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# **GCE A LEVEL MARKING SCHEME**

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**AUTUMN 2021**

**A LEVEL  
ENGLISH LANGUAGE AND LITERATURE  
COMPONENT 2  
A710U20-1**

## **INTRODUCTION**

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

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

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

# GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

## COMPONENT 2: DRAMA

### AUTUMN 2021 MARK SCHEME

#### General Advice

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

Particular attention should be paid to the following instructions regarding marking.

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

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

|        |                    |
|--------|--------------------|
| E      | expression         |
| I      | irrelevance        |
| e.g. ? | lack of an example |
| X      | wrong              |
| (✓)    | possible           |
| ?      | doubtful           |
| R      | repetition         |

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, and particularly, by a **final comment on the candidate's response to the question as a whole**. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. 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.

Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.

### **Prior to the Conference**

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

### **At the Conference**

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

**After the Conference**

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 – 100 scripts is maintained. The final date for dispatch of scripts is **Tuesday, 9 November**.

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

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

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

## Section A: Shakespeare

### Mark allocation

|           | <b>AO1</b> | <b>AO2</b> | <b>AO3</b> |
|-----------|------------|------------|------------|
| Part (i)  | 12 marks   | 12 marks   | -          |
| Part (ii) | 12 marks   | 12 marks   | 24 marks   |

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist. Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the plays other than those mentioned in the mark scheme.

Candidates must answer part (a), the extract-based question and then either part (b) or part (c).

In their responses to both part (a) and parts (b) or (c), candidates are required to:

- *apply concepts and methods from integrated linguistic and literary study*
- *analyse how meanings are shaped*

and in their response to parts (b) or (c) they are also required to:

- *demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.*

## Antony and Cleopatra

| Q1 (a) | By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 3 Scene 6. [24]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Octavia's exclamatory vocatives "Caesar and my lord!"; "most dear Caesar!"</li> <li>• Caesar's exclamatory minor sentence greeting "That ever I should call thee castaway!"</li> <li>• Caesar's interrogative "Why have you stol'n upon us thus?"</li> <li>• first person plural pronoun "us"</li> <li>• Caesar's repeated use of the deontic modal verb "should"</li> <li>• Caesar's hyperbole "an army for an usher"; "The dust/ Should have ascended to the roof of heaven"</li> <li>• caesuras and enjambment in many lines, e.g. "The trees by the way/ Should have borne men"</li> <li>• assonance in "expectation fainted"</li> <li>• trochaic line starts: "Long ere", "Longing", "Should have" "Rais'd by"</li> <li>• discourse marker "Nay"</li> <li>• bathos/ anti-climax of "But you are come a market-maid to Rome"</li> <li>• alliteration of "market-maid"</li> <li>• hyperbole of "market-maid"</li> <li>• parallelism of "left unshown" and "left unlov'd"</li> <li>• alliteration of "sea", "supplying" and "stage"</li> <li>• Octavia's spondaic "my free will"</li> <li>• synecdoche of "My grieved ear"</li> <li>• Octavia's use of the vocative "Good my lord" to refer to Caesar, then finally "My lord" in reference to Antony</li> <li>• Caesar's synecdoche in "I have eyes upon him"</li> <li>• metaphor of "come to me on the wind"</li> <li>• spondee "most wronged"</li> <li>• powerful verb "nodded"</li> <li>• bathos of "He hath given his empire/Up to a whore".</li> </ul> |

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| <p><b>AO2</b></p> | <p>This extract presents key dramatic effects to the audience. Candidates should explore <b>how</b> Shakespeare's use of language creates dramatic significance in the extract.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Octavia's divided loyalty to the two triumvirs – her husband Antony and her brother Caesar — is shown in her use of vocatives, and elsewhere here</li> <li>• Caesar's anger and indignation contrast with Octavia's calm (caused by her lack of knowledge of Antony's deeds)</li> <li>• Caesar seems angry with "Why have you stol'n upon us thus?" and his negation of Octavia's "My lord, in Athens", but of course his indignation is not directed at Octavia, rather at Antony.</li> <li>• Caesar's repeated use of bathos and antithetical images, such as "Should have an army for an usher", and "the dust /Should have ascended to the roof of heaven", against "market maid". This is designed to indicate Antony's neglect of Octavia and to condemn him.</li> <li>• Octavia has come with the intention of brokering peace between Antony and Caesar, but she looks weak and naive here, particularly with Caesar's "no, my most wrong'd sister", and therefore never likely to succeed.</li> <li>• Octavia's pain, behind the line "Do not say so, my lord", arising from her impossible situation as a political pawn between two competing powers.</li> <li>• Caesar's (perhaps untypically) extravagant language shows his primary concern is for his public image and the impression Octavia's arrival has on the Roman populace ("the ostentation of our love...unlov'd")</li> <li>• Caesar sets up Octavia's naive, ignorant response by asking "Where is he now?", as if he did not know, demonstrating his lack of care even for the feelings of his supposedly dear sister.</li> <li>• Caesar's power and control demonstrated by his "I have eyes upon him, /And his affairs come to me on the wind."</li> <li>• Caesar's lexis shows his scorn and disgust towards Antony, e.g.: "his lust", "nodded", "to a whore"</li> <li>• ominous, momentous tone of "who now are levying / The kings o' th' earth for war".</li> </ul> |
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| Q1 (b) | <p><b>"Antony and Cleopatra presents a world without trust or loyalty, either in the political or private spheres" Consider the play in the light of this statement.</b></p> <p style="text-align: right;"><b>[48]</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Trust and loyalty are key themes in the play</li> <li>• Any relevant approaches should be accepted, but credit should be given for consideration of both "the public and private spheres".</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| AO2    | <p>Candidates need to show understanding of the significance of the theme of trust and loyalty in the play. Candidates are free to discuss any different interpretations of the theme as long as they consider <b>how</b> these issues are explored.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Caesar's lack of trust of Antony, and perhaps of all other people: his ruthlessness. (This has both public and private elements).</li> <li>• Antony's untrustworthiness as a public figure, a leader and general: his volte face at Actium, for example.</li> <li>• Menas's treacherous plot against the triumvirs, and Pompey's rejection of it.</li> <li>• Caesar's breaking of the peace treaty with Pompey</li> <li>• Enobarbus's loyalty to Antony, later lost</li> <li>• Antony's private untrustworthiness, e.g. in his treatment of Fulvia and his betrayal of Octavia.</li> <li>• Ventidius's trustworthiness and integrity as a soldier, contrasting with Antony's lack of it.</li> <li>• Antony's vacillating loyalty and disloyalty to Cleopatra.</li> <li>• Antony's advice to Cleopatra that she should trust Proculeius, which is revealed to be an error</li> <li>• Cleopatra's disloyalty to Antony (e.g. with Thidias); her general lack of integrity and trustworthiness</li> <li>• The loyalty of Cleopatra's women to her</li> <li>• The loyalty of Antony's man Eros.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p> |

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| <b>AO3</b> | <p>Candidates must engage with the contextual focus of the question: trust and loyalty in the public and private spheres.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Plutarch's <i>Lives</i> (North's translation), the play's source</li> <li>• Renaissance attitudes to government (of both self and state) and politics</li> <li>• Niccolo Machiavelli's 'The Prince'</li> <li>• attitudes to women in the 17<sup>th</sup> and 21<sup>st</sup> centuries</li> <li>• myths and legends of Isis and Osiris, Hercules, Dido and Aeneas, Venus and Mars</li> <li>• performances of the play</li> <li>• other Shakespeare plays (e.g. Roman plays or tragedies).</li> </ul> |
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| Q1 (c) | <p><b>“No audience could sympathise with such an incompetent and unpredictable protagonist as Antony.” To what extent do you agree with this comment?</b></p> <p style="text-align: right;"><b>[48]</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The question of sympathy or otherwise for Antony is central to the play’s concerns.</li> <li>• A wide variety of approaches are possible, but credit should be given to responses that consider the dramatic and linguistic means by which sympathy or antipathy towards Antony is created.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| AO2    | <p>Candidates need to show understanding of the way the play creates sympathy or otherwise for the character Antony. Candidates are free to discuss any different interpretations of his presentation as long as they consider <b>how</b> these issues are explored.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the opening of the play introduces Antony as both a Mars-like warrior, the “triple pillar of the world” (by report), and a “strumpet’s fool”. His identity is established as a question needing resolution. His unpredictability and vacillation between Egypt and Rome are also established in the first act.</li> <li>• Caesar and Lepidus’s discussion of Antony’s worth or otherwise (1 iv). Caesar’s diatribe against Antony. Lepidus’s later phrase “the noble Antony”.</li> <li>• Pompey’s opinion of Antony as “this amorous surfeiter” but whose “soldiership is twice the other twain”</li> <li>• Antony’s acceptance of Octavia as a wife, and its consequences.</li> <li>• Antony’s decision to fight at sea, despite advice and his better judgement</li> <li>• the dramatic scene of Enobarbus and Scarus witnessing the collapse of Antony’s campaign at Actium, as he deserts the fight to follow Cleopatra.</li> <li>• the audience do not see evidence of Antony’s soldiership and effectiveness until the battle that occurs after his shameful behaviour at Actium, when his reputation is in tatters.</li> <li>• the audience’s opinion of Caesar changes as we see him break trust and betray people, which may invite sympathy for Antony. The structural opposition the play establishes between Caesar and Antony suggests Antony has qualities Caesar lacks.</li> <li>• Antony’s mistaken advice to Cleopatra to trust Proculeius.</li> <li>• Antony’s bungled suicide.</li> <li>• Caesar’s eulogy to Antony, although we may doubt its sincerity.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p> |

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| <b>AO3</b> | <p>Candidates must engage with the contextual focus of the question: audience responses to Antony.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Plutarch's 'Lives' (North's translation), the play's source, and Roman history</li> <li>• Renaissance and modern attitudes to government and politics</li> <li>• Renaissance and modern attitudes to honour</li> <li>• the nature of Shakespearean tragedy</li> <li>• Machiavelli's work 'The Prince'</li> <li>• myths and legends of Isis and Osiris, Hercules, Dido and Aeneas, Venus and Mars</li> <li>• performances of the play</li> <li>• other Shakespeare plays (e.g. Roman plays or tragedies).</li> </ul> |
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## King Lear

| Q2 (a) | By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 4 Scene 7. [24]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|--------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Cordelia's exclamatory vocative "O my dear father!", and Kent's "Kind and dear princess!"</li> <li>• apostrophe to "Restoration"</li> <li>• imperative verbs in apostrophe: "hang", "let"</li> <li>• antithesis of "medicine" and "violent harms"</li> <li>• spondaic "my two sisters", "this thin helm", "these white flakes"; "deep dread bolted" (also alliterative)</li> <li>• subjunctive clause "Had you not been their father"</li> <li>• deixis "<u>this</u> kiss", antithesis of "<u>those</u> violent harms"; "these"; "<u>this</u> thin helm"; "<u>that</u> night"</li> <li>• rhetorical interrogative "Was this a face..."</li> <li>• alliteration "warring winds", "poor perdu" ("perdu" French), of "wonder" and "wits"</li> <li>• parallel non-finite clauses "To be oppos'd...", "To stand...", "to watch"</li> <li>• tripled noun phrases with increasing modification: "the warring winds", "the deep dread bolted thunder", "the most terrible and nimble stroke / Of quick cross lightning?"</li> <li>• modal verb "<u>should</u> have stood"</li> <li>• conversion of "hovel" used as a verb</li> <li>• end focus of adjective "forlorn", highlighted further by assonance with "straw"</li> <li>• repeated exclamatory "Alack, alack!"</li> <li>• Lear's antithesis of heaven and hell: "soul in bliss" and "bound upon a wheel of fire", and simile "scald like molten lead"</li> <li>• Lear's short interrogatives: "Where have I been?", "Where am I?"; minor sentence with implied interrogative "Fair daylight?"</li> <li>• short sentences "I am mightily abus'd"; "I know not what to say"; "Let's see."</li> <li>• deixis of "<u>this</u> pin prick".</li> </ul> |

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| <b>AO2</b> | <p>Candidates should explore <b>how</b> Shakespeare's use of language creates dramatic significance.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• this is the long-awaited reunion of Lear and Cordelia. The exclamatory vocatives express some of this.</li> <li>• the Doctor's instructions which open the scene create a sense of tension and drama, as does the 'discovery' of Lear asleep.</li> <li>• Cordelia's apostrophe to Restoration is like a prayer. Hope is created in this moving scene, that all may be well now, which is dashed so painfully later.</li> <li>• Cordelia's horror and pain at the suffering of her father is clear from her imagery and rhetoric, and her respect for him contrasts strikingly with what we have seen hitherto, from the other sisters.</li> <li>• Cordelia's repeated use of deixis (e.g. "these white flakes", "Was this a face") underscores the fact that she has been separated from him for a long time, and is now trying to take in the change in him.</li> <li>• Cordelia's compassion and kindness (e.g. "Mine enemy's dog, /Though he had bit me...") is clear.</li> <li>• "'Tis wonder that thy life and wits at once / Had not concluded all" echoes the audience's sense over the last two acts that Lear could die at any moment.</li> <li>• Lear's first reaction is that he has indeed died, and that Cordelia is either an angel or a saintly soul in heaven.</li> <li>• Shakespeare uses powerful, moving imagery of hellish torment, "bound /Upon a wheel of fire, that mine own tears /Do scald like molten lead". Lear seems to know he is being punished, perhaps.</li> <li>• Lear's fragmented pentameter lines when he starts to come to his senses: "Where have I been? Where am I?" etc., are expressive of his confusion and disorientation.</li> <li>• Lear's "Would I were assured of my condition" echoes his "Who is it that can tell me who I am?" from Act 1 Scene 4.</li> <li>• Lear's short interrogatives and confusion also contrast markedly with the tyrannical authority of his speech in the first scenes of the play, and his literal awakening here may mirror his earlier moral 'awakening' to his own error and the needs of the poor.</li> </ul> |
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| <b>Q2 (b)</b> | <b>“Shakespeare’s main concern in this play is: what is a king, and how should he behave?” Consider <i>King Lear</i> in the light of this statement. [48]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <b>AO1</b>    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The play raises a number of important questions about the nature of kingship.</li> <li>• A number of approaches are possible, but candidates should be rewarded for exploring a range of aspects of the topic of kingship, including Lear’s behaviour at different moments in the play (not just the first scene), and the different reactions of other characters to him.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>AO2</b>    | <p>Candidates need to show understanding of the presentation of kingship in the play as a whole. Candidates are free to discuss any different interpretations of kingship as long as they consider <b>how</b> these issues are explored.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the heavy irony of the opening scene of the play presents a deluded king, making at least two enormous errors: “when majesty falls to folly”.</li> <li>• Lear’s defence against criticism in the first scene is his absolute power as king, which he claims should be heeded without question.</li> <li>• Lear’s division of the kingdom and its disastrous effects in the realm (division, strife, chaos) argue either that monarchy is absolute (divine right) and should not be renounced at all, or perhaps that the error is just in dividing the kingdom.</li> <li>• Kent’s (and Gloucester’s) behaviour may suggest the divine right of kings, that Lear is to be served and respected even when he is wrong.</li> <li>• contrastingly, Regan, Goneril, Cornwall and Edmund all behave as though the king’s power is merely a pragmatic thing, which can be taken up by other people in his place.</li> <li>• the issue of how Lear should be housed after the division, how he should be treated by his daughters, raises the question of whether he is indeed still the king, or if not, who else he is: “only we shall retain the name, and all th’addition to a king”.</li> <li>• Act 3 Scene 2, when Lear is naked on the heath, is striking both visually and aurally, showing a king stripped of all the trappings of power and wealth.</li> <li>• Shakespeare suggests that monarchs should be compassionate and attentive to the needs of all their subjects, through Lear’s experience of poverty and injustice in Act 3 and his gradual realisation of his tyranny and egotism.</li> <li>• Shakespeare presents a moving parody of kingship in Act 4 Scene 6, with Lear “fantastically dressed with weeds” (Alexander text), or “mad, crowned with flowers” in many editions and productions, asserting “I am the king himself”.</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>interestingly, the play does not end with a new king being crowned, but with Albany simply telling Kent and Edgar to “Rule in this realm and the gored state sustain”. As Kent implies that he will shortly be dying, we assume that Edgar takes the responsibility alone, but in a noticeably very low key way, without any pageantry or restatement of the absolute power of the monarch.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                                                                         |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus of the question: the presentation of kingship.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>James I – various historical events, for example partially uniting England and Scotland, and his attempts to reconcile Protestants and Catholics</li> <li>the turbulent events of the Tudor dynasty in 16<sup>th</sup> century England</li> <li>Renaissance/English attitudes to kingship (e.g. divine right)</li> <li>attitudes to government</li> <li>the great chain of being</li> <li>European/English folk tales</li> <li>the performance history of <i>King Lear</i></li> <li>other plays by Shakespeare (e.g. history plays).</li> </ul> |



| Q2 (c)     | <b>“A typical Renaissance villain.” Explore the dramatic functions of Edmund in Shakespeare’s <i>King Lear</i>. [48]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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| <b>AO1</b> | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The character Edmund is one of the main drivers of the plot of the play, and therefore centrally important.</li> <li>• The most successful responses are likely to consider not only the character and behaviour of Edmund, but also their dramatic significance in the wider play.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <b>AO2</b> | <p>Candidates need to show understanding of the significance of the character Edmund to the play as a whole. Candidates are free to discuss any different interpretations of the character Edmund as long as they consider <b>how</b> the issues are explored.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Edmund’s humiliation by his father is the opening of the play, and his revenge for it proves the motivating force for much of the plot. He returns, solo, as soon as the Lear ‘love test’ scene ends, with both suggesting his importance in the play.</li> <li>• an audience (especially a modern audience) is likely to feel sympathetic towards him in this opening scene, and may well also feel sympathy initially in his subsequent soliloquy (Act 1 Scene 2)</li> <li>• Edmund is intelligent and strong-willed, like other Renaissance villains such as Iago (<i>Othello</i>), Aaron (<i>Titus Andronicus</i>) or Bosola (<i>The Duchess of Malfi</i>).</li> <li>• Edmund’s soliloquies often break the fourth wall (e.g. with his use of first person plural pronouns in 1ii), engaging the audience and creating an uncomfortable sense of their collusion with him, typical of the Vice figure of morality plays (and also like other Renaissance villains).</li> <li>• Edmund’s desire for revenge and self-advancement is the driving force for much of the plot, and links the two plots together (the Gloucester plot and the Lear plot).</li> <li>• Edmund is the moral antithesis to Kent and Cordelia, taking an entirely pragmatic approach to power and ethics. He is motivated entirely by selfishness, and in this is also comparable to Lear.</li> <li>• like many other villains in plays of this period (especially perhaps Iago), Edmund is characterised by cynicism (“This is the excellent foppery of the world...”) and crude, often sexual lexis (“whoremaster”, “goatish”, “compounded”, for example), which contrast markedly with the language of others (Cordelia and Kent, for example).</li> <li>• Again, in common with other contemporary villains, Edmund has qualities associated with Machiavellian political philosophy, such as an opportunistic, purely strategic approach to all his dealings with people (e.g. “The Duke be here tonight? The better — best!/This weaves itself perforce into my business”, Act 2 Scene 1; or “Which of them shall I take?/Both? One? Or neither? Neither can be enjoyed/If both remain alive” Act 5 Scene 1).</li> <li>• Edmund is a consummate actor (e.g. his duping of Edgar and his father), often creating powerful dramatic irony in the scenes where he ‘performs’ his trickery.</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>Edmund has a moral awakening as he is dying, and tries to revoke his murderous instructions. In this he is unlike some Renaissance villains (e.g. Iago), but still like others (e.g. Bosola).</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                                                                                                                                                                                                                                 |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus of the question: Edmund as Renaissance villain.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>Niccolo Machiavelli's 'The Prince'</li> <li>the great chain of being</li> <li>late medieval and Renaissance theatre</li> <li>the performance history of <i>King Lear</i></li> <li>critical responses to the play (e.g. Coleridge on Edmund)</li> <li>Renaissance and modern attitudes to morality, including religion.</li> <li>other plays by Shakespeare and his contemporaries (e.g. <i>Othello</i>, <i>Titus Andronicus</i>, <i>Macbeth</i>, <i>Hamlet</i>, <i>The Duchess of Malfi</i>).</li> </ul> |

## *Much Ado About Nothing*

| Q3 (a) | By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 3, Scene 1. [24]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
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| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• third person pronoun “<u>she</u> is too disdainful” and determiner “<u>her</u> spirits”</li> <li>• pejorative adjectives “disdainful”, “coy” and “wild”</li> <li>• simile “as coy and wild / As haggards of the rock”, with falconry lexical field (“haggards”)</li> <li>• contrived adjacency pairs of questions and answers, e.g. “But are you sure / That Benedick loves Beatrice...” and “So says the Prince and my new-trothed lord.”</li> <li>• compound modifier “new-trothed”</li> <li>• Ursula’s respectful vocative “madam”</li> <li>• assonance “w<u>re</u>stle” and “a<u>ff</u>ection”; “nature” and “framed”</li> <li>• parallel comparative noun phrases “as full as fortunate a bed / As ever Beatrice shall couch upon”; “As much as may be yielded to a man;”</li> <li>• exclamatory “O god of love!”</li> <li>• comparative adjective “prouder”</li> <li>• end focus of proper noun “Beatrice” (“Of prouder stuff than that of Beatrice”)</li> <li>• personification “Disdain and scorn ride sparkling”</li> <li>• spondees “<u>ride sparkling</u>”, “<u>fair-fac’d</u>”, “<u>foul blot</u>”, “<u>lance ill-headed</u>”, “<u>vane blown</u>”, “<u>block moved</u>”, “<u>wrong side out</u>”</li> <li>• consonance “vane blown”</li> <li>• repetition of comparative prepositions: “<u>as</u> full <u>as</u>”; “<u>as</u> ever”, “<u>as</u> much <u>as</u>”</li> <li>• repetition of intensifier “<u>so</u> highly”; “<u>so</u> self-endear’d” and end-focus (end of speech also) of “self-endear’d”</li> <li>• subjunctive clauses “it were not good she knew his love”; “lest she’ll make sport of it”</li> <li>• metaphor with witchcraft lexical field “spell him backward”</li> <li>• parallelism with modal verbs “she would spell”, “she would swear”</li> <li>• tripling of intensifier “<u>How</u> wise, <u>how</u> noble, young, <u>how</u> rarely featur’d”</li> <li>• articulus (listing) of “How wise, how noble, young, how rarely featur’d”</li> <li>• repetition of conditional conjunction “If fair-fac’d”, “If black”; “if tall”, “If low”, “If speaking”, “If silent”</li> <li>• parallel noun phrases: “a lance ill-headed”, “an agate very vilely cut”, “a vane blown with all winds”, “a block moved with none”</li> <li>• repetition of adverb “never”</li> <li>• parallel pairs of abstract nouns: “truth and virtue”; “simpleness and merit”</li> <li>• alliteration “fair-fac’d”, “carping” and “commendable”.</li> </ul> |

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| <p><b>AO2</b></p> | <p>Candidates should explore <b>how</b> Shakespeare's use of language creates dramatic significance in this extract.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• this is the contrived dialogue of Hero and Ursula, intended for the ears of Beatrice nearby, in order to bring Benedick and her together.</li> <li>• this scene parallels the earlier one (Act 2 Scene 3) where Claudio and Don Pedro trick Benedick into believing that Beatrice is in love with him.</li> <li>• Hero and Ursula use more proper nouns here ("Beatrice", "Benedick") in their contrived speech than would normally be the case (pronouns would dominate in ordinary dialogue), in order to convey their information clearly to Beatrice</li> <li>• Hero speaks much more here, in the company of women, than she does amongst men, and is the dominant speaker.</li> <li>• Hero's pejorative language about Beatrice contrasts with the gentler, more comic terms used by Claudio and Don Pedro about Benedick in the parallel gulling scene.</li> <li>• falconry imagery ("haggards of the rock", e.g.) commonly used by men about women to suggest their control (or lack of it) of the woman.</li> <li>• Hero implies strongly that Beatrice is morally flawed, with "Disdain and scorn", "Values itself so highly" and "She cannot love".</li> <li>• Hero's rhetorical flourishes in her final speech here are a detailed diatribe against Beatrice's attitude to men, as though she is aiming to hurt her, and the effect is to attenuate the comedy. This seems serious.</li> <li>• Hero seems to be on the side of the men here, especially with "So she turns every man the wrong side out,/And never gives to truth and virtue that /Which simpleness and merit purchaseth." Where Beatrice is a proto-feminist, Hero is the opposite, as we perhaps see in her passivity and silence later.</li> <li>• "Spell him backward" implies witchcraft, with unsettling anti-feminist implications</li> </ul> |
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| Q3 (b) | <p><b>“Despite the improbable plot of the play, in <i>Much Ado About Nothing</i> Shakespeare offers a serious critique of society.” To what extent do you agree with this statement?</b> [48]</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The play clearly raises several social issues of the time, such as gender conflict, the mistreatment of women, and the problem of male honour.</li> <li>• “A serious critique of society” probably requires the discussion of more than one issue, although credit should be given for the depth as well as the range of the analysis. Responses which deny any serious critique might struggle to succeed, but should be taken on their merits.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| AO2    | <p>Candidates need to show understanding of potential social critique in the play as a whole. Candidates are free to discuss any different interpretations of such critiques as long as they consider <b>how</b> they are presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the play’s presentation of male honour, including the friendships and solidarity it creates, along with the problems (e.g. Don Pedro and Claudio believe Don John over Hero)</li> <li>• relationships between men and women (presented playfully in the Beatrice/Benedick relationship, but more seriously between Claudio and Hero)</li> <li>• the contrast between Beatrice and Hero, where Beatrice is a proto-feminist ‘shrew’, but appreciated by both the audience and male characters such as Don Pedro and Benedick, and where Hero conforms to social norms but is reviled.</li> <li>• attitudes to female chastity (especially before marriage)</li> <li>• attitudes of parents to female children, presented through Leonato’s treatment of Hero</li> <li>• the play’s presentation of deception as a social practice</li> <li>• the problems presented by an incompetent ‘police’ force</li> <li>• the play’s presentation of aristocratic values, such as attitudes to illegitimate birth</li> <li>• the play’s presentation of female friendship (disloyalty and betrayal are in evidence, even if unwitting at times)</li> <li>• the play’s presentation of male friendship</li> <li>• the play’s presentation of youth and age</li> <li>• some responses may argue that while there is some serious critique, the comedy dominates.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p> |

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| <b>AO3</b> | <p>Candidates must engage with the contextual focus of the question: serious critique of late 16<sup>th</sup> century society</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• attitudes to women in late 16<sup>th</sup> century Britain</li> <li>• the chivalric code and attitudes to male honour in 16<sup>th</sup> and 21<sup>st</sup> century Britain</li> <li>• the 'senex iratus' from Greek comedy, model for Leonato</li> <li>• the courtly love tradition</li> <li>• the Renaissance class system</li> <li>• these social issues in other Shakespeare plays (e.g. <i>The Taming of the Shrew</i>)</li> <li>• performances of the play.</li> </ul> |
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| Q3 (c) | <p><b>“When Benedick changes, audiences warm to him; when Claudio changes, they hate him.” Consider the significance of Shakespeare’s presentation of Benedick and Claudio in <i>Much Ado About Nothing</i>. [48]</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| A01    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Benedick and Claudio are central, largely contrasting, characters in the play, reflecting a range of social issues.</li> <li>• Candidates may focus on the characters separately, and/or the presentation of their relationship with each other, or with different characters, but they need to discuss both Benedick and Claudio.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| A02    | <p>Candidates need to show understanding of the presentation of Benedick and Claudio in the play as a whole. Candidates are free to discuss any different interpretations of Benedick and Claudio as long as they consider <b>how</b> these issues are explored.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Benedick and Claudio (and their female partners Beatrice and Hero) are a structural feature of the play, inviting comparison and contrast.</li> <li>• both characters are introduced by report in the first scene.</li> <li>• the first impressions given of Claudio are of his youth, and his courage and honour in battle, from a male minor character.</li> <li>• the first impressions of Benedick are through Beatrice: comic, hyperbolic and suggestive of womanising and foolishness, but with some comic irony, suggestive of a previous relationship</li> <li>• Benedick however is proved to be a witty talker, who endears the audience to him (e.g. through scenes such as Act 2 Scene 3).</li> <li>• Claudio is shown to be inexperienced, naive and shallow, with little sense of humour.</li> <li>• Claudio’s verbal performance is gently mocked by Don Pedro (Act 1 Scene 1); he is frequently upstaged by Benedick verbally.</li> <li>• Claudio (and Don Pedro) reveal complete indifference to Hero’s plight, even when they believe she is dead, and they are dismissive and rude towards Leonato and Antonio because of their age.</li> <li>• Benedick’s reversal from confirmed bachelor to marrying man is accompanied by revelation of his loyalty. He is the only one of the Prince’s party who stays behind after the debacle in the church, and is supportive of Hero and Beatrice.</li> <li>• Claudio is shown to be easily dissuaded from his appreciation and trust of Hero (and Don Pedro), in Act 2 Scene 1. Without any confirmation of his fears he declares “’Tis certain so; the prince woos for himself...Beauty is a witch...Farewell, therefore, Hero!”, foreshadowing the more important reversal in Act 4 Scene 1.</li> <li>• the attitudes of the two men to honour ultimately differ: Claudio is willing to destroy Hero’s reputation and life, in order to comply with the demands of male honour. Benedick however is prepared to challenge Claudio, his close male friend, to a duel to defend Hero’s honour.</li> </ul> |

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|            | <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus of the question: audience responses to Benedick and Claudio.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• features of the Renaissance European patriarchy</li> <li>• attitudes to gender, both 16<sup>th</sup> century and 21<sup>st</sup>.</li> <li>• Renaissance attitudes to honour (both military and social; both male and female)</li> <li>• Castiglione's <i>The Book of the Courtier</i></li> <li>• the courtly love tradition</li> <li>• the Renaissance class system</li> <li>• treatment of these issues in other Shakespeare plays (e.g. <i>The Taming of the Shrew</i>, <i>All's Well That Ends Well</i>)</li> <li>• performances of the play.</li> </ul> |



## Othello

| Q4 (a) | By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 1 Scene 2. [24]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• opening in medias res</li> <li>• Iago's longer opening turns (first two) compared with Othello's initial brevity</li> <li>• slang, onomatopoeic lexis "yerk'd"</li> <li>• deixis "here"</li> <li>• references to Brabantio with noun phrase "the magnifico", and pronouns "him" and "he"</li> <li>• noun phrase "a voice potential /As double as the Duke's"</li> <li>• Iago's lexis of morality and virtue "conscience", "lack iniquity", "godliness"</li> <li>• Iago's urgent discourse markers "Nay, but" "I pray, sir", "be assur'd of this", "But look"</li> <li>• Iago's modal verbs "He <u>will</u> divorce you" "that law...<u>will</u> give him cable"</li> <li>• Iago's lexis of warning "divorce", "restraint", "grievance", "enforce"</li> <li>• Othello's imperative "<u>let</u> him"</li> <li>• Othello's modality "<u>Shall</u> out-tongue"</li> <li>• Othello's controlled, complex lexis, e.g. "'Tis yet to know — Which, when I know...As this that I have reached."</li> <li>• compound verb "out-tongue"</li> <li>• Othello's frequent use of premodification: "royal", "gentle", "unhoused, free"</li> <li>• Othello's polysyllabic lexis "promulgate", "demerits", "unbonneted", "unhoused", "circumscription"</li> <li>• personification (metaphor) "unbonneted"</li> <li>• epithet "<u>gentle</u> Desdemona"</li> <li>• comparative prepositional phrase "as proud a fortune/As this that I have reach'd"</li> <li>• periodic sentence "For know, Iago...Put into circumscription and confine for the seas' worth"</li> <li>• Othello's lexis of nobility "honour", "royal siege" "as proud a fortune"</li> <li>• antithesis "unhoused, free" with "circumscription and confine"</li> <li>• spondees "fast married", "out-tongue", "seas' worth"</li> <li>• deontic modality "<u>must</u> be found"</li> <li>• tripling "My parts, my title and my perfect soul"</li> <li>• modality "shall"</li> <li>• adverb "rightly", with end focus for emphasis</li> <li>• marine imagery, e.g. "for the seas' worth".</li> </ul> |

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| <p><b>AO2</b></p> | <p>Candidates should explore <b>how</b> Shakespeare's use of language creates dramatic significance.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>the dramatic syntax of this scene following the opening one. Othello now appears in the flesh, and is the opposite of how he was reported in Scene 1</li> <li>Othello is introduced here as a dignified, controlled, nobly born, civilised, caring and confident man – the opposite of the savage we heard about earlier</li> <li>Othello is also modest about his status and nobility (“Which, when I know that boasting is an honour, / I shall promulgate”), and yet confident that his shortcomings will be outweighed by his achievements</li> <li>the irony of Iago’s lies here, that he “lack[s] iniquity”, for example</li> <li>Iago’s report of the first scene’s events from an opposite perspective from what we have just seen. He presents himself here as an opponent of Brabantio in defence of Othello</li> <li>Iago attempts here to create fear in Othello, but fails, establishing contrast with the events in Cyprus from Act 2 onwards, where he succeeds</li> <li>Othello disagrees with Iago here in every speech, countering and calmly resisting his pressure, an ability which is lost later, to tragic effect</li> <li>Othello’s speech uses features of the grand style, suggesting his nobility, education and dignity</li> <li>Othello’s marine imagery (often heard later) is introduced here with “for the seas’ worth”</li> <li>Othello’s statement “But that I love the gentle Desdemona” contrasts markedly with the image created in the previous scene of a lascivious savage, only motivated by lust</li> <li>Othello’s confidence is complete in this scene (“I must be found/My parts...Shall manifest me rightly”), and is vindicated by what ensues after the end of the extract, contrasting heavily with later events</li> <li>Iago is again proved wrong here: it is not “the raised father and his friends”, as he claims, but Cassio and Othello’s other soldiers, looking for him to take him to the senate on important state business.</li> </ul> |
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| Q4 (b) | <p><b>“An audience can have no sympathy for a wife-beater and murderer.” Consider Shakespeare’s presentation of the character Othello in the light of this statement.</b></p> <p style="text-align: right;"><b>[48]</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The presentation of the character Othello is of course central to the play, and the audience response to him is central to the tragedy.</li> <li>• Candidates should focus on the presentation of Othello, but need to respond to the question of audience sympathy, and how it is created or diminished.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> </ul> <p>Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| AO2    | <p>Candidates need to show understanding of the creation of sympathy (or lack of it) towards Othello in the play as a whole. Candidates are free to offer different interpretations of audience responses as long as they consider <b>how</b> these responses are created.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the contrast between the introduction of Othello in the first scene with his presentation in the second. Shakespeare seems to be challenging racist stereotypes, presenting Othello as admirable.</li> <li>• audience admiration for Othello increases as he shows his charisma and power in Act 1 Scene 2 with “Keep up your bright swords, for the dew will rust them”.</li> <li>• again, audiences are likely to admire Othello’s performance in Act 1 Scene 3, in front of the Duke, and particularly to sympathise with him in his relationship with Desdemona here, as he seems respectful and loving towards her.</li> <li>• the clearly loving and devoted attitude Othello has towards Desdemona on the quayside in Act 2 Scene 1, after his arrival.</li> <li>• Othello’s loss of our sympathy and descent into deluded ignorance and brutality is the trajectory of the tragedy, conforming in some respects to classical (Aristotelian) tragic form.</li> <li>• Othello’s alienation from truth, dignity and love obviously result from Iago’s machinations, in which the audience is reluctantly complicit, due to Iago’s soliloquies breaking of the fourth wall.</li> <li>• Othello’s shocking mistreatment of Desdemona includes striking her (Act 4 Scene 1), addressing her as a whore (Act 4 Scene 2) and then murdering her (Act 5 Scene 2).</li> <li>• audiences may feel that Othello’s insecurities about his race (“Haply for I am black...”), and his outsider status (from Venetian society) evoke sympathy and some mitigation of his crimes</li> <li>• Desdemona’s complete and unquestioned innocence reduce our sympathy for Othello, particularly as we can see it and he cannot.</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>Do we perhaps have sympathy for Othello's anger and rage ("Arise, black vengeance...") as he becomes the avenging victim of discrimination? Or is Shakespeare suggesting that he becomes the lascivious savage of Iago, Roderigo and Brabantio's racism in the first scene?</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                                                                                                                                                                                                        |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus of the question: audience responses to the character Othello.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>Renaissance and modern attitudes to race</li> <li>Renaissance and modern attitudes to gender</li> <li>Elizabethan colonialism</li> <li>classical Greek tragic form (Aristotle's 'Poetics')</li> <li>the role and status of the sea traveller or adventurer in early 17th century English society, and the importance of sea travel/navigation at that time</li> <li>the political idea of the 'other' or the 'exotic'</li> <li>other Shakespeare plays (for example <i>The Merchant of Venice</i>)</li> <li>performances of the play</li> </ul> |

| Q4 (c) | Explore the significance of war and the military in <i>Othello</i> . [48]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
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| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The military context in <i>Othello</i> is central to its significance.</li> <li>• Any relevant approaches to the question are acceptable, but candidates are likely to focus on the ways in which these affect the plot and our perception of characters. Credit should be given for range and depth of answers.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| AO2    | <p>Candidates need to show understanding of the significance of war and the military to the play as a whole. Candidates are free to discuss any different interpretations of these as long as they consider <b>how</b> they are used.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the play is set in the context of the Italian/Ottoman (Christian/Muslim) wars (of the 1570s).</li> <li>• Othello, the protagonist and tragic hero, is a military general of high standing in the Venetian army.</li> <li>• Othello clearly derives his identity largely from his military profession (e.g. "Farewell the plumed troops and the big wars/That makes ambition virtue!...Othello's occupation's gone.", Act 3 Scene 3).</li> <li>• Act 1 Scene 3 offers a model of clear thinking and judgement in a military context ("This cannot be,/ By no assay of reason: 'Tis a pageant to keep us in false gaze."), by which Othello can be measured and found wanting later in the play.</li> <li>• Othello's high reputation amongst the other characters in the play almost entirely derives from his past successes as a military leader.</li> <li>• the plot centrally concerns Othello's posting to Cyprus to defend Christendom against the Ottoman invaders</li> <li>• Desdemona is partly characterised (as unusually brave and adventurous, Othello's "fair warrior!") by her response to the military situation she finds herself in.</li> <li>• when the "desperate tempest hath so banged the Turks" that the threat of invasion is over, Othello loses his purpose and reason for being in Cyprus and becomes vulnerable. The play then concerns private and personal, domestic relationships, which are not his strength.</li> <li>• a large element of the plot hinges on military rank and the ambition, honour and jealousies that revolve around it, with Iago's supposed craving to be Othello's lieutenant, and Cassio's preferment then demotion.</li> <li>• the world of the play is almost exclusively male, as a result of being set in a military context, which alienates and marginalises Desdemona, Emilia and Bianca as male values predominate (particularly clear perhaps in Act 2 Scene 3).</li> <li>• Cassio's treatment of Bianca, as a courtesan purely for his pleasure when stationed in Cyprus, has well-known precedents in military behaviour.</li> </ul> |

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|            | <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus of the question, the significance of war and the military.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• military history, then and now</li> <li>• Renaissance and modern attitudes to the military</li> <li>• the history of Cyprus in the 17<sup>th</sup> century (e.g. on the border between Europe and Asia, in the front line of hostilities between the Islamic Ottoman Turks and the Christian Europeans)</li> <li>• Renaissance attitudes to gender</li> <li>• 21<sup>st</sup> century attitudes to gender</li> <li>• performances of the play</li> <li>• other plays by Shakespeare (e.g. the histories, <i>Much Ado About Nothing</i>, <i>Antony and Cleopatra</i>, <i>King Lear</i>).</li> </ul> |

## The Tempest

| Q5 (a) | By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 2 Scene 2. [24]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
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| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Caliban's appearance "with a burden of wood" is a visual image of his servitude</li> <li>• Caliban's soliloquy</li> <li>• imperative verbs in Caliban's curses, "fall" and "make"</li> <li>• emphatic spondees "sun sucks up", "bogs, flats, fens"</li> <li>• alliteration and assonance "sun sucks"</li> <li>• alliteration of "fens, flats...fall"</li> <li>• end focus of "disease"</li> <li>• articulus (listing) of verbs describing his torment: "pinch", "fright", "pitch", "lead"</li> <li>• prepositional phrases "with urchin shows", "i'th' mire", "like a firebrand", "in the dark", "out of my way"</li> <li>• end focus of "unless he bid 'em"</li> <li>• Caliban as a victim, the object of his clauses "Fright <u>me</u>", "pitch <u>me</u>", "bite <u>me</u>", "hiss <u>me</u>"</li> <li>• Caliban as a victim in prepositional phrases "set <u>upon me</u>", "chatter <u>at me</u>", "mount their pricks <u>at my footfall</u>"</li> <li>• Use of the passive voice (showing victimhood again): "sometime am I all wound with adders"</li> <li>• onomatopoeia "hiss"</li> <li>• Caliban's verse and Trinculo's prose</li> <li>• colloquial language of Trinculo's soliloquy, e.g. "Warm, o' my troth!"</li> <li>• dramatic deixis "Here comes", and "<u>Here's</u> neither bush nor shrub", "Yond" (repeated), "What have we <u>here</u>?" "this fish" "this is no fish", "I will <u>here</u> shroud"</li> <li>• Short interrogative utterances "What have we here? a man or a fish? dead or alive?"</li> <li>• simile "looks like a foul bombard that would shed his liquor"</li> <li>• repetition of "fish"</li> <li>• parallelism of "There would this monster make a man" and "any strange beast there makes a man"; "when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian"</li> <li>• Exclamatory expressions "A strange fish!" "Legg'd like a man, and his fins like arms!" "Warm, o' my troth!", "Alas, the storm is come again!"</li> </ul> |

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| <p><b>AO2</b></p> | <p>Candidates should explore <b>how</b> Shakespeare's use of language creates dramatic significance.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• this (comic) scene uses dramatic syntax to echo and parody the (potentially tragic) previous one, where Antonio and Sebastian were trying to “go a bat-fowling” to exploit the vulnerability of Alonso, Gonzalo and others for their own gain.</li> <li>• Caliban’s emphatic and vitriolic curses may be seen as comic or more serious, depending on audience perception of his identity as a colonial victim/servant.</li> <li>• his description of his torment by Prospero (via his spirits) reinforces our impression of Prospero’s power.</li> <li>• repetition of “like” reinforces the illusory and protean nature of Prospero’s servant spirits (“like apes”, “like hedgehogs”).</li> <li>• the three entrances in this short scene section, all unfamiliar to each other, create irony and comedy.</li> <li>• the visual comedy of this scene, for example as Trinculo and Caliban appear as a four-legged monster under Caliban’s gabardine.</li> <li>• Trinculo (and then Stephano) are both from the (colonising) ‘Old World’, and demonstrate exploitative intentions, e.g. “Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver”, creating further irony later, as Caliban does not realise this.</li> <li>• Trinculo’s prose contrasts with Caliban’s verse, suggesting perhaps that Caliban has a nobility not possessed by the jester (or Stephano later).</li> <li>• Trinculo’s soliloquy creates verbal humour, aligned to visual: the comic repetition of “fish”, connected with the visual comedy of him smelling Caliban.</li> <li>• Trinculo’s assessment of Caliban may articulate the audience’s questions about the nature of Caliban: human or not?</li> <li>• the ongoing storm implies Prospero’s presence throughout, even when he is not on stage.</li> </ul> |
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| Q5 (b) | <p><b>“In the world of <i>The Tempest</i>, opportunities for revenge are never taken.”</b></p> <p><b>Explore the presentation of revenge in <i>The Tempest</i>.</b></p> <p><b>[48]</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| AO1    | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The plot of <i>The Tempest</i> is driven by revenge in more than one respect, so it is a central issue in the play, although not a tragedy, as most revenge plays were.</li> <li>• Candidates are most likely to consider Prospero's revenge plans against Antonio and his allies, but credit should be given for range and depth of discussion, and for consideration of “with a difference”.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| AO2    | <p>Candidates need to show understanding of the significance of the presentation of revenge in the play as a whole. Candidates should consider <b>how</b> revenge is presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the plot of the play is driven by Prospero's desire for revenge against his brother Antonio and his allies, for the usurpation of Prospero's dukedom and his expulsion from Milan, partly recounted to in Act 1 Scene 2.</li> <li>• the revenge play was a well-known and popular genre in Renaissance Europe, but was typically a tragedy. This play is known usually as a tragic-comedy, partly because of its harmonious resolution, without death.</li> <li>• there may be irony in the fact that Prospero uses (or abuses?) native residents of the island in his quest for revenge against those who abused him. He realises this (to a debatable extent) in the final scene.</li> <li>• Prospero seems to be heading for some kind of conventional revenge, until the end of Act 4, when his spirit servant Ariel suggests he forgive his enemies instead. Revengers usually die (e.g. Hamlet), but this forgiveness allows moral redemption instead (e.g. the Epilogue).</li> <li>• Prospero's precise intentions for Antonio and Alonso are never made clear, partly because Prospero has almost no soliloquies, unlike more conventional revengers.</li> <li>• even in the first scene of the play, Shakespeare indicates the need for some kind of transformative action to be taken on the courtiers, as they clearly have dangerous and arrogant misconceptions about the nature of power.</li> <li>• Act 2 Scene 3 when Antonio convinces Sebastian to follow his lead and kill his brother, Alonso, demonstrates their corruption and malice, thus creating sympathy for the revenger, Prospero.</li> <li>• Prospero is unlike other revengers in that he has enormous supernatural power, and could crush his opponents at any given moment, should he so desire.</li> <li>• we finally have a full soliloquy from Prospero only when he is resolving to renounce his power, and to renounce revenge. It is based very closely on a speech by the sorceress Medea in Ovid's <i>Metamorphoses</i>. (Medea was also famous for bloody revenge, in Euripides' play of the same name).</li> <li>• Caliban's plot to avenge himself on Prospero parallels the main plot, although in parodic form, as the irony of his adulation for the drunken butler Stephano undermines it.</li> </ul> |

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|            | <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>A03</b> | <p>Candidates must engage with the contextual focus of the question: the presentation of revenge.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Renaissance revenge tragedies (e.g. <i>The Revenger's Tragedy</i>, <i>The Spanish Tragedy</i>, <i>Titus Andronicus</i>, <i>Hamlet</i>).</li> <li>• early 17<sup>th</sup> century colonial ventures; reports and discussions of 'natives' and 'savages' (e.g. Michel de Montaigne)</li> <li>• attitudes to the New World</li> <li>• attitudes to corruption in the European princely courts</li> <li>• post-colonial theory</li> <li>• other Shakespeare plays</li> <li>• performances of the play</li> </ul> |

| Q5 (c)     | <b>“Colonial tyrant or benevolent wizard?” Discuss Shakespeare’s presentation of Prospero in <i>The Tempest</i>.</b> <span style="float: right;"><b>[48]</b></span>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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| <b>AO1</b> | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <ul style="list-style-type: none"> <li>Prospero is by far the most important character in the play, and assessment of his character determines much of its meaning.</li> <li>Candidates may approach the question in a variety of possible ways, but the question of his tyranny or benevolence needs to be addressed, and credit should be given for range and depth of discussion.</li> <li>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>AO2</b> | <p>Candidates need to show understanding of the significance of the presentation of Prospero to the play as a whole. Candidates are free to discuss any relevant interpretations of Prospero as long as they consider <b>how</b> these issues are explored.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>Prospero is present, either in person or by a representative of his power (e.g. Ariel) in almost every scene.</li> <li>Prospero’s control is demonstrated impressively in Act 1: his “art” created the storm, and he controls all four characters with whom he is seen in Act 1 Scene 2. He never leaves the stage, while they enter and exit.</li> <li>he came to the island 12 years ago from Milan, where he was persecuted, in a comparable way to religious groups of emigres from Europe who went to the New World colonies.</li> <li>17<sup>th</sup> century colonial practice is clearly referenced in several places: e.g. Gonzalo in Act 2 Scene 1; by Trinculo in Act 2 Scene 2; by the alcohol given to Caliban by Stephano (although that is in comic parody of colonial authority).</li> <li>he controls Ariel and Caliban, both of whom are natives of the island, with threats and promises.</li> <li>his treatment of both Ariel and Caliban has mitigating elements: he freed Ariel from a cloven pine, in which he had been imprisoned by Sycorax; he treated Caliban well at first (by Caliban’s own admission) until he tried to rape Miranda.</li> <li>Prospero standing “on the top” in Act 3 Scene 3, the only play in the canon to use the third acting level of the Globe Theatre, to suggest his absolute power (see e.g. Kermode’s Arden edition notes).</li> <li>the question of his magical power as a wizard: does he use it for good or ill?</li> <li>the comparison between Sycorax the witch and Prospero is very favourable to Prospero, who seems benevolent by comparison.</li> <li>he seems to control his daughter, although she manages to “break [his] hest” quite successfully in her behaviour towards Ferdinand, and he does not punish her for it.</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>Prospero renounces his magical power in Act 5, and the Epilogue presents him as powerless, needing support and redemption himself.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus of the question: “colonial tyrant or benevolent wizard?”</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>European colonial history</li> <li>Michel de Montaigne’s essay ‘On Cannibals’</li> <li>17<sup>th</sup> century alchemy; John Dee or others</li> <li>Rudolf II, Holy Roman Emperor in the late 16<sup>th</sup> century, likely to be the origin of the character of Prospero</li> <li>attitudes to magic in the 17<sup>th</sup> century, including those of James 1<sup>st</sup> (very hostile, with his book ‘Demonologie’)</li> <li>post-colonial theory</li> <li>performances of the play.</li> </ul> |

### Assessment Grid for Component 2 Section A: Shakespeare (a)

| Band     | <b>AO1</b><br><b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b><br><b>(12 marks)</b>                                                                                                                                                                                                                             | <b>AO2</b><br><b>Analyse ways in which meanings are shaped in texts</b><br><br><b>(12 marks)</b>                                                                                                                                                                                                                                                            |
|----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>4</b> | <b>10-12 marks</b> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul> | <b>10-12 marks</b> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of extract</li> <li>confident understanding of and appreciation of Shakespeare's techniques</li> <li>consistently relevant</li> </ul>                                          |
| <b>3</b> | <b>7-9 marks</b> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>clearly understands and applies relevant concepts and methods</li> <li>purposeful use of terminology</li> <li>effectively organised and shaped response</li> <li>accurate and coherent written expression</li> </ul>                                                                                                    | <b>7-9 marks</b> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of extract</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> <li>clearly relevant</li> </ul>                                  |
| <b>2</b> | <b>4-6 marks</b> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>reasonable use of terminology</li> <li>clearly organised</li> <li>generally accurate and coherent written expression</li> </ul>                                                                                             | <b>4-6 marks</b> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of extract</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/linguistic features</li> <li>mainly relevant</li> </ul> |
| <b>1</b> | <b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts and methods</li> <li>irregular use of terminology</li> <li>response may lack organisation</li> <li>frequent lapses in clarity</li> </ul>                                                                                                                                              | <b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of extract</li> <li>limited relevance</li> </ul>                                                                                           |
| <b>0</b> | <b>0 marks:</b> response not worthy of credit or not attempted                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                             |

**Assessment Grid for Component 2 Section A: Shakespeare (b and c)**

| Band | AO1<br>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression<br>(12 marks)                                                                                                                                                                                                                                            | AO2<br>Analyse ways in which meanings are shaped in texts<br><br>(12 marks)                                                                                                                                                                                                                                                                         | AO3<br>Demonstrate the significance and influence of the contexts in which texts are produced and received<br><br>(24 marks)                                                                                                                 |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4    | <b>10-12 marks</b> <ul style="list-style-type: none"><li>thorough knowledge, understanding and insights gained from integrated study</li><li>sophisticated and purposeful application of concepts and methods; apt textual support</li><li>accurate and precise use of terminology</li><li>effectively organised response, utilising an academic style and register</li><li>confident and fluent expression</li></ul> | <b>10-12 marks</b> <ul style="list-style-type: none"><li>perceptive analysis of how language choices, form and structure affect meaning</li><li>mature and assured reading of play</li><li>confident understanding of, and appreciation of, Shakespeare's techniques</li><li>consistently relevant</li></ul>                                        | <b>22-24 marks</b> <ul style="list-style-type: none"><li>perceptive, confident evaluation of impact of contextual factors in shaping the production of the play and influencing its reception</li><li>confident awareness of genre</li></ul> |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                     | <b>19-21 marks</b> <ul style="list-style-type: none"><li>purposeful and sound discussion of the impact of contextual factors in the production and reception of the play</li><li>clear awareness of genre</li></ul>                          |
| 3    | <b>7-9 marks</b> <ul style="list-style-type: none"><li>clear evidence of integrated study</li><li>clearly understands and applies relevant concepts and methods</li><li>purposeful use of terminology</li><li>effectively organised and shaped response</li><li>accurate and coherent written expression</li></ul>                                                                                                    | <b>7-9 marks</b> <ul style="list-style-type: none"><li>sustained analysis of how language choices, form and structure affect meaning</li><li>thoughtful reading of play</li><li>secure reading of implicit meaning</li><li>sound understanding of literary/linguistic features</li><li>clearly relevant</li></ul>                                   | <b>16-18 marks</b> <ul style="list-style-type: none"><li>sound awareness of the impact of contextual factors in the production and reception of the play</li><li>secure awareness of genre</li></ul>                                         |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                     | <b>13-15 marks</b> <ul style="list-style-type: none"><li>sensible awareness of the impact of contextual factors on the production and reception of the play</li><li>reasonable awareness of genre</li></ul>                                  |
| 2    | <b>4-6 marks</b> <ul style="list-style-type: none"><li>some evidence of integrated study</li><li>some understanding of literary/linguistic concepts and methods, not always relevant</li><li>reasonable use of terminology</li><li>clearly organised</li><li>generally accurate and coherent written expression</li></ul>                                                                                             | <b>4-6 marks</b> <ul style="list-style-type: none"><li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li><li>sensible reading of play</li><li>sensible reading of implicit meaning</li><li>sensible understanding of literary/ linguistic features</li><li>mainly relevant</li></ul> | <b>10-12 marks</b> <ul style="list-style-type: none"><li>some awareness of the impact of contextual factors on the production and reception of the play</li><li>some awareness of genre</li></ul>                                            |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                     | <b>7-9 marks</b> <ul style="list-style-type: none"><li>some awareness of influence of contextual factors but may not be linked effectively to production/reception of the play</li><li>attempts awareness of genre</li></ul>                 |
| 1    | <b>1-3 marks</b> <ul style="list-style-type: none"><li>limited evidence of integrated study</li><li>limited application of concepts and methods</li><li>irregular use of terminology</li><li>response may lack organisation</li><li>frequent lapses in clarity</li></ul>                                                                                                                                              | <b>1-3 marks</b> <ul style="list-style-type: none"><li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li><li>superficial analysis of play</li><li>limited relevance</li></ul>                                                                                          | <b>4-6 marks</b> <ul style="list-style-type: none"><li>shows very basic awareness of the influence of contextual factors but not always linked to the production and reception of the play</li><li>limited awareness of genre</li></ul>      |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                     | <b>1-3 marks</b> <ul style="list-style-type: none"><li>limited awareness of contextual influences and struggles to link these to the production/reception of the play</li><li>very limited awareness of genre</li></ul>                      |
| 0    | <b>0 marks:</b> response not worthy of credit or not attempted                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                              |

## Section B: Post-1900 Drama

### Mark allocation

| AO1      | AO2      | AO3      |
|----------|----------|----------|
| 16 marks | 16 marks | 16 marks |

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist.

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

Candidates must answer one question only and are required to:

- *apply concepts and methods from integrated linguistic and literary study*
- *analyse how meanings are shaped*
- *demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.*

**Edward Albee: *Who's Afraid of Virginia Woolf?* (Vintage Classics)**

| Q6         | <b>“Albee aims to shock his audiences into seeing the truth about society.” To what extent do you agree with this view?</b> <span style="float: right;"><b>[48]</b></span>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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| <b>AO1</b> | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>Shock and surprise are important elements in Albee’s dramatic approach, and Albee can clearly be said to be trying to reach a deeper level of social and personal truth than earlier, more realistic plays.</li> <li>A variety of approaches are possible, but credit should be given for range and depth of discussion.</li> <li>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>AO2</b> | <p>Candidates need to show understanding of Albee’s dramatic effects, in particular shock, in the play as a whole. Candidates are free to discuss different interpretations of “shock” and “truth about society” as long as they consider <b>how</b> Albee achieves these in the play.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>generally, the open and blatant contravention of bourgeois American aspirations and myths, about family, gender relations, successful careers, would have shock potential.</li> <li>Albee is reacting against realist theatre (e.g. Chekov and Ibsen) and creating a sense of alienation, which aims to take audiences out of their ‘comfort zone’.</li> <li>Albee’s religious references (e.g. the use of the mass in the final act) may well have been (and still could be) shocking to some, but perhaps are intended to reveal the lack of faith or meaning in contemporary society.</li> <li>characters’ swearing and taboo language: the first words of the play, for example, more shocking in 1962 than now, but still somewhat so.</li> <li>Martha’s behaviour as a wife does not conform to early 1960s USA expectations, particularly her verbal abuse of George, her excessive drinking and her open sexual advances to Nick.</li> <li>the quantity of alcohol consumed makes it clear that it is not just ‘social drinking’ but abuse and addiction, which may have shocked 1960s audiences. The “rubbing alcohol” dialogue reinforces this.</li> <li>the extremity of George’s (probably) biographical events may be shocking (accidental killing of parents)</li> <li>the fiction about George and Martha’s son is shocking (although also absurd), but reveals the depth of their pain, and their need to avoid the facts of their lives.</li> <li>Albee’s breaking of realist conventions has a shock element: e.g. the simultaneous speeches, and in the final act one of them being the intoning of the Latin mass.</li> <li>the violent language, and at times actions, particularly in a domestic setting, may have (or still have) shock potential, for example “rips the record off” and then Honey’s “Violence! Violence!”.</li> </ul> |



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|            | <ul style="list-style-type: none"> <li>the irreverent use of references to American political icons such as George and Martha Washington, the first president of the USA and his wife, may shock in the 1960s.</li> <li>Albee is arguably using these examples to disturb audiences so that they reassess their perceptions about the society around them, and re-evaluate the significance of their goals and aspirations.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                 |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: audience responses to the play and the problems of American society.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>audience responses (1960s and/or now)</li> <li>the conditions of American (and more generally western) society, then and now</li> <li>US history. e.g. earlier presidents</li> <li>politeness conventions for 1960s America</li> <li>American life/ the American Dream</li> <li>the oppression of American women and 'unsuccessful' men</li> <li>influence of other theatrical movements at the time (e.g. absurdism, Artaud).</li> </ul> |

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| <b>Q7</b>  | <b>“For Albee, games are weapons of personal and social conflict.” Consider the significance of games in <i>Who’s Afraid of Virginia Woolf</i>? [48]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>AO1</b> | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Games are an important element in the play’s structure and meaning.</li> <li>• Responses may take a variety of approaches, but credit should be given for range and depth of discussion.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>AO2</b> | <p>Candidates are free to consider any aspects of the use of games in the play as long as they address the question. Candidates should consider <b>how</b> Albee uses games in the play.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the title of the play is an adaptation of the children’s game ‘Who’s afraid of the big, bad wolf?’</li> <li>• George and Martha are shown to be enmeshed in a game of creating illusions about their empty and unsatisfying lives, most noticeably about their son.</li> <li>• Nick identifies the “game” that is being played in Act 1, as he is teased about the picture and trapped by the more intelligent George in witty but vicious wordplay.</li> <li>• Albee gives his acts titles (which may or may not be seen by an audience in a production). The first act is ironically entitled “Fun and Games” (although this might also apply to the whole play, as game-playing is consistent throughout in many respects). The irony is created as game playing suggests fun and happiness but the lives of these people are clearly far from that, and the ‘games’ themselves reflect vicious and vindictive conflict.</li> <li>• the alliterative titles of other games mark the development of the plot.</li> <li>• in the second act, “Humiliate the Host” is George’s defensive comment identifying Martha’s (and to some extent Nick’s) relentless attack on him.</li> <li>• “Get the Guests” refers to George’s thinly disguised fictional story, an attack on Nick and Honey’s relationship, revealing the truths that underlie their superficial perfection. Nick is revealed as disloyal, self-seeking and insincere.</li> <li>• “Hump the Hostess” is again George’s coinage for Martha’s sexual behaviour with Nick, where both George and Martha are engaged in an escalating battle to hurt the other in vengeance for earlier pain.</li> <li>• all these ‘games’ are suggestive of the parlour games that may be played in a bourgeois family setting, but are clearly explosive, dangerous and wounding revelations of the problems just under the surface.</li> <li>• Albee suggests that truth can be achieved through these destructive practices, as George’s imagery of the “marrow” implies. George and Martha let go of their illusory child, ending the play with more closeness than we might have expected.</li> <li>• meaningful relationship is arguably closer by the end of the play, as George and Martha are closer and Nick and Honey have also been stripped of their illusions about each other.</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>• some truth has arguably been achieved: behind Nick and Honey’s superficially ideal lives; about George and Martha’s childlessness, and the reality underpinning the American Dream has been revealed.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: “games are weapons of personal and social conflict”.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• audience responses (1960s and/or now)</li> <li>• 21<sup>st</sup> century values and attitudes (UK and USA)</li> <li>• the conditions of American (and more generally western) society, then and now: American life/ the American Dream</li> <li>• the oppression of American/western women and ‘unsuccessful’ men</li> <li>• influence of other theatrical movements at the time (e.g. absurdism, Artaud)</li> <li>• mid- 20<sup>th</sup> century political movements - the Cold War, for example.</li> </ul> |

**Alan Bennett: *The History Boys* (Faber)**

| Q8         | <b>“It’s not education. It’s culture.” Explore the presentation of literature and the arts in <i>The History Boys</i>. [48]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>AO1</b> | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Literature and the arts are of central concern to the play. The phrase can be understood quite widely, to mean any relevant written literary works, films, plays, music etc.</li> <li>• Responses are likely to focus on the character Hector and his educational approach, but credit should be given for range and depth of discussion.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <b>AO2</b> | <p>Candidates need to show understanding of the presentation of literature and the arts in the play as a whole. Candidates are free to offer different interpretations of the topic as long as they consider <b>how</b> Bennett presents it in the play.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the importance of literary texts in the play is established early on, with Hector’s citation from Housman “All knowledge is precious”.</li> <li>• the network of artistic (mainly literary) works that the play creates forms an alternative version of the past from the historical discussions that also have a strong presence (although sometimes compatible, as in the Drummer Hodge scene, where Hector discusses the historical context of the poem).</li> <li>• most of the characters, except the Headmaster, contribute to the literary and artistic references. The Headmaster’s alienation from art and culture is a defining feature (e.g. “Fuck literature and Plato and Michelangelo and Oscar Wilde”).</li> <li>• A.E. Housman’s <i>On Wenlock Edge</i> offers characterisation for Hector, as a melancholy, wistful, gay man perhaps. Auden is also offered as a parallel to Hector (p.38)</li> <li>• the references to Shakespeare’s <i>King Lear</i> also serve to characterise Hector as a potentially tragic hero (early in Act 1), and to suggest the boys’ affection for him as they volunteer the references themselves. Other references to Shakespeare are largely to the famous tragedies, and also may suggest Hector’s tragic status in the play.</li> <li>• the Headmaster’s comments about Larkin as the librarian at the University of Hull (“I don’t know about the poetry...but as a librarian he was pitiless) characterise his own lack of awareness of culture.</li> <li>• the recitation of Larkin’s <i>August 1916</i> by the boys at the end of Irwin’s lesson (Act 1, pages 26-27) serves as a very powerful rejoinder against Irwin’s rationalistic and reductive attitude, which Irwin is unable to answer. It also creates a mood of the loss innocence which may apply to the boys themselves.</li> <li>• Irwin’s attitude to poetry is that it is “good up to a point. Adds flavour.”</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>the ‘Drummer Hodge’ scene between Hector and Posner (pp 54-56) was identified by Bennett as “the heart of the play”. It involves the recitation in full of the poem, and comes at a crucial turning point in the play, just after the discovery of Hector’s sexual abuse of the boys. Hector’s explanation of the compound adjectives suggests his own — and Posner’s — alienation from society, “a sense of not sharing, of being out of it.”</li> <li>despite Irwin’s impact on the boys (especially Dakin), they largely seem to retain Hector’s values concerning art, e.g. “It’s not education. It’s culture.” (Akhtar, p.39).</li> <li>Dakin seems to resist Hector’s influence, arguing “I find literature really lowering” and “literature is actually about losers”, possibly because of his infatuation with Irwin.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <b>how</b> meaning has been created.</p> |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: literature and the arts in <i>The History Boys</i>.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>literary or other cultural works referred to in the play</li> <li>the biographies of writers or artists referred to in the play (where relevant)</li> <li>20<sup>th</sup> and 21<sup>st</sup> century cultural and social history</li> <li>20<sup>th</sup> and 21<sup>st</sup> century attitudes to education</li> <li>the film of <i>The History Boys</i></li> <li>performances of the play.</li> </ul>                                                                                                                                                                                                                                                                                                                                            |

| Q9  | Consider Bennett's use of the characters Hector and Irwin to explore attitudes to education in <i>The History Boys</i> . [48]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
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| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Hector and Irwin are the structurally opposite characters who provide the main substance of the play.</li> <li>• Candidates are likely to discuss the differences between the two characters and the attitudes to education they embody, but credit should be given for range and depth of discussion.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| AO2 | <p>Candidates need to show understanding of attitudes to education in the play, and the way these two characters reflect them. Candidates are free to approach the question in any way, provided they explore the presentation of attitudes to education through these characters.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Hector and Irwin are presented as representing contrasting approaches to education, exemplifying the changes in the UK education system that were occurring in the 1980s when the play was set.</li> <li>• Hector is at the end of his career, whereas Irwin is not long out of university, reflecting the old and new attitudes.</li> <li>• several oppositional pairs are offered through the play to characterise the two teachers and the approaches they reflect: "heart" versus "head"; education for life, versus passing examinations; "Thoughtful or smart?" (p.70). "Apollo" versus "Mercury" (p.57).</li> <li>• Hector is characterised as "a man of studied eccentricity", who transgresses what have now come to be serious boundaries in educational practice, relating to different kinds of physical contact with the boys. The Headmaster says "he has no notion of boundaries".</li> <li>• Irwin is not quite Hector's opposite in this, as he accepts a date with Dakin once the entrance examinations are over.</li> <li>• Irwin is characterised with powerful irony established in the opening scene of the play (omitted in the film version), where his mendacity and lack of integrity are very clear. This necessarily influences the audience's view of his approach to education throughout the play.</li> <li>• the Headmaster describes Hector's approach as providing "unpredictable and unquantifiable" results, through "inspiration" of the pupils. The new target-oriented educational climate introduced by Margaret Thatcher's government specifically rejected this kind of teaching in favour of ostensibly measurable outcomes.</li> <li>• Irwin's approach is iconoclastic and journalistic, concerned more with impressive, attention-grabbing sound bites than sincerely felt or deeply understood views, which Bennett personally viewed as cheating, since they often do achieve measurable success in examinations.</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>despite the damning irony of the opening sequence, Irwin is shown as being effective. Similarly, the college who interview Posner articulate very similar views to Irwin when they “praised what they called [his] sense of detachment” when writing about the Holocaust with Irwin’s recommended approach, suggesting that this attitude was already the academic norm.</li> <li>there is some evidence that the boys’ success is the result of a combination of Hector and Irwin’s teaching, as Dakin describes his examination essay (full of Irwin’s iconoclastic sound-bites) as “subjunctive history” (Hector taught the boys about the use of the subjunctive).</li> <li>Bennett closes the play with Irwin’s claim that “I do not think there is time for his kind of teaching any more”, to which Scripps (given some authority through his role as narrator) retorts “No. Love apart, it is the only education worth having.” And Bennett gives Hector its closing words “Pass it on, boys. That’s the game I wanted you to learn. Pass it on.”</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <b>how</b> meaning has been created.</p> |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: attitudes to education.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>attitudes to education, prior to and during the 1980s, and since</li> <li>the British education system in the 1980s and since: e.g. the National Curriculum, League Tables, targets.</li> <li>attitudes to sexuality and gender, 1980s and since</li> <li>philosophical writers, movements and ideas such as Nietzsche, Wittgenstein, idealism, pragmatism</li> <li>literary references such as Shakespeare, Auden, Larkin, Housman</li> <li>performances of the play and the film <i>The History Boys</i>.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |

**Brian Friel: *Translations* (Faber)**

| Q10 | <b>Consider the dramatic functions of the women in <i>Translations</i>, and the ways in which they contribute to the presentation of Ireland and the Irish. [48]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The main female characters in the play (Maire, Sarah and Bridget) perform several different dramatic functions, including suggesting aspects of Ireland and the Irish. Candidates might also usefully consider peripheral female characters who do not appear on stage, such as the tavern owner Anna na mBreag, Nellie Ruadh (the mother of the new born child), or even perhaps the goddesses of Greek and Roman mythology discussed by Jimmy and others.</li> <li>• Most responses are likely to consider the female characters individually and separately, but credit should be given for range and depth of discussion.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| AO2 | <p>Candidates need to show understanding of the roles of the female characters in the play as a whole. Candidates may discuss any different interpretations of their functions as long as they consider <b>how</b> they are presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Sarah facilitates the characterisation of Manus early in the play, as caring, selfless and idealistic, as he encourages her to speak.</li> <li>• Sarah's learning to speak creates a sense of optimism and new beginnings in the opening minutes of the play, particularly significantly as she identifies herself in this first speech; (identity and naming are also connected to the play's main questions about translation and language). Her loss of this new ability coincides with the trauma and destruction of the final act, suggesting what has been lost in Baile Beag and Ireland as a whole.</li> <li>• Friel has suggested that the group of characters in the hedge school demonstrate the spiritual weakness of the rural Irish at the time, with a drunkard, a lame man and a girl who cannot speak.</li> <li>• Nellie Ruadh's new child (the christening discussed in Act 1) also contributes to the sense of new beginnings, and again the name of the new child is discussed, reinforcing the question of identity. Again, as with Sarah, this new beginning is lost with the death of the baby, reported in the closing stages of the play.</li> <li>• Bridget, a more minor character, nonetheless has a significant function in Act 1 in that she (and Sarah) demonstrate that the hedge school is inclusive of both genders. She is also a feisty, vocal character and an important source of information about events in the locality, such as the death of two British soldiers' horses and the report of the "sweet smell" of potatoes at the dock.</li> <li>• Sarah's obvious love for Manus (encouraged by Manus's enthusiastic gestures in stage directions such as "Manus hugs Sarah" and "kissing Sarah") presents one of the dramatic conflicts in the play, the unspoken tension and the dilemmas around Manus's relationships, in this case with Maire.</li> <li>• the female goddesses in the classical myths and epics Jimmy is reading provide images of female power and majesty, often but not only concerned with sexual allure.</li> </ul> |



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|            | <ul style="list-style-type: none"> <li>• Maire's entrance in the first act suggests her energy and power, overshadowing Manus's authority in the room as she ignores him and generates her own topics of discussion.</li> <li>• Maire's description of her family situation as "There's ten below me to be raised, and no man in the house" evokes a clear picture of the plight of women in rural 19<sup>th</sup> century Ireland.</li> <li>• Maire represents the progressive movement in Ireland of that time, that wanted to embrace English speaking and develop commercially, like the English, identified with the political leader Daniel O'Connell. She also wants to emigrate to America, as many Irish people did in the 19<sup>th</sup> century (and since), particularly once the Great Famine had taken hold.</li> <li>• Maire's relationship with Yolland also represents those Irish people who were accepting of the English (at least initially), although it soon seems naive and short-sighted.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p> |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: women in the play and the presentation of Ireland and the Irish.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the hedge schools of Ireland and the introduction of English-speaking National Schools</li> <li>• Irish social and political history, and attitudes to gender in Ireland and England, both 19<sup>th</sup> century and later</li> <li>• the history of Irish resistance to English colonial oppression</li> <li>• the play's writing/ first performance in 1980, during 'The Troubles' in Northern Ireland and the UK.</li> <li>• 'The Liberator' Daniel O'Connell's advocacy of bilingualism at the time the play is set</li> <li>• the migration of Irish people and the Great Famine</li> <li>• performances of the play</li> </ul>                                                                                                                                                                                                                                              |

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| Q11 | <p>Friel said that the characters in the hedge school were “representatives” of a dying cultural climate. Consider the presentation of the Baile Beag community in <i>Translations</i> in the light of this statement. [48]</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• There are a number of different ways in which the characters in the school can be seen as representatives of a fading or dying cultural climate, including Jimmy, Hugh and Manus in particular. Consideration of the ways in which new life is trying to assert itself would also be relevant.</li> <li>• Most responses will probably focus on individual characters in turn, although credit should be given for range and depth of discussion.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| AO2 | <p>Candidates need to show understanding of the way Friel presents the hedge school characters in the play as a whole. Any interpretations can be rewarded, as long as they consider <b>how</b> these characters are presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Manus is lame and disempowered, both as a result of his father’s weaknesses and demands. Manus clearly has talents, enthusiasm and a strong desire to improve the lot of others, but is hamstrung by the past, by his relationship with the older generation. He could be seen as representative of rural Ireland in this way.</li> <li>• Jimmy is too preoccupied with his reading of the literature of the past to hear what is going on around him. He has little or no interest in the reality of the ‘now’, not even bothering to wash or dress himself appropriately. Despite his obvious linguistic and literary knowledge, he is not able to be a constructive force for the community.</li> <li>• Sarah’s speech problems perhaps suggest that she represents the spiritually dependent, weakened people of Baile Beag, who are unable to articulate their needs or create a new future for themselves. Despite a promising start in Act 1 she reverts back into her silence by the end of the play.</li> <li>• the new life represented by Nellie Ruadh’s baby is lost by the end of the play as the child’s death is reported.</li> <li>• the hedge school itself is about to be replaced by the new National School movement, an English-speaking system where the vernacular Irish language will not be heard at all.</li> <li>• Hugh obviously has enormous knowledge and wisdom, but is unable to put it to good use for his community because of his alcohol abuse and self-delusions (e.g. about his book, his job application).</li> <li>• the dialogue between Jimmy and Doalty in Act 1 reveals the mistakes made by the farmers in the community, insisting on their monoculture of potatoes instead of planting corn (creating dramatic irony, as we know the Great Famine was imminent). Again, it is a dependence on the past which causes the problem.</li> <li>• there is, however, energy and power presented among the characters, and new life is trying to emerge, (as mentioned above) reflected by the baby and Sarah’s new speech. Maire represents this progressive energy, but it is shown to be problematised through its relationship with the English.</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>• both Maire and Owen’s progressive impulses are shown as having to work outside the community. Maire intends to leave Ireland, and Owen has gone to Dublin to work in commerce, where he has compromised his loyalty to Ireland by colluding with the English military.</li> <li>• although the weaknesses of the hedge school characters, and their various dependencies on the past, are clearly holding them back from progress, the tyranny and abuse exercised by the English soldiers only reinforces these problems and is ultimately the cause of the deaths and losses.</li> <li>• the violent resistance to English occupation is represented by the absent Donnelly twins, who were students in the hedge school apparently, but who now only materialise in half-spoken reports and hushed whispers. Whether their efforts represent life or death of the culture is open to debate.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p> |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: the dying cultural climate of 19<sup>th</sup> century rural Ireland.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Irish social and political history of the early 19<sup>th</sup> century and since</li> <li>• the history of English colonisation in Ireland and resistance to it (the Irish Rebellion, the IRA etc.)</li> <li>• the play’s first performance in 1980, against a background of ‘The Troubles’</li> <li>• Friel’s biography</li> <li>• the loss of Irish cultural identity and its relationship with the Irish language</li> <li>• the hedge schools of Ireland and the introduction of English-speaking National Schools</li> <li>• performances of the play.</li> </ul>                                                                                                                                                                                                                              |

| Q12 | Consider the ways in which Samuels shapes audience reactions to the character Lil in <i>Kindertransport</i> . <span style="float: right;">[48]</span>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The character Lil is central to the presentation of many of the play's key ideas, and the ambivalence surrounding her is crucial to an understanding of the play.</li> <li>• Credit should be given for consideration of dramatic effects that influence audience response to Lil (such as structural parallels between characters) and for range and depth of discussion.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| AO2 | <p>Candidates may take a range of different approaches to this question, but they need to consider <b>how</b> Samuels shapes audience reactions to Lil in the play as a whole.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Lil is introduced after Helga, Eva's biological mother, so comparison is invited. Lil is the third mother presented in the first act of the play.</li> <li>• Lil is introduced defending Evelyn (Act 1 Sc 1: "There's harm caused all the same"), and there are numerous examples of her love and care for Eva/Evelyn, inviting the audience to view her very positively, for example her unconditional love for her in "Not even if you're naughty" (Act 1 Sc. 2, p.39).</li> <li>• Lil is shown to be very sensitive to Eva/Evelyn and close to her in many ways, e.g. "I thought you knew me better than I know myself" (Act 2 Sc. 1, p.54). Some of her first words to Eva on arrival are "Poor lamb. You must be exhausted. Scared as well probably. Last thing you need is me being late."</li> <li>• in contrast to Eva's German family, Lil is presented as lower class ("Only common people smoke", Act 1 Sc. 2, p.27), through her lack of educated language and blunt, down-to-earth approach, e.g. "You'll just have to get used to it."</li> <li>• Lil is shown as not discouraging Eva from smoking (Act 1 Sc. 2), and later Evelyn is seen smoking a lot.</li> <li>• Lil's care is associated with the provision of food, drink and comfort (e.g. tea, cake etc.), which both Faith and Evelyn reject as their conflict is coming to a head.</li> <li>• Lil's honesty is presented as compromised, e.g. Act 1 Sc. 2, p. 30 "Do you know why Mum's got all her belongings?" "No idea" although she later declares "If there's one thing I can't stand it's a little liar".</li> <li>• Lil is presented as being the main force behind Eva/Evelyn's rejection of her Jewish identity, both negatively, e.g. "Lil <i>takes the label off</i>. "All gone"; and positively, e.g. Act 1, Sc. 2, pp. 34-35 "we needn't keep to the old laws any more" and that Jews are "hanging on to the past, I suppose", although this is shortly contrasted with "She had to cope with a lot." And "I wanted to help" (p.36).</li> <li>• Lil anglicises Eva/Evelyn (e.g. "Don't speak German. You'll have to learn English", Act 1 Sc. 2, p.26; "I can't ask Mrs. Miller to do a seder", Act 2, Sc. 1 p.51)</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>the wartime evacuation of children from cities in Act 2 Sc. 1 offers a parallel of the kindertransport programme, with Lil ironically articulating the link with Helga's role, now "Mummy Miller". Eva declares "I'd rather get bombed", jumping off the train, and Lil "Should've realised. Shouldn't have made you go."</li> <li>in Act 2 Sc 1, Lil and Evelyn mirror the conflict between Evelyn and Faith in Act 1, where Evelyn accuses Lil "You took too much." "Too much of me." "You made me betray them". Both Faith and Evelyn as daughters are angry that their mothers have severed them from their real identity.</li> <li>overall, there is a great deal of ambivalence around the presentation of Lil, which might well cause her to be received very differently by different audiences.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p> |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: audience responses to Lil.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>the historical context: World War 2 in Europe and the UK; the Holocaust; the Kindertransport of 1938 and 1939</li> <li>German Jewish identity; Judaism in the mid-20<sup>th</sup> century and now</li> <li>Nazism and its attitudes to Jews</li> <li>Christianity</li> <li>21<sup>st</sup> century attitudes to identity</li> <li>expressionism in the theatre (e.g. Strindberg)</li> <li>performances of the play.</li> </ul>                                                                                                                                                                                                                                                                                                                          |

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| <b>Q13</b> | <b>“We are forgotten. We are lost. We are destroyed.” Explore the significance of memory and forgetfulness in <i>Kindertransport</i>. [48]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <b>AO1</b> | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Memory and forgetfulness are key themes in the play.</li> <li>• There are a number of possible approaches to this question, but credit should be given for range and depth of discussion.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>AO2</b> | <p>Candidates need to consider the presentation of memory and forgetfulness in the play as a whole. They may take a range of different approaches to the question, but they should consider <b>how</b> Samuels presents these themes.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the main dramatic effects of the play are brought about through the juxtaposition of the past and the present, in the parallel staging of the attic, offering many possibilities for representation of memory and forgetfulness, for example Evelyn’s initial ignoring of the ‘past’ characters alongside her on stage: <i>“If she sees Helga and Eva, even momentarily, she ignores them”</i> (Act 1 Sc. 1).</li> <li>• the title quotation suggests the need to keep the memory of the Holocaust victims alive, with <i>“Where’s the body for these feet? The hand for these fingers?”</i> (Act 2, Sc. 1, p.72)</li> <li>• another problematic association with memory is the German Officer’s reminding Eva of her number: <i>“Don’t want you to forget who you are now, do we?”</i> (Act 1, Sc. 1, p.18), raising questions about the nature of identity. The German Officer and other male characters are usually played by the same character as the Ratcatcher, providing suggestions of the oppressive power of some aspects of memory.</li> <li>• Helga gives Eva the jewellery and watch as tokens of memory. Eva/Evelyn’s later attitudes to these are indicative of her changing attitudes to her past (e.g. in Act 2 Sc. 1, p.56 she insists on wearing it).</li> <li>• in Act 1 Sc. 2 the memorabilia in the attic start to regain significance and come to life, sparking significant memories for both Evelyn and Lil, causing conflict. The photographs, letters, ‘Rattenfanger’ book and dolls, for example, are central.</li> <li>• Helga makes it clear in her letters that the Jewish faith requires strong adherence to memories, in particular the racial memory of the Passover: <i>“This is what happened to ME when I came out of Egypt.”</i></li> <li>• Eva/Evelyn’s forgetting of her German/Jewish past identity is encouraged by Lil, and accepted to an extent by Evelyn herself, until the crisis point that the play dramatises.</li> <li>• Lil helps Eva to forget the vindictive cruelty of the Rattenfanger/German Officer by removing her number and her star of David, with <i>“Over. Finished. Done. Goodbye”</i> (Act 1 Sc. 2, p.27).</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>• Act 1 Sc. 2 suggests that Evelyn suffers “panic attacks” and other trauma either because of her repression of her past, her attempt to ‘forget’, or because she cannot completely forget it.</li> <li>• Faith insists on reasserting the (family and religious) memory of the past, as part of her right to identity.</li> <li>• Lil responds to Evelyn’s angry attack in Act 2 sc. 1 with “I got you through it. Never forget that, Evelyn.”</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p>                                   |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: the presentation of memory and forgetfulness.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the historical context: World War 2 in Europe and the UK; the Holocaust; the Kindertransport of 1938 and 1939</li> <li>• German Jewish identity; Judaism in the mid-20<sup>th</sup> century and now</li> <li>• Nazism and its attitudes to Jews</li> <li>• Christianity</li> <li>• 21<sup>st</sup> century attitudes to identity, race, family and identity</li> <li>• performances of the play.</li> </ul> |

**Tennessee Williams *Cat on a Hot Tin Roof* (Penguin Modern Classics)**

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| <b>Q14</b> | <b>“The success of the play for an audience depends on them having sympathy for Maggie.” To what extent does Williams create audience sympathy for her? 48]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <b>AO1</b> | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Maggie is the eponymous character, so is central to the play.</li> <li>• Credit should be given for range and depth of discussion, including dramatic and structural effects (e.g. contrast with Mae).</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>AO2</b> | <p>Candidates need to show understanding of the presentation of Maggie and the creation of sympathy for her. Candidates are free to offer different interpretations of her presentation as long as they consider <b>how</b> such sympathy or otherwise is established for an audience.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Maggie is the first character introduced, through a long expository speech which Williams claims “would be antipathetic from almost anybody but Margaret”. He cites her twinkling eyes and “indulgent” attitude to those she is criticising, as reasons for this.</li> <li>• Maggie is structurally opposed to Mae, with a number of consequences for our appreciation of her (e.g. Maggie’s sense of humour and Mae’s lack of it; Maggie’s childlessness and Mae’s prolific childbearing). Her inability to conform to mid-20<sup>th</sup> century stereotypes may invite criticism from a contemporary audience.</li> <li>• sympathy created for Maggie by Brick’s neglect of her (throughout the play, but introduced at the start as she shouts to him in the shower). “I get — lonely. Very!”</li> <li>• Sympathy created for her by Big Mama’s accusations “You’re childless and my son drinks!” and her painful solitude afterwards, but she refuses self-indulgent reflection; in effect she refuses to be a tragic figure.</li> <li>• Brick’s ruthless coldness towards her has a similar effect, e.g. “You keep forgetting the conditions on which I agreed to stay on living with you” or “Take a lover!”.</li> <li>• Maggie has humour and self-irony, which draw sympathy for her complaints, e.g. “it would make the martyrdom of Saint Maggie a little more bearable”.</li> <li>• she is also very articulate, and voices not only much of the narrative information in the play, but also what audience members are likely to think about other characters, e.g. Mae, Gooper and their children. And she is insightful about Brick’s psychological problems, such as “But not facing a fire doesn’t put it out. Silence about a thing just magnifies it. It grows and festers in silence, becomes malignant...” These qualities give her a centrality, even if not always sympathy.</li> <li>• similarly, Maggie’s assessment of Big Daddy is largely assured and accurate (Act 1 p.23). Although she is a flawed character, she voices much of the truth of the play.</li> </ul> |



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|            | <ul style="list-style-type: none"> <li>• Maggie's early disclosure that Big Daddy is dying of cancer helps her act as a kind of ironic moral centre as we hear the insistence of Brick and Big Daddy himself that he is healthy (later refuted).</li> <li>• Maggie was unfaithful in her marriage to Brick, with his best friend, Skipper. Mid-20<sup>th</sup> century audiences may have been more critical of Maggie than those of later decades, as a result of her moral transgressions, and her breaking of the social conventions of the day.</li> <li>• her use of lies (e.g. in the closing scene) in order to try to mend her situation is likely to be problematic. A moral purist would object to her, but Williams may be asking us to applaud her pragmatism.</li> <li>• knowledge of the situation of women in mid-20<sup>th</sup> century USA, where they are trapped in domestic dependency on their menfolk and treated as either sexual objects or idealised mother figures (Maggie and Mae, perhaps?) helps foster sympathy for her.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p> |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: audience attitudes to Maggie.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• women in 1950s, post WW2, patriarchal American (especially Southern) society: domestic and caring roles</li> <li>• 1950s male perceptions of women as sex objects</li> <li>• the American Dream and its idealisation of the nuclear family</li> <li>• the role of women in the lives of homosexual men</li> <li>• Tennessee Williams' biography</li> <li>• Broadway and Hollywood as creators of conservative role models for women</li> <li>• 21<sup>st</sup> century audience attitudes to women</li> <li>• performances of the play.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                         |

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| <b>Q15</b> | <p><b>“A family crisis brings out the best and the worst in every member of it.”</b></p> <p><b>Discuss the presentation of family relationships in <i>Cat on a Hot Tin Roof</i>. [48]</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>AO1</b> | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The whole play concerns one extended family, in a crisis precipitated by Big Daddy’s terminal illness, and their relationships are brought into sharp focus as it develops.</li> <li>• Various approaches are possible, but credit should be given for range and depth of discussion.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>AO2</b> | <p>Candidates need to show understanding of the theme of family relationships in the play. Candidates are free to offer different interpretations of the presentation of this theme as long as they consider <b>how</b> the meanings are established for an audience.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Gooper’s comment (in the title quotation) is only partly true, as there is very little evidence of the crisis bringing out “the best” in the family members.</li> <li>• the setting of the play in one room creates a sense of claustrophobia, where all the family members are suffocatingly close to each other, precipitating conflict.</li> <li>• the crisis of Big Daddy’s illness is the structuring principle of the play, revealed in dialogue by Maggie early on, (creating dramatic irony later, as Big Mama and Big Daddy are in denial), and culminating in a climax in the final scene. It is the reason why everyone is gathered. The expectations of the birthday celebration (of jollity and togetherness), and the social ideals of mid-20<sup>th</sup> century USA, are confounded.</li> <li>• Brick’s alcoholism and injury precipitate a confrontation with Maggie and his father. He is nihilistically passive and probably self-deluded almost throughout, although impulsively defensive in his retaliation against Big Daddy, revealing the news of his cancer to him.</li> <li>• Big Daddy’s misogyny and cruelty to his wife are revealed in the heat of the conflict. Arguably Big Daddy reveals his tolerance towards homosexuality, and a healthy mistrust of material gain, but it could be argued that it is overshadowed by his attitude to women.</li> <li>• Big Mama’s inability to face truth is revealed; it is her version of “mendacity”.</li> <li>• Maggie’s bitchy behaviour towards her sister-in-law is revealed at the opening of the play, although the reasons for it (her pain at her childlessness and the resulting criticism she receives) are also clear.</li> <li>• Mae’s ruthless determination to surpass Maggie and Brick in Big Daddy’s favour, to gain the inheritance of the plantation, is consistently clear.</li> <li>• Gooper’s bullying insistence on precipitating the crisis and discussing the inheritance is his “worst” trait, although he is overshadowed in his parents’ affection by his brother, and perhaps trapped in his pursuit of the American Dream, so some sympathy is elicited.</li> <li>• the Reverend Tooker, although not a family member, embodies the predatory behaviour of most of the family towards Big Daddy’s fortune.</li> </ul> |

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|            | <ul style="list-style-type: none"> <li>although Maggie is the central character, and elicits sympathy for her vivacity, charisma and suffering in her marriage to Brick, she is far from noble in her actions, lying and conniving in order to save herself from poverty and rejection.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p>                                                                                                                                                                                                                                                                                                                          |
| <b>AO3</b> | <p>Candidates must engage with the contextual focus in the question: family relationships.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>the constricting values of the American Dream</li> <li>the class system in the southern states of America</li> <li>mid-20<sup>th</sup> century attitudes to gender, family and money</li> <li>21<sup>st</sup> century audience attitudes to gender, family and money</li> <li>Williams' own difficulties with his family (father especially perhaps)</li> <li>Broadway and Hollywood as restrictive, conservative influences on the theatre, and on American culture in general</li> <li>performances of the play.</li> </ul> |

### Assessment Grid for Component 2 Section B: Drama

| <b>Band</b> | <b>AO1</b><br><b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b><br><b>(16 marks)</b>                                                                                                                                                                                                                             | <b>AO2</b><br><b>Analyse ways in which meanings are shaped in texts</b><br><br><b>(16 marks)</b>                                                                                                                                                                                                                                                          | <b>AO3</b><br><b>Demonstrate the significance and influence of the contexts in which texts are produced and received</b><br><br><b>(16 marks)</b>                                                                   |
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| <b>4</b>    | <b>13-16 marks</b> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul> | <b>13-16 marks</b> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of play</li> <li>confident understanding of and appreciation of playwright's techniques</li> <li>consistently relevant</li> </ul>                                            | <b>13-16 marks</b> <ul style="list-style-type: none"> <li>confident evaluation of impact of contextual factors in shaping the production and reception of the play</li> <li>confident awareness of genre</li> </ul> |
| <b>3</b>    | <b>9-12 marks</b> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>clearly understands and applies relevant concepts and methods</li> <li>purposeful use of terminology</li> <li>effectively organised and shaped response</li> <li>accurate and coherent written expression</li> </ul>                                                                                                   | <b>9-12 marks</b> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of play</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> <li>clearly relevant</li> </ul>                                  | <b>9-12 marks</b> <ul style="list-style-type: none"> <li>sound awareness of the influence of contextual factors on the production and reception of the play</li> <li>secure awareness of genre</li> </ul>           |
| <b>2</b>    | <b>5-8 marks</b> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>reasonable use of terminology</li> <li>clearly organised</li> <li>generally accurate and coherent written expression</li> </ul>                                                                                             | <b>5-8 marks</b> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of play</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/ linguistic features</li> <li>mainly relevant</li> </ul> | <b>5-8 marks</b> <ul style="list-style-type: none"> <li>sensible awareness of the influence of contextual factors on the production and reception of the play</li> <li>sensible awareness of genre</li> </ul>       |
| <b>1</b>    | <b>1-4 marks</b> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts and methods</li> <li>irregular use of terminology</li> <li>response may lack organisation</li> <li>frequent lapses in clarity</li> </ul>                                                                                                                                              | <b>1-4 marks</b> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of play</li> <li>limited relevance</li> </ul>                                                                                            | <b>1-4 marks</b> <ul style="list-style-type: none"> <li>limited awareness of the influence of contextual factors on the production and reception of the play</li> <li>limited awareness of genre</li> </ul>         |
| <b>0</b>    | <b>0 marks:</b> response not worthy of credit or not attempted                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                     |