Public consequences (deaths, 20,000 jobs) (AO2/3) <p>Negative presentation of protagonists’ selfish pride/vanity:</p> <ul style="list-style-type: none"> • <i>Doctor Faustus</i>: Contempt for religion; driven by self interest, seeks divine status; learning wasted (corruption of Renaissance ideal?) (AO3); folly of ignoring repeated warnings (angel/old man/examples of Mephostophilis and Lucifer); delusion in wavering (self-pitying final soliloquy) (AO2)

	<ul style="list-style-type: none"> • <i>Enron</i>: Boastful contempt for “idiots”. Becomes “messiah-like...movie star” ironically undercut by staging (e.g. “god-like” photograph) Moral vacuum highlights narrow ambitions. Scenes with daughter emphasise selfishness (AO2) <p>Protagonists as tragic heroes? Aristotelian model (AO2/3)</p> <ul style="list-style-type: none"> • <i>Doctor Faustus</i>: Faustus’ unconventional greatness in unsurpassed learning. Hubris in ignoring repeated warnings. Cathartic effect of witnessing suffering/despair reinforces soul’s importance in religious society • <i>Enron</i>: JS “great man” (lawyer’s words ironic?). Extraordinary creativity channelled into avarice. Justice served in harsh sentence at end? Warning not heeded? (Financial meltdown of 2008/Global Depression) <p>Yet <u>some</u> heroic qualities?</p> <ul style="list-style-type: none"> • <i>Doctor Faustus</i>: Scope of ambition/courage in defiance? Renaissance scholar extending boundaries of learning (Dr Dee). Spirit of rebellion. Time of great intellectual/religious upheaval/Calvinist revival. Marlowe’s complex religious views/“atheism”? Ambiguous ending: reinforcing Christian doctrine or censorship? (Versions A and B of text) (AO3) • <i>Enron</i>: JS arguably reflects pioneering spirit/boundless ambition of American Dream? Wants to “change the world”. Emphasis on freedom. Final soliloquy (AO2/3) <p>Ambiguous presentation evokes some sympathy for protagonists? Link with Everyman figure of morality dramas (AO3)</p> <ul style="list-style-type: none"> • <i>Doctor Faustus</i>: Moving poetry (e.g. Helen tribute). Final soliloquy and added final scene with scholars encourage compassion for tormented soul.. (AO2) (Possibly parodies morality plays? AO3) • <i>Enron</i>: Confessions of child bullied for “smartness”. Hint of spiritual yearnings (“godless atheist” who envies “nice” religion). Alone at end/pitiful. Yet final soliloquy less moving than Faustus’. Unrepentant. (AO2) Linking JS so strongly with spiritual vacuum of corporate world alienates audience? (AO3)
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the presentation of over-reaching and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

The Duchess of Malfi and A Streetcar Named Desire

8. How far would you agree that Webster and Williams are alike in “creating settings and locations which speak volumes about social attitudes” in *The Duchess of Malfi* and *A Streetcar Named Desire*? [60]

AO1	Candidates are free to discuss any settings and locations (including those which do not appear in the plays e.g. Belle Reve) as long as they consider the way these may have been used by the playwrights to show social attitudes (e.g. by linking them to themes, dramatic techniques, context). At lower bands , candidates are likely to shape their responses around examples of settings/locations with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects etc.) and of how setting is used to develop characterisation (e.g. Blanche bathing in the bathroom shows her desire to cleanse herself of her past.) At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to settings/locations. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to settings/locations and grounded in the texts. Candidates may discuss how setting is used to criticise aspects of society (e.g. treatment of women) to develop key themes (e.g. madness, female sexuality, oppression etc.) At lower bands , candidates are likely to show awareness of contextual influences (for example Jacobean society and post-WWII America), but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the use of settings/locations.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately , so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links about settings and locations; as they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: Geographical locations and how they are used to present themes, attitudes, criticisms of society etc. <ul style="list-style-type: none"> • <i>The Duchess of Malfi</i>: Italy (revenge tragedy genre): Webster disguising criticisms of English court (AO3) • <i>A Streetcar Named Desire</i>: New Orleans; clash of old and new Americas (AO3) Time period significant (e.g. re: attitudes to women, female sexuality etc.) <ul style="list-style-type: none"> • <i>The Duchess of Malfi</i>: Jacobean period (AO3) • <i>A Streetcar Named Desire</i>: Post-WWII America (AO3)

	<p>Exploration of private versus public through settings and the way female characters are subject to society's condemnations. Duchess' palace more overtly public/political (Mary I/Elizabeth I) than apparently more private, domestic space of the house in <i>A Streetcar Named Desire</i>; however, flexible staging means street can be seen - influence of outside world (AO2/AO3)</p> <ul style="list-style-type: none"> • bedroom setting linked to female sexuality • bedroom setting linked to violence. Ferdinand's phallic dagger (incestuous desire for sister); rape of Blanche (AO2) • setting used to present theme of madness • light and darkness used to enhance setting and develop themes: madness; deception; appearance and reality etc. (AO2) • settings linked to claustrophobia and entrapment • settings used to show men as oppressors and women as powerless (but Duchess also powerful? E.g. clandestine marriage in presence chamber) • male characters invading female space (Ferdinand's intrusion into Duchess' bedroom; Stanley's poker game in kitchen) (AO2) •
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>Streetcar</i> which are relevant to settings and locations and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

9. “What strikes us most forcibly in both plays is the essential powerlessness of women”. In the light of this quotation, explore connections between *The Duchess of Malfi* and *A Streetcar Named Desire*. [60]

AO1	Candidates are free to approach this question in any way they choose as long as they engage with the ways in which the female characters are presented as powerless and/or powerful. Candidates are likely to discuss the presentation of the Duchess and Blanche, but some may discuss Julia, Cariola, Stella and/or Eunice. Candidates may address the attempts of male characters to control female characters and how successful/unsuccessful they are; female characters as dependent on men; the use of female characters to criticise aspects of society (AO3); Webster’s deviation from his source material to present the Duchess as sympathetic etc. Candidates may argue that, even though she dies, the Duchess is presented as powerful in comparison to Blanche. At lower bands , candidates are likely to shape their responses around examples of how women are presented as powerless/powerful with some attempt to develop an overall argument. Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects etc.). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the presentation of women. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the presentation of women and grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences (for example Jacobean society and post-WWII America), but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the presentation of women as powerless/powerful.
AO4	<p>While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links about the ways women are presented as powerless/powerful; as they move through the bands, links will become more specific and detailed.</p> <p>Some of the links/contrasts that candidates may make could include:</p> <ul style="list-style-type: none"> • Both plays set in patriarchal societies <i>The Duchess of Malfi</i>: Jacobean period (AO3) <i>A Streetcar Named Desire</i>: Post-WWII America (AO3) • Status of female characters in society: Duchess/Blanche’s reputation dependent on chastity (AO3) • Female characters taking control of their sexuality/body: Duchess instigates affectionate marriage; Blanche’s sexual desires – though candidates may argue that female characters taking control of their body/sexuality leads to their downfall (AO3) • Male characters try to control female sexuality: candidates may argue this attempt is more successful in <i>A Streetcar Named Desire</i> • Violence used to control female characters: Ferdinand’s dagger; murder of Duchess; rape of Blanche; domestic abuse (though Stella accepts this - does this make her more or less powerless?); parallel with Eunice and Steve (AO2) • Male characters invading female space: Ferdinand’s intrusion into Duchess’ bedroom; Stanley’s poker game in kitchen (AO2/AO3)

	<ul style="list-style-type: none"> • Imagery used to present female characters as powerless/powerful: Blanche (white connotes innocence): ‘moth’; ‘butterfly wings’; Stella called ‘lamb’ (sacrifice – better description of Blanche?); Stanley calls Stella ‘baby doll’; Duchess of Malfi (title highlights power); Julia as tame ‘falcon’ (AO2) • Props/staging used to present women as powerless Light/darkness Props: <i>The Duchess of Malfi</i>: Ferdinand’s dagger; <i>A Streetcar Named Desire</i>: paper lantern; Greyhound ticket; radio (AO2) • Madness: shown through staging (AO2); unlike Blanche, Duchess stays sane – Duchess more powerful? • Attitudes to death: Duchess dies like a prince; contrast with Cariola; Blanche damaged by experience of death (‘ I took the blows in my face and my body!’) (AO2)
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the presentation of women as powerless/powerful and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings</p>

The Revenger's Tragedy and Loot

10. “There is no necessity to separate the monarch from the mob; all authority is equally bad” (Wilde, 1891). In the light of this quotation, compare and contrast the presentation of authority and authority figures in *The Revenger's Tragedy* and *Loot*. [60]

AO1	Candidates may discuss how the theme of authority is presented and/or authority figures are used by the playwrights as a means to criticise/satirise society, to put across moral messages, to create black comedy and to develop a range of themes including crime, punishment, death, violence, greed and deception. At lower bands , candidates are likely to shape their responses around examples of authority/authority figures with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words of the question.
AO2	Candidates need to show understanding of the texts as plays (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to authority and authority figures. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the question and grounded in the text. Candidates might argue that authority figures are used to criticise/satirise society. At lower bands , candidates are likely to show awareness of contextual influences, but these may not be linked effectively to the text and/or question. By Band 3 , contextual influences should be more closely linked to the theme of authority and the presentation of authority figures. Bands will be determined by how convincingly candidates link contexts to the presentation of authority and authority figures.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way. Links between the texts (AO4) will therefore be related to close analysis of dramatic techniques (AO2) and contextual factors (AO3). In lower bands candidates are likely to make basic links about authority and authority figures; as they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: <ul style="list-style-type: none"> • authority figures presented as corrupt: Duke (e.g. ‘royal lecher ... grey-haired Adultery’ (AO2)); Truscott (though more comic presentation (AO2)) • legal system presented as corrupt: corrupt Duke controls court (more concerned with honour than justice); Truscott represents corrupt 1960s police force (AO3) • authority figures linked to death and violence: Duke’s murder of Gloriana; black humour of Truscott kicking Hal (AO2) • male authority figures used as vehicle for playwrights’ criticism of society: <i>The Revenger's Tragedy</i> set in Italy (but thinly-veiled criticism of Jacobean court (AO3)); Vindice unable to get justice for murder of Gloriana so takes revenge; <i>Loot</i> critical of 1960s British police/legal system (AO3) • authority figures linked to moral authority/punishment for crime: Vindice killing Duke (Bacon’s ‘wild justice’); Vindice as ‘bad’ as the Duke or has more moral authority? Truscott representative of police – but unlike in <i>The Revenger's Tragedy</i>, an innocent man is punished • authority figures linked to deception: Truscott and Vindice’s disguises • references to higher authority (religion/heaven): Vindice and McLeavy’s appeals to heaven/God • endings: <i>The Revenger's Tragedy</i>: corrupt authority figure killed; replaced with Antonio – order restored? Vindice dies (convention of revenge tragedy (AO2/AO3)); in contrast, no real return to order in <i>Loot</i> (only a focus on ‘keeping up appearances’).

AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none">• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i>• by engaging with critical material including specific references to and quotations from other readers• a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to authority and authority figures and give credit for reference to relevant critical views – especially when the candidate has engaged with a critical reading.</p>
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11. “Laughter is a serious business and comedy a weapon more dangerous than tragedy” (Orton, 1963). In the light of this quotation, examine the ways in which Middleton and Orton make use of comedy in *The Revenger’s Tragedy* and *Loot*. [60]

AO1	<p>Candidates are free to approach this question in any way they choose, as long as they focus on how the playwrights make use of comedy/humour and/or to develop themes and characterisation. Candidates are likely to discuss the theatricality of both plays and the way that staging (e.g. the business involving Gloriana’s skull and Mrs McLeavy’s body) creates black humour.</p> <p>At lower bands, candidates are likely to shape their responses around examples of comedy/humour with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words of the question.</p>
AO2	<p>Candidates need to show understanding of the texts as plays (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects etc.). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to comedy. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.</p>
AO3	<p>Any links to context must be relevant to the question and grounded in the text. Candidates may argue for example that comedy is used as a weapon to criticise/satirise aspects of society. At lower bands, candidates are likely to show awareness of contextual influences, but these may not be linked effectively to the text and/or question. By Band 3, contextual influences should be more closely linked to the use of comedy. Bands will be determined by how convincingly candidates link contexts to the presentation and use of comedy/humour in the plays.</p>
AO4	<p>While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way. Links between the texts (AO4) will therefore be related to close analysis of dramatic techniques (AO2) and contextual factors (AO3). In lower bands candidates are likely to make basic links about comedy; as they move through the bands, links will become more specific and detailed.</p> <p>Some of the links/contrasts that candidates may make could include:</p> <p>Black humour/grotesque comedy used as weapon to criticise aspects of society</p> <ul style="list-style-type: none"> • <i>The Revenger’s Tragedy</i>: criticism/satire of Jacobean society; set in Italy but critical of James’ court etc. (AO3) • <i>Loot</i>: satirises a range of 1960s British institutions including police and Catholic church; mocks/satirises familial relations and attitudes to death/mourning (AO3) <p>Genre of plays</p> <ul style="list-style-type: none"> • <i>The Revenger’s Tragedy</i>: is a revenge tragedy, but arguably has more in common with intrigue comedies (e.g. Middleton’s city comedies/Jonson’s <i>Volpone</i>): intrigue comedies include ironies, reversals and deceits (AO2/AO3) • <i>Loot</i> is a farce; also draws on Comedy of Manners (e.g. Wildean dialogue (AO2/AO3)) • Black comedy created through juxtaposition of death with farcical stage business: unexpected, as dead are viewed as deserving of respect. <i>The Revenger’s Tragedy</i>: Gloriana’s skull; Supervacuo’s attempt to ‘brain’ officer with Junior’s head; farcical stage business with Mrs McLeavy’s body. Comic use of dead bodies allows playwrights to explore/challenge social conventions linked to death/mourning; also arguably brings up issues to do with female body? (AO2/AO3) • Black comedy in both plays can be linked to Sontag’s theory of ‘camp’: ‘the essence of Camp is its love of the unnatural: of artifice and exaggeration’ (Sontag). Concept of ‘Being-as-Playing-a-Role’ – extension of metaphor of life as theatre (e.g. Vindice’s use of self-conscious theatrical metaphors) (AO2/AO3) • Humour created through dialogue: <i>The Revenger’s Tragedy</i>: Spurio: ‘Old dad dead’; Vindice tells Lussurioso ‘Tell nobody’ (as he is dying); Wildean dialogue in <i>Loot</i>; humour comes from the disconnection between polite mode of speaking and what is being said (AO2) • Use of irony and ironic juxtaposition • Comedy created by use of disguises.

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A05	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none">• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i>• by engaging with critical material including specific references to and quotations from other readers• a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the use of comedy/humour and give credit for reference to relevant critical views – especially when the candidate has engaged with a critical reading</p>
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Lady Windermere's Fan and Betrayal

12. How far would you agree that both *Lady Windermere's Fan* and *Betrayal* show us "the sadness of a world where innocence has been irrevocably lost"? [60]

AO1	Candidates are free to discuss different interpretations of "innocence", such as idealism/naivete/ignorance/self delusion etc, as long as they consider how they're used by the playwrights (i.e. by linking their material to themes, dramatic techniques, context). They may explore the concept of innocence versus cynicism/wisdom in the wider world of play linked to satire/criticism of society. Candidates may engage with the wording of the task to discuss tone/atmosphere in relation to "sadness", whether "innocence" is "lost" and to what extent, presentation of any loss as positive or regrettable. At lower bands, candidates are likely to shape their responses around the concept of lost innocence with some attempt to develop an overall argument. At Band 3 and above , candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama and may discuss presentation of "lost innocence" by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects, setting, staging devices such as lighting, music, etc). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning in the presentation of "lost innocence". As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the theme of lost innocence and grounded in the texts. Candidates may also discuss relevant contextual influences (e.g. Aesthetic movement and 1970s setting/biographical factors) but these should be closely linked to the texts and task. At lower bands , candidates are likely to show awareness of contextual influences (for example Victorian "society" and 1970s literary middle classes), but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the theme of lost innocence.
AO4	<p>While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links relating to the theme of lost innocence As they move through the bands, links will become more specific and detailed.</p> <p>Some of the links/contrasts that candidates may make could include:</p> <p>Loss of innocence in central characters:</p> <ul style="list-style-type: none"> • <i>Lady Windermere's Fan</i>: Lady Windermere's initial "puritanical" naivete. Literal and symbolic "coming of age". Conventional chronological structure condensed into one day emphasises her "lesson" presented as beneficial? (AO2) • <i>Betrayal</i>: innocence eroded through betrayal of trust. Loss heightened by contrast between parallel scenes emphasised by reverse time structure. No benefits in loss. (AO2) <p>Happiness dependent on innocence?</p> <ul style="list-style-type: none"> • <i>Lady Windermere's Fan</i>: Windermeres retain some "innocence" upholding Aesthetic views on sanctity of love but at cost of truth? Contrast with more worldly relationships. Satire of cynical society/even of Aesthetic movement? (AO3) • <i>Betrayal</i>: parallel scenes emphasise loss of lovers' "innocent" happiness e.g. scenes in flat. Yet "innocence" ironic as all guilty? Ambiguous ending (AO2)

	<p>Depiction of wider “world” as having lost innocence:</p> <ul style="list-style-type: none"> • <i>Lady Windermere’s Fan</i>: mocking paradoxes invert norms of virtue, innocence etc.. Frequent references to “modern”, “nowadays”. Comic but also satirical/critical? (AO2/3) • <i>Betrayal</i>: all relationships unhappy/disillusioned: (E+R; E+J; J and wife, Casey, R+J) R’s disillusionment with career. Nostalgia for “old times” <p>Innocence presented to some extent as ignorance, naivete or self-delusion:</p> <ul style="list-style-type: none"> • <i>Lady Windermere’s Fan</i>: foolish “innocence” of comic characters. Lord and Lady W’s final ignorance of whole truth. (AO2) • <i>Betrayal</i>: wilful self-delusion: J’s belief in “brilliant” subterfuge and wife’s ignorance/fidelity; E’s home-making: lovers’ false name “Green” etc (AO2) <p>Emphasis on childlike innocence in both plays:</p> <ul style="list-style-type: none"> • <i>Lady Windermere’s Fan</i>: infantilisation of Lady Windermere (“Just a girl”); Mrs E’s: “Stay with your child” • <i>Betrayal</i>: wistful envy of the young: Charlotte and Sam; “young people” who’ve taken flat; symbolic reminiscence of throwing Charlotte up in air - “so light” <p>Staging effects highlight innocence v knowing and create distinct atmospheres:</p> <ul style="list-style-type: none"> • <i>Lady Windermere’s Fan</i>: symbolism of Selby’s rose garden (Edenic?); fan as symbol of Lady Windermere’s fragile innocence, etc. Outwardly light-hearted mood fitting comedy of manners, yet profound themes beneath surface. • <i>Betrayal</i>: E’s decoration of flat; Venice/Torcello; use of different seasons; light/dark and music in final scene, etc. Darker, more sombre tone. All humour tinged with sense of postlapsarian regret/loss (AO2)
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward sensible and supported alternative readings of aspects of <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> which are relevant to the discussion of lost innocence and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

13. “We are shown a society which is protected by illusions and threatened by truth”. In the light of this statement, compare and contrast the ways in which Wilde and Pinter present the theme of deception in *Lady Windermere’s Fan* and *Betrayal*. [60]

AO1	Candidates are free to discuss different interpretations of “deception”, as long as they consider the way these have been used by the playwrights (i.e. by linking their material to themes, dramatic techniques, context for example). They may explore the significance of “deception” as lies or secrets/subterfuge/self-delusion in close relationships (marriage/ friendship/parental) and how this is used to develop key themes (damaging effects of deceit, nature of truth, betrayal, loyalty, society’s codes, “comedy of manners” etc). At lower bands , candidates are likely to shape their responses around examples of deception with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). Candidates may also discuss the writers’ exploration of “deception” through dialogue, structure and other dramatic devices (characteristic ways characters speak, structure, timescale, setting, use of symbols/emblems etc). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the concept of deception. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the given statement’s focus on society and the theme of deception and must also be grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences (for example Victorian “society” and 1970s literary middle classes), but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the theme of deception.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links relating to the theme of deception. As they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: Presentation of deception in the central relationships_: <ul style="list-style-type: none"> • <i>Lady Windermere’s Fan</i>: Windermere’s marriage “protected by illusions and threatened by truth”. Lies as benevolent and necessitated by society’s rigid code of respectability. Public disgrace (AO3) • <i>Betrayal</i>: blunt title highlights focus on deceit (AO2). No sense of beneficial effects. Absence of rigid social pressures as in <i>LWF</i> places greater personal responsibility on individuals? Private cost (AO3) Satire of society as deceptive/hypocritical: <ul style="list-style-type: none"> • <i>Lady Windermere’s Fan</i>: large cast emphasises widespread hypocrisy masked by “respectability”. Comic effect juxtaposed with sincerity (Mrs E and Lord D) (AO2). Wilde targeting rigid Victorian morality for upper middle class audience? (AO3) • <i>Betrayal</i>: small cast and claustrophobic setting force intense focus on deception’s damage. Unseen characters reinforce deceitful wider world (Casey, Judith, etc) (AO2). Satirises dishonest façade of “sophisticated” middle-class literary circles (AO3) Pretence/delusion used for protection but very different in treatment: <ul style="list-style-type: none"> • <i>Lady Windermere’s Fan</i>: characters adopt personas (Lord D, Mrs E); Lady W’s

	<p>“puritanical” morality revealed as deceptive/illusory; willful blindness of “comic”, characters (Duchess, Lord A, etc) (AO2)</p> <ul style="list-style-type: none"> • <i>Betrayal</i>: more tragic peeling away of central characters’ illusions and complex motives (J’s delusions about affair, E’s home making, R’s complicity) (AO2) <p>Power of language to deceive/hide truth :</p> <ul style="list-style-type: none"> • <i>Lady Windermere’s Fan</i>: Paradoxes/word play: witty subverting of accepted morality but also hinting at paradoxical valuing of appearance of virtue over truth. (AO2) “Polite” society where language robbed of sincerity/meaning. (AO4) • <i>Betrayal</i>: Language pared down to stark exchanges yet meaning still slippery/deceptive. Appears naturalistic yet carefully constructed (“poetic realism”). Veneer of politeness masking intense emotions. More meaning in pauses? (AO2) <p>Dramatic irony involves audience in deception:</p> <ul style="list-style-type: none"> • <i>Lady Windermere’s Fan</i>: revelation of Mrs E’s identity withheld. Props/symbols linked with deceit heighten irony: curtain; cloak; ambiguous fan (linked with modesty but also flirtation/ acting) (AO2) • <i>Betrayal</i>: reverse time structure removes suspense intensifying focus on why rather than what happens? Events filtered through disillusionment when lies revealed. Bitter dramatic irony heightens awareness of ambiguity (AO2) <p>Theatrical context: Apparent naturalism and moral complexity of <i>Betrayal</i> post war reaction to essential dishonesty of pat resolutions of “well-made play” like <i>Lady Windermere’s Fan</i>. (AO3) Yet as part of Aesthetic movement, Wilde seen as innovator reacting against false sentimentality of theatre in 1890s (AO3).</p>
AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> which are relevant to the theme of deception and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

Measure for Measure and *Murmuring Judges*

14. How far would you agree that both Shakespeare and Hare use their women characters to “expose the flaws in society’s justice systems”? **[60]**

AO1	Candidates are free to discuss different interpretations of the view expressed as long as they consider the way the playwrights use their women characters (i.e. by linking their material to themes, dramatic techniques, context for example). They should explore not just the playwrights’ use of Isabella, Irina and other significant women characters but also the issue of ‘flaws’ in the respective ‘justice systems’. At lower bands , candidates are likely to shape their responses around examples of these flaws with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). Candidates may also discuss the writers’ exploration of “flaws in society’s justice systems” through dialogue, structure and other dramatic devices (characteristic ways characters speak, structure, timescale, setting, use of symbols/emblems etc). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the use of women characters by the playwrights to expose the flaws in justice systems. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the given statement’s focus on justice systems and candidates may also explore the position of women in the respective societies of the plays. All discussion must be grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences such as the two different periods and settings of the texts, but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the issue of how the flaws in justice systems are presented.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links relating to justice/women characters. As they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may explore could include: <ul style="list-style-type: none"> • Irina and Isabella both heroines on the side of justice and virtue • corrupt law enforcers, Angelo and Barry • visits to the prisons • abuse of/prejudice/stereotyping against women by men in positions of authority and superiority • soliloquies/monologues by women characters • stage directions by Hare confirming the moral stance/virtue of women characters while Shakespeare uses language primarily • how both engender sympathy for women and antipathy for the males who wield justice.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the topic of justice and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

15. **"Absolute power corrupts absolutely." In the light of this statement, explore connections between the ways in which power is presented in *Measure for Measure* and *Murmuring Judges*.** [60]

AO1	Candidates are free to discuss different interpretations of the view expressed as long as they consider the way the playwrights present power (i.e. by linking their material to themes, dramatic techniques, context for example). They should explore not just the playwrights' presentation of power but also the issue of 'absolute power corrupts absolutely'. At lower bands , candidates are likely to shape their responses around examples of power and corruption with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). Candidates may also discuss the writers' exploration of power and corruption through dialogue, structure and other dramatic devices (characteristic ways characters speak, structure, timescale, setting, use of symbols/emblems etc). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the presentation of power. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the given statement's focus on 'absolute power' conveying the power of those in positions of complete authority and candidates may also explore political and moral corruption in the respective periods/settings of the plays. All discussion must be grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences such as the two different periods and settings of the texts, but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the issue of power.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links relating to examples of power. As they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may explore could include: <ul style="list-style-type: none"> • the Duke's measures to restore good government are in themselves dishonest and corrupt, while Hare explores power corrupting in a number of contexts • it is possible to see the Duke as deceiving himself and cowardly – therefore corrupted by his power, while there is less emphasis on self-deception in <i>Murmuring Judges</i> • Angelo will be a main focus for the essay but the nature of his corruption and what it signifies will need careful analysis and Barry will be a fruitful source for connections • candidates may explore the impact of absolute power on others, and consider the role of women characters in the plays • Elbow, Pompey, Froth et al should provide good material for demonstrating that the themes are explored at the comic level within <i>Measure for Measure</i>, with related use of comedy in Hare's satiric portrayal of police officers • confident essays could raise questions about the conclusion to <i>Measure for Measure</i> and whether the Duke's words and conduct promise a morally coherent future, with comparative discussion of the conclusion of <i>Murmuring Judges</i>.

AO5	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none">• by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i>• by engaging with critical material including specific references to and quotations from other readers• a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the topic of power and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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A LEVEL ENGLISH LITERATURE Specimen Assessment Materials 109

Assessment Grid for Component 2 Section B

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

