GCE A LEVEL MARKING SCHEME

SUMMER 2022

A LEVEL
ENGLISH LITERATURE - COMPONENT 2
A720U20-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

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GCE A LEVEL ENGLISH LITERATURE

COMPONENT 2: DRAMA

SUMMER 2022 MARK SCHEME

Online marking

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

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

- Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.

- Examiners are required to complete a standardising exercise, which is divided into two parts:

    1. The common marking of a number of responses selected and marked by the Principal Examiner and Team Leader;

    2. Marking at regular intervals further responses selected and marked by the team. Should marks given to these items fall outside the tolerance agreed by senior examiners on more than one occasion, examiners will be prevented from further marking of that item until the senior examiner has been able to resolve the issue.

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

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

General Advice to Examiners

- Make sure that you are familiar with the assessment objectives (**AO**s) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.

- Familiarise yourself with the questions, and each part of the marking guidelines.

- The mark-scheme offers two sources of marking guidance and support for each Section:

    - **'Notes' on the material which may be offered in candidates' responses, with a brief overview.**
    - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**

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- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.

- As you read the candidate's response, annotate using the on-screen comment bank as appropriate. Indicate points you reward and indicate inaccuracy or irrelevance where they appear. You are not required to include a summative comment at the end of the response, only enter the mark.

- You must **tick** at the end of the response to show all of the response has been seen.

- Decide which mark band **best fits** the performance of the candidate in response to the question set. Judge the candidate's performance in each answer **as a whole**: weakness in one area can be compensated for by strengths in another. You should also bear in mind the different ratios of Assessment Objective weighting when arriving at your 'best-fit' decision.

- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

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

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

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

Marking

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

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

Reference to Principal Examiner

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

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Prior to on-screen marking

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

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **THURSDAY, 14 JULY**.

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

Section A: Shakespeare

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

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

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

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

Section A: Mark allocation

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

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Q1	*King Lear*
(i)	**With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Lear at this point in the play. [15]**
AO1	Informed responses will demonstrate clear knowledge and understanding 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. Credit will also be given for appropriate use of terminology. **Band 1** responses might attempt a paraphrase of the passage and not move beyond a literal reading. In **Band 2**, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning, but responses will be mostly coherent. By **Band 3** we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in **Bands 4 and 5** should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Lear's imperious language as he issues orders and proclaims his intentions regarding the rearrangements for dividing the kingdom • Lear's reactions to Kent's advice show his *wrath* at being thwarted and the imagery of *dragon* and *bow* reveal his belief in his authority and power even after giving them away • his admission that he loved Cordelia best and had expected her to look after him (*kind nursery)* makes his rejection of her more foolish and poignant as he gives *her father's heart from her* • irony of Lear accusing Cordelia of *pride* • the coronet a symbol of kingship offered to the sons-in-law at odds with Lear's determination to bring his knights and keep the title of king and *all th'addition* • Kent's presence and responses to Lear confirm Lear's folly but also his loyalty to Lear which knows no bounds • Monosyllabic lines and half lines add impact to the metre at key points, such as *The bow is*… **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.

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(ii)	**With close reference to relevant contexts, discuss the view that 'the play *King Lear* shows us nothing more than the tragic consequences of foolish behaviour." [45]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which the play may *show us nothing more than the tragic consequences of foolish behaviour,* candidates might draw upon the following: • presentation of Lear's behaviour with his daughters in several scenes • presentation of the Fool and his role in the play • Edgar as Poor Tom and the lessons Lear learns • Cordelia's role in the play • Gloucester's folly and subsequent punishment • imagery of sight and blindness • dramatic devices such as the storm. **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.

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AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate *nothing more than the tragic consequences of foolish behaviour***.** Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • tragedy genre conventions • Christian beliefs and values • Shakespeare's contemporary audience • social attitudes towards old age • attitudes towards madness • family values and traditions • patriarchal societies • attitudes towards kingship • the Chain of Being • perceptions of and treatment of the poor. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must show critical engagement with the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from *King Lear* • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of *King Lear* which are relevant to the ideas associated with the play possibly *show(ing) us nothing more than the tragic consequences of foolish behaviour***.** We will give credit for reference to relevant critical views – especially when the candidate has **used a critical reading to develop a <u>personal approach</u>** to Shakespeare's presentation of *the tragic consequences of foolish behaviour*. **Band 1** responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In **Band 2** we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In **Band 3**, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In **Bands 4 and 5**, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

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Q2	*Antony and Cleopatra*
(i)	**With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Antony at this point in the play.** **[15]**
AO1	Informed responses will demonstrate clear knowledge and understanding 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. Credit will also be given for appropriate use of terminology. **Band 1** responses might attempt a paraphrase of the passage and not move beyond a literal reading. In **Band 2**, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning, but responses will be mostly coherent. By **Band 3** we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in **Bands 4 and 5** should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Antony presented as a popular leader *married to your good service* telling his personal servants his feelings of sorrow that after the battle he may no longer be alive to serve them as they fully deserve *service as good as you have done* • his praise of his men is expressed in the context of his fears of his own inadequacy as he wishes that he could be *made of so many men*, *clapped up together* • Antony's appetite for pleasure and self-indulgence on what he suggests may be their last night together is presented in his request for his *cups*, a symbol of excess, to be filled generously –and the instruction to *drown consideration* at the end of this extract attempts to deflect the sense of pessimism and motivate his men and himself for success • the aside between Enobarbus and Cleopatra is important in affirming the dramatic impact of his address to his men, as Cleopatra is taken aback by it, and Enobarbus suggests it is a bid for the grief Antony hopes will follow his demise – *To make his followers weep* • Enobarbus' insight is confirmed by Antony's emotive language and evocative imagery: *mangled shadow* which paints a stark picture of his dead body and his commentary on the men's reactions is an important reminder of their loyalty and love and so Antony's leadership *they weep/onion-ey'd/Transform us not to women* • Antony's language creates dramatic impact because of its bluntness and relative simplicity, the monosyllabic lines and phrases slowing down the blank verse, e.g. *I look on you /As one that takes his leave* • Antony's attempts in the last speech here to lighten the mood show his sensitivity to others and his realisation that he may have overstated the situation - *too dolorous a sense, expect victorious life,* the idea of *burning the night with* torches an image of drunken merriment. **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.

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(ii)	**"The play *Antony and Cleopatra* offers its audience not a great love story but an important lesson in weak leadership." How far would you agree with this view? Your response must include close reference to relevant contexts. [45]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which *Antony and Cleopatra* may *offer its audience not a great love story but an important lesson in weak leadership,* candidates might draw upon the following: • presentation of Antony's behaviour in the battle scenes • Antony and Cleopatra's dialogue where they conflict with each other • presentation of Antony and Cleopatra's decadent lifestyle in Egypt • relationships between Antony/Cleopatra with those who serve them • Antony's speeches after the defeat and his sense of loss of military identity • the death scenes • presentation of Antony in Rome and his relationship with Octavia • presentation of Caesar's leadership in contrast to that of Antony • attitudes of the other members of the Triumvirate towards Antony. **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.

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AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, the presentation of *not a great love story but an important lesson in weak leadership*. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the contrasting values of Rome and Egypt • attitudes to power and political leadership • codes of honour • attitudes to marriage/adultery • military and naval conventions. • tragedy genre and conventions. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must show critical engagement with the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from *Antony and Cleopatra* • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of *Antony and Cleopatra* which are relevant to the idea of *offer(ing) its audience not a great love story but an important lesson in weak leadership*. We will give credit for reference to relevant critical views – especially when the candidate has **used a critical reading to develop a <u>personal approach</u>** to Shakespeare's presentation of *not a great love story but an important lesson in weak leadership*. **Band 1** responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In **Band 2** we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In **Band 3**, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In **Bands 4 and 5**, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

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Q3	*Hamlet*
(i)	**With close reference to the language and imagery in this extract, examine how Shakespeare presents Hamlet's thoughts and feelings at this point in the play. [45]**
AO1	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. Credit will also be given for appropriate use of terminology. **Band 1** responses might attempt a paraphrase of the passage and not move beyond a literal reading. In **Band 2**, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By **Band 3** we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in **Bands 4 and 5** should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • the ambiguity in the direction of Hamlet's thoughts in this soliloquy regarding death, his own possible suicide/murdering Claudius • his ideas about death and life appear to be less personal and more universal, with the frequent use of the first-person plural • his view of life is pessimistic, expressed vividly through a long list of ills: *whips and scorns/oppressor's wrong* etc. all of which might suggest Hamlet's personal sufferings at this point in the play • physical imagery to connote suffering: *pangs / grunts / sweat / whips / heartache / slings / arrows* • the movement from the personal to the universal signalled by the interrogative *Who would*, followed by *the dread of/undiscover'd country* shows Hamlet's skilful use of the audience, including them in his personal despair • frequent questioning presents vividly Hamlet's philosophical nature and invites the audience to muse with him. • the last short line breaks up the regular rhythm of the meter in this speech and possibly confirms Hamlet's thoughts about killing Claudius. **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.

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(ii)	**"The play presents us with a disappointing tragic hero who lacks pride and fails to learn from his own mistakes." Examine this view of the play *Hamlet,* making close reference to relevant contexts. [45]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in possibly showing Hamlet as a *disappointing tragic hero who lacks pride and fails to learn from his own mistakes*, candidates might draw upon the following: • Hamlet's soliloquies, especially those where he reproaches himself for his failing to act • presentation of Ophelia's burial scene where Hamlet shows remorse, in contrast to his attitude towards his accidental murder of Polonius • presentation of Hamlet's relationship with various characters • the play within the play • the final scenes and the play's resolution • presentation of Laertes and Fortinbras as foils to Hamlet • scenes with the Ghost and the dead King's expectations of Hamlet. **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.

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

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Q4	*King Henry IV Part 1*
(i)	**With close reference to the language and imagery in this extract, examine Shakespeare's presentation of the King at this point in the play. [15]**
AO1	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. Credit will also be given for appropriate use of terminology. **Band 1** responses might attempt a paraphrase of the passage and not move beyond a literal reading. In **Band 2**, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By **Band 3** we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in **Bands 4 and 5** should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • the King is presented here as angry and disappointed with the Prince as both King and father: *Which art my nearest and dearest enemy* • the King's admiring descriptions of Hotspur are used to motivate the Prince into transforming himself into the behaviour expected of the heir to the throne • use of antithesis throughout this lecture to the Prince to reinforce his message, showing the young men as opposites, with the Prince inferior: *more worthy interest to the state/shadow of succession* • military imagery throughout showing the King's admiration for Hotspur's power, strength and motivation despite his disapproval of the cause: *fill fields with harness/lion's armed jaws/bloody battles/bruising arms/never-dying honour* • godlike imagery of Mars in contrast to Hotspur's youth: *swathling clothes/infant warrior* to emphasise the King's disappointment • the King's language of rebuke is plain and direct*: And what say you to this/Why, Harry, do I tell thee of my foes.* **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.

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(ii)	**How far would you agree that "at the end of *King Henry IV Part 1* we are left in no doubt that Prince Harry is a worthy heir to the throne"? Your response must include close reference to relevant contexts. [45]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in possibly showing *at the end of King Henry IV Part 1 we are left in no doubt that Prince Harry is a worthy heir to the throne,* candidates might draw upon the following: • the King's lecture to the Prince on his unseemly behaviour with his inferiors • presentation of disorder in the tavern scenes and other comic scenes involving minor characters and the Prince and Falstaff • the Prince's soliloquy *I know you all* • themes of honour, chivalry, kingship • attitudes of the rebels towards the Prince • the rivalry which develops between the Prince and Hotspur which in Act 5 shows the Prince in a royal light: *think not, Percy, /To share with me in glory any more* • presentation of the battle scenes. **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.

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AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare may make clear, and in which different audiences understand and appreciate the idea of *a worthy heir to the throne*. Candidates are likely to draw upon some of the following which will need to be integrated **relevantly** into their discussions: • theories of kingship and ideas about royal conduct • codes of chivalry and honour • Divine Right of Kings and Chain of Being • Renaissance drama and history play genre • attitudes towards youth and age • attitudes towards social class. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must show critical engagement with the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from *King Henry IV Part 1* • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of *Henry IV Part 1* which are relevant to the discussion of whether the play leaves us in doubt that Prince Harry is *a worthy heir to the throne*. We will give credit for reference to relevant critical views – especially when the candidate has **used a critical reading to develop a <u>personal approach</u>** to the idea of Shakespeare's presentation of *a worthy heir to the throne.* **Band 1** responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In **Band 2** we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In **Band 3**, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In **Bands 4 and 5**, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

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Q5	*The Tempest*
(i)	**With close reference to the language and imagery in this extract, examine how Shakespeare presents Prospero at this point in the play. [15]**
AO1	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. Credit will also be given for appropriate use of terminology. **Band 1** responses might attempt a paraphrase of the passage and not move beyond a literal reading. In **Band 2**, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By **Band 3** we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in **Bands 4 and 5** should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Prospero's new attitude of forgiveness and reconciliation confirmed by his words to Alonso, and his promise for a good sea passage back home • references to *pardon/free/mercy/prayer* • Prospero the fond master in his term of endearment in the aside to Ariel: *My Ariel, chick,* asking for Ariel to work his magic on the elements, and also finally setting Ariel free after this last task • Shakespeare's use of an epilogue offers the opportunity to show Prospero in a different light as the actor who plays Prospero addresses the audience directly and asks for applause to release him from the play: *help of your good hands/your spell* breaking through the audience's suspension of disbelief and stepping away from the illusion of theatrical spectacle • Prospero the magician implies a connection with Shakespeare the playwright, using magic as a symbol for the playwright's art *my charms are all o'erthrown,* which lends an ambiguity to his character presentation • the reference to his plea for the audience's *indulgence* to *set me free* signals the play is over and possibly the end of Shakespeare's play writing • the octosyllabic couplets throughout the epilogue highlight the speech as unusual and sitting outside the usual formats of the play, while also lending a choric element to the speech • Prospero may be viewed here as solemn, facing his loss of power now the play has ended, or light-hearted, engaging teasingly with the audience. **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.

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(ii)	**How far would you agree that "Prospero is clearly portrayed by Shakespeare as the moral centre of *The Tempest*"? Your response must include close reference to relevant contexts.** **[45]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting *Prospero as the moral centre of The Tempest*, candidates might draw upon the following: • Prospero's recounting of his past to Miranda and his moral outrage at his treatment • Prospero's treatment of Ariel and Caliban arguably less than moral– colonial overtones of master-servant and language of punishment • Prospero's manipulation of Ferdinand and Miranda – the use of asides in these scenes • themes of control/illusion and reality/transformation • various characters' perceptions of Prospero • portrayal of life on the mainland before the travellers departed • nature and animal imagery • use of music and dance and Prospero's art used to control others • Prospero's speeches towards the end of the play when he abjures magic and his acquired forgiveness. **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.

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AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare presents, and in which different audiences understand and appreciate the idea of *Prospero as the moral centre* of the play. Candidates are likely to draw upon some of the following which will need to be integrated **relevantly** into their discussions: • age of adventure and colonisation • ideas such as the chain of being/order and disorder • moral codes of conduct • ideas about parents and children, masters and servants • attitudes and beliefs regarding magic and the supernatural • idea of the noble savage • attitudes towards nature and beliefs about the power of nature • attitudes towards marriage and the status of women.
AO4	Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must show critical engagement with the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from *The Tempest* • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of The Tempest which are relevant to the discussion of *Prospero* as possibly *the moral centre* of the play. We will give credit for reference to relevant critical views – especially when the candidate has **used a critical reading to develop a <u>personal approach</u>** to Shakespeare's possible presentation of *Prospero as the moral centre of the play.* **Band 1** responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In **Band 2** we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In **Band 3**, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In **Bands 4 and 5**, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

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Component 2 Section A part (i) Assessment Grid

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

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Component 2 Section A part (ii) Assessment Grid

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

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Section B: Drama

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

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

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

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

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

Section B: Mark allocation

AO1	AO2	AO3	AO4	AO5
10	10	10	20	10

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

Q6	**"A sound magician is a demi-god." (Faustus)** **In the light of this quotation, how far would you agree that in both *Doctor Faustus* and *Enron* we see how power corrupts? Your response must include close reference to relevant contexts. [60]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting *how power corrupts*, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. **Band 1** responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In **Band 2**, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. **Band 3** work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. **Bands 4 and 5** should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate *how power corrupts.* Any links to context must be **relevant** to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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Q7	**"I'm not a bad man. I'm not an unusual man. I just wanted to change the world." (Skilling)** **In the light of this quotation, explore connections between the ways in which ideas about change are presented in both *Doctor Faustus* and *Enron*. Your response must include close reference to relevant contexts. [60]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting *ideas about change*, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. **Band 1** responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In **Band 2**, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. **Band 3** work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. **Bands 4 and 5** should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate *ideas about change.* Any links to context must be **relevant** to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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

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

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AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • loss of status in the Duchess and Blanche -the Duchess her position of royal power through her imprisonment and Blanche that of her Southern Belle class and social status in her move to New Orleans • class systems and values • presentation of conflict within family relationships in both plays suggesting loss of family values and traditional social mores • loss of respect as a result of women's expressed sexuality in the respective time periods • scenes of confinement • imagery of clothing • use of staging and symbolism of props and other devices • loss of identity in male characters, e.g. Stanley's new post-war identity, the lycanthropy of Ferdinand and in female characters Blanche's fear of loss of youth and beauty. **Band 1** responses may assert superficial and unsupported connections. By **Band 2**, connections should be mostly valid and in **Band 3** they will be increasingly appropriate and integrated into discussion of the texts. In **Band 4**, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in **Band 5** will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must show critical engagement with the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from *The Duchess of Malfi* and *A Streetcar Named Desire* • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of *The Duchess of Malfi* and *A Streetcar Named Desire* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. **Band 1** responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In **Band 2** we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In **Band 3**, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In **Bands 4 and 5**, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

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Q9	**"The play exposes the fragility of family bonds in a world where there is no room for compassion or loyalty." In the light of this view, explore connections between the presentation of family relationships in both *The Duchess of Malfi* and *A Streetcar Named Desire*. Your response must include close reference to relevant contexts.** **[60]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Webster and Williams shape meanings in presenting *family relationships*/possibly *exposing the fragility of family bonds in a world where there is no room for compassion or loyalty*, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. **Band 1** responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In **Band 2**, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. **Band 3** work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. **Bands 4 and 5** should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate the presentation of *family relationships*/*the fragility of family bonds in a world where there is no room for compassion or loyalty*. Any links to context must be **relevant** to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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

Q10	**"A play which offers the audience a carnival of nastiness but little else." How far would you apply this judgement to both *The Revenger's Tragedy* and *Loot*? Your response must include close reference to relevant contexts. [60]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting *a carnival of nastiness but little else*, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. **Band 1** responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In **Band 2**, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. **Band 3** work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. **Bands 4 and 5** should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate the plays as presenting *a carnival of nastiness and little else*. Any links to context must be **relevant** to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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Q11	**"We are made to laugh at death and applaud the mockery of conventions against our better judgement." In the light of this view, explore connections between the ways in which attitudes towards death are presented in both *The Revenger's Tragedy* and *Loot.* Your response must include close reference to relevant contexts. [60]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Middleton and Orton shape meanings in presenting *attitudes towards death*, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. **Band 1** responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In **Band 2**, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. **Band 3** work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. **Bands 4 and 5** should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand *attitudes towards death*. Any links to context must be **relevant** to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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

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

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

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AO5	Candidates must show critical engagement with the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from *Lady Windermere's Fan* and *Betrayal* • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of *Lady Windermere's Fan* and *Betrayal* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. **Band 1** responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In **Band 2** we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In **Band 3**, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In **Bands 4 and 5**, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

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Q13	**How far do you agree that both Wilde and Pinter present love as a destructive force in *Lady Windermere's Fan* and *Betrayal*?Your response must include close reference to relevant contexts. [60]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Wilde and Pinter shape meanings in possibly showing *love as a destructive force*, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. **Band 1** responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In **Band 2**, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. **Band 3** work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. **Bands 4 and 5** should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate the idea of *love as a destructive force*. Any links to context must be **relevant** to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

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

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

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

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

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AO5	Candidates must show critical engagement with the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from *Measure for Measure* and *Murmuring Judges* • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of *Measure for Measure* and *Murmuring Judges* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. **Band 1** responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In **Band 2** we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In **Band 3**, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In **Bands 4 and 5**, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

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Q15	**How far would you agree that in both *Measure for Measure* and *Murmuring Judges*, Shakespeare and Hare expose "the weakness of individuals rather than the weakness of the state"? Your response must include close reference to relevant contexts. [60]**
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in **Band 1** may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In **Band 2** we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. **Band 3** responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In **Bands 4 and 5** writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare and Hare shape meanings in possibly exposing *the weakness of individuals rather than the weakness of the state*, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. **Band 1** responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In **Band 2**, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. **Band 3** work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. **Bands 4 and 5** should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

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AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of *the weakness of individuals rather than the weakness of the state.* Any links to context must be **relevant** to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • ideas about 'individual weakness' in both plays may be in terms of moral weakness/ yielding to sensual appetite both in justice/authority figures and in those to whom justice is served (e.g. Sir Peter, Angelo, Claudio) • presentation of the state in both plays - weaknesses in tripartite system of judiciary, police and prison in *Murmuring Judges* and 'Liberty plucks Justice by the nose" in Vienna as the duke describes it • presentation of female characters as strong against the moral weakness/misogyny of male figures – Irina and Isabella • attitudes and values of individuals who regard themselves as 'strong' and principled • presentation of prisons and treatment of prisoners – possible weakness • challenge of perceived injustice -weak state/individual by key female figures. **Band 1** responses may assert superficial and unsupported connections. By **Band 2**, connections should be mostly valid and in **Band 3** they will be increasingly appropriate and integrated into discussion of the texts. In **Band 4**, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in **Band 5** will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.

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AO5	Candidates must show critical engagement with the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from *Measure for Measure* and *Murmuring Judges* • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of *Measure for Measure* and *Murmuring Judges* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. **Band 1** responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In **Band 2** we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In **Band 3**, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In **Bands 4 and 5**, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

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Component 2 Drama Section B Assessment Grid

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

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