



GCE A LEVEL MARKING SCHEME

SUMMER 2017

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

INTRODUCTION

This marking scheme was used by WJEC for the 2017 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.

EDUQAS GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE (NEW)

COMPONENT 2 - DRAMA

SUMMER 2017 MARK SCHEME

Mark scheme Section A: Shakespeare

Mark allocation

	AO1	AO2	AO3
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

1. (a) By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents the character of Cleopatra in this extract from Act 2, Scene 5.

[24]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • Cleopatra as the dominant speaker • opening interjection – ‘O! from Italy’ • verb – ‘Ram’ • abstract noun phrase – ‘fruitful tidings’ • plosive alliteration – ‘been barren’ • repetition of the vocative – ‘Madam! Madam!’ • exclamatory tone – ‘Antony’s dead!’ • vocative – ‘villain’ • elision – ‘kill’st’ • adjectives – ‘well’ and ‘free’ • noun – ‘gold’ • superlative – ‘bluest’ • infinitive – ‘to kiss’ • verbs – ‘have lipp’d’ and ‘trembled’ • comparative – ‘more’ • imperatives – ‘mark’, ‘Bring’ • verb phrase ‘melt and pour’ • noun phrase – ‘ill-uttering throat’ • abstract noun – ‘goodness’ • interrogative utterance – ‘why so tart a favour/To trumpet such good tidings?’ • simile – ‘like a Fury’ • infinitive – ‘to strike’ • metaphor – ‘shower of gold’ • noun phrase – ‘rich pearls’ • lexical set of violence – ‘melt’, ‘pour’, ‘strike’ ‘hail’ • comparative – ‘greater’ • conjunctive phrase – ‘But yet’ • negative adverb – ‘not’ • noun – ‘gaolor’ • alliteration – ‘monstrous malefactor’ • antithesis – ‘good’ and ‘bad’ • repetition of the verb – ‘say’st’ • superlative – ‘most’ • violent abstract noun phrase – ‘infectious pestilence’.
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AO2	Clearly this extract is important in conveying Cleopatra to an audience. Candidates should explore how Shakespeare's use of language establishes Cleopatra's character. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • how Cleopatra is emotional and dramatic • her initial fear that Antony is dead • her attitude towards the messenger • her promise gold for good news and the way she alters how it will be used if the news is bad • the violence of her language and actions • her threatening behaviour • her reaction to the news of Antony's marriage • her belief that Antony has betrayed her • her emotional fury and the way her anger increases • Cleopatra as emotionally volatile • the dichotomy within her character – vulnerability v over-dramatic violence.
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Either,

- (b) Examine the different ways in which Shakespeare presents male power in *Antony and Cleopatra*.

[48]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. • Masculine power is clearly a significant theme in the play. • Candidates may choose to write about different types of male power – physical, emotional, verbal, etc. • The majority of candidates will probably consider male power over women. • There is likely to be consideration of the relationship between Antony and Caesar. • Male power struggles would also be a relevant approach. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the significance of the theme of male power to the play as a whole. Candidates are free to discuss any different interpretations of power as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • the social position of the characters • the tensions between Rome and Egypt • Antony's history as a Roman hero • Caesar as representative of supreme Roman status • male power struggles – Lepidus, Antony and Caesar • Antony's marriage to Octavia • Pompey as a representative of male power • Antony's fall from Roman grace – loss of political power and authority • Cleopatra's power over Antony • how Antony's reputation is destroyed through his relationship with Cleopatra – his feminisation/loss of male power • the rivalry between Caesar and Antony • Antony's suicide and the impact of that on masculine values. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus of the question, different types of male power. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical influences in the play • the role of the hero/Roman hero • the role of men within a patriarchal society • male attitudes to women • gender roles in patriarchal societies • power and social status.
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Or,

- (c) **‘When a man falls in love with a woman, she becomes his weakness.’**
Explore the presentation of different attitudes towards love in *Antony and Cleopatra*.

[48]

AO1	Candidates should use coherent written expression within their response. • The play centres on the conflict between love and duty. • Candidates are likely to explore the theme of love in the personal and public domains. • The majority of responses are likely to focus on Antony's relationship with Cleopatra and the internal struggle he faces. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the significance of the theme of love to the play as a whole. Candidates are free to discuss any different interpretations of love as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • Antony's struggle between reason and emotion • Antony's conflict between love for Cleopatra and his duties to the Roman Empire • love in the public arena – Cleopatra's expectations that love should be declared grandly • love of power • Antony's love of politics • power struggles between personal and professional lives • Antony's marriage of duty to Octavia rather than for love • the failure of love – the tragedy of Antony and Cleopatra • Cleopatra's desire to be re-united with Antony in death • the lovers' suicidal loyalty. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus of the question, different attitudes towards love. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical influences in the play • the role of the hero/Roman hero • the role of men within a patriarchal society • male attitudes to women/marriage • the importance of masculine reputation within both Roman and Egyptian society.
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King Lear

2. (a) **By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 1, Scene 4.**

[24]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • the use of turn taking • vocative – ‘daughter’ • interrogative utterance ‘What makes that frontlet on?’ • intensifier – ‘too’ • pronoun address – ‘thou’ • noun phrase – ‘pretty fellow’ • comparative – ‘better’ • repetition of verb – ‘art’ • noun – ‘fool’ • repetition - ‘nothing’ • cacophonous sound on the nouns – ‘crust’ and ‘crumb’ • modal verb phrase – ‘shall want’ • noun phrases – ‘all licens’d fool’, ‘insolent retinue’ • lexical set of disturbance – ‘carp’, ‘quarrel’. ‘breaking forth’, ‘riots’ • vocative – ‘Sir’ • repetition - ‘redress’, ‘redresses’ • pronoun use – ‘you’, ‘yourself’ • alliteration – ‘wholesome weal’ • abstract nouns – ‘allowance’, ‘fault’, ‘tender’, ‘offence’, ‘necessity’ • metaphorical bird imagery – ‘hedge-sparrow’, ‘cuckoo’ • violent verb phrase – ‘head bit off’ • images of darkness – noun ‘candle’ and verb phrase ‘left darkling’ • interrogative utterance – ‘Are you our daughter?’ • abstract noun phrase – ‘good wisdom’ • verb – ‘transform’ • animal imagery – ‘ass’, ‘horse’ • interrogatives – ‘Doth any here know me?’, ‘Does Lear walk thus? speak thus?’, ‘Where are his eyes?’, ‘Who is who can tell me who I am?’ • reference to the third person - pronoun use ‘his’ and repetition of the proper noun ‘Lear’ • abstract nouns – ‘notions’, ‘discernings’ • verb – ‘weakened’ and verb phrase – ‘Are lethargied’ • syntax fragmentation • interjection – ‘Ha!’ • noun phrase – ‘Lear’s shadow’.
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AO2	There is clear tension at this point in the play and students should provide close literary and linguistic focus on how that tension is established. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • the confrontation between Goneril and Lear • Goneril's attitude to the 'all-licensed fool' • the savage use of animal imagery • Lear's self-questioning of his identity • Lear's loss of absolute power and control • the darkly intellectual comedy of the Fool • the wisdom/irony of the Fool's words • Lear's moral blindness • the concept of Lear become less significant –'Lear's shadow'.
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Either,

(b) 'Edgar, I nothing am.' Consider the dramatic functions of Edgar in *King Lear*.

[48]

AO1	Candidates should use coherent written expression within their response. • Edgar is significant in the play largely due to the role he plays in the sub-plot and the way he is used to explore key issues in the play. • The majority of responses are likely to consider his relationship with his father and brother. • Relevant themes such as loyalty, duty, love and feigned madness may be explored in relation to Edgar's character. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the significance of Edgar in the play. Candidates are free to discuss different interpretations of Edgar's character as long as they consider how these readings have been constructed. Reward all valid interpretations. Candidates may choose to explore: • Shakespeare's use of the sub-plot, focusing on Edmund and his relationships with Gloucester and Edgar • Edgar as the legitimate heir and how he is disowned/disinherited by his father • Edgar's manipulation by Edmund • his disguise as Poor Tom – Edgar is stripped of his identity as Gloucester's disinherited son • Poor Tom – Edgar becomes symbolic of social and mental madness • how Poor Tom can be seen to represent the disruption of the natural order caused by Lear, Goneril, Regan and Edmund • his relationship with the blinded Gloucester • Poor Tom's impact on Lear – gives him a moment of clarity in madness • Edgar as the 'hero' – kills Oswald, challenges Edmund • Edgar's thematic importance – Poor Tom as a representative of chaos, fear, madness and social disorder, Edgar as a loyal and dutiful son, parent/child relationships, issues of legitimacy v illegitimacy, etc. • the ending of the play. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus of the question – Edgar's function in the play. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical influences in the play • the Chain of Being • parent/child relationships • the play as a tragedy • how modern audiences may react to Edgar.
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Or,

(c) **'King Lear is a tragedy of family life.'** How far do you agree with this interpretation of *King Lear*?

[48]

AO1	Candidates should use coherent written expression within their response. • Family is an important theme within the play and candidates are likely to respond to this question by discussing family relationships/interaction. • There is likely to be discussion of parent/child and sibling relationships. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the theme of family in the play as a whole and they should discuss how far <i>King Lear</i> can be considered a tragedy of family life. Candidates should consider how Shakespeare establishes this theme within the play. Candidates are free to discuss any different interpretations as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • the political tragedy when Lear divides his kingdom and how that manifests itself as a tragedy of family life • the love test • Lear's banishment of Cordelia • Goneril and Regan's subsequent treatment of Lear • the Fool as a commentator on Lear's actions and their consequences • Shakespeare's use of the sub-plot, focusing on Edmund and his relationships with Gloucester and Edgar • how Edmund, Goneril and Regan betray their fathers • how parents destroy their relationships with their children through a lack of awareness • sibling jealousy • the deaths of Goneril and Regan • the ending of the play. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus of the question, the play as a tragedy of family life. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play's genre • the tragic hero • the relationships between the sisters and their husbands • importance of status in Shakespeare's time • parent/child relationships – there is ample opportunity for contextual comment here • kingship and sovereignty • the Chain of Being.
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Much Ado About Nothing

3. (a) By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 5, Scene 1.

[24]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • the use of turn-taking • interrogative utterances – ‘Which is the villain?’, ‘Which of these is he?’ • imperative utterances – ‘Let me see his eyes’, ‘look on me’ • verb – ‘note’ • noun – ‘wronger’ • verb phrase – ‘has’t killed’ • archaic possessive determiner – ‘mine’ • attributive adjective – ‘innocent’ • vocative – ‘villain’ • verb – ‘beliest’ • reflexive pronoun – ‘thysself’ • plosives – ‘daughter’s death’ • modifiers – ‘high’, ‘worthy’ • adverb – ‘bravely’ • abstract nouns – ‘patience’, ‘revenge’, ‘penance’, ‘invention’ • abstract noun – ‘sin’ and verb – ‘sinn’d’ • noun phrase – ‘good, old man’ • modal verb phrases – ‘would bend’, ‘cannot bid’ • juxtaposition – ‘live’ and ‘died’ • plosive verb – ‘pray’ • lexical set of death – ‘died’, ‘epitaph’, ‘tomb’, ‘bones’ • adverbials of time – ‘to-night’, ‘To-morrow’ • repetition of verb – ‘sing’ • lexical set of family – ‘son-in-law’, ‘nephew’, ‘brother’, ‘daughter’, ‘child’, ‘cousin’ • interjected vocative – ‘O noble sir!’ • compound abstract noun – ‘over-kindness’ • demonstrative pronoun – ‘this’ • noun phrases – ‘poor Claudio’, ‘naughty man’ • predicative adjectives – ‘just’ and ‘virtuous’ • collocation – ‘white and black’ • images of crime – ‘plaintiff’, ‘offender’, ‘punishment’ • noun – ‘ass’ • noun phrases – ‘God’s name’, ‘God’s sake’ • abstract nouns – ‘care’, ‘pains’ • pre-modifier – ‘honest’.
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AO2	Candidates should explore HOW Shakespeare's use of language creates dramatic tension. Some consideration of the how the characters and situation create dramatic tension is also a valid approach. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • Leonato's persistence in feigned bitterness • Leonato as rightfully angry with Claudio • Leonato's deception about Hero's death • Claudio's change of attitude • how Claudio and Don Pedro accept responsibility for their erroneous view of Hero • Leonato's power within this extract – plot contrivance is within his hands • how Leonato enacts the final stage of the Friar's plot • Claudio's immediate acceptance of Leonato's 'niece' in marriage • Borachio vindicating Margaret • how Dogberry and the humour he creates adds to the dramatic tension.
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Either,

(b) **Examine Shakespeare's presentation of attitudes towards women in *Much Ado About Nothing*.**

[48]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • The majority of candidates are likely to discuss the roles of Hero and Beatrice in the play. • Candidates may consider Hero's relationship with her father. • Candidates may also explore the different attitudes displayed by men towards women. • There may also be some consideration of the female oppression. • Male/female relationships may also be explored. • Relevant themes such as loyalty, duty, betrayal, love and marriage may be explored in relation to female characters. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the presentation of women in the play as a whole. Candidates are free to discuss how different attitudes towards women are presented as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • male perceptions of Hero as the 'ideal' women' – respectful, chaste, obedient and quiet • Hero's conventional submissiveness as opposed to Beatrice's unsterotypical behaviour • Leonato's attitude to his daughter - the arranged marriage and Hero's passivity • Hero's limited actions and words within the play • the objectification of Hero and traditional courtships • Don John's treatment of Hero • Hero's public denunciation and victimisation by men in the play • the accusations made against Hero and the way society would have perceives her as a result • Beatrice's deception • Beatrice's eventual capitulation to the patriarchal values of marriage • the ending of the play. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, different attitudes to women. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • concepts of the 'ideal' Elizabethan women • the role of women in a patriarchal society • gender inequality • female oppression • formal courtships of the period • the role of marriage within a male-dominated society • conventional parent/child relationship • male attitudes to women • the implications of Hero's denunciation on the social standing of her family and the disgrace it would bring.
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Or,

- (c) 'Comic disorder is at the centre of the play.' In the light of this statement, discuss the significance of the title of the play *Much Ado About Nothing*.

[48]

AO1	Candidates should use coherent written expression within their response. • Comic disorder is clearly an important theme in the play which directly links to the play's title. • Candidates may choose to link the play's title to themes, characters and plot structure. • There is likely to be discussion of Dogberry and The Watch as a comic device. • Candidates are also likely to explore the Hero/Claudio plot. • Candidates are also likely to consider the relationship between Beatrice and Benedict. • The way that comic disorder causes tension at various points in the play would also be a valid approach. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the significance of the title of the play to the characters, themes and plot. Candidates are free to discuss any different interpretations as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • the title of the play in relation to the plot itself • possible punning on 'noting' • interpretations of 'noting' – observing/overhearing/music/sexual connotations • the comic role that Dogberry and the Watch play • how Dogberry and the Watch overhear the conversation between Borachio and Conrad • the self-deception of Beatrice and Benedick • the deception of Beatrice and Benedick by Don Pedro and his accomplices • Benedick over-hearing a conversation which informs him Beatrice is in love with him • Claudio's deception by Don John • Hero's loss of honour • Claudio being tricked by Hero • the happy resolution of the play. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, the significance of the title of the play. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play's genre • elements of both tragedy and comedy • the influence of patriarchal expectations • gender roles • the role of marriage.
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Othello

4. (a) By focusing closely on the literary and linguistic techniques used, discuss Shakespeare's portrayal of Othello in this extract from Act 1, Scene 3.

[24]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • Othello's extended turns • the opening imperative utterance – 'Fetch Desdemona' • celestial imagery – 'heaven' • first person pronoun – 'I' • verb phrases – 'do confess', 'did thrive' • noun phrase – 'vices of my blood' • adverb – 'justly' • demonstrative pronoun – 'this' • attributive adjective – 'fair' • alliteration – 'lady's love' • imperative verb – 'Say' • verb – 'loved' • noun phrase – 'story of my life' • tripling – 'battles, sieges, fortunes' • lexical set of danger – 'disastrous chances', 'moving accidents', 'hair-breadth-scapes' • fricatives – 'flood and field' • double modification – '<u>imminent</u>, <u>deadly</u> breach' • noun phrase – 'insolent foe' • sibilance – 'sold to slavery' • lexical set of environment - 'antres', 'deserts', 'quarries', 'rocks', 'hills' • predicative adjectives – 'vast', 'idle' • proper nouns – 'Cannibals', 'Anthropophagi' • adverb – 'seriously' • noun phrase – 'greedy ear' • plosives – 'Devour up my discourse' • modifiers – 'good', 'earnest' • abstract noun – 'pilgrimage' • verb – 'consent' • metaphorical noun phrase – 'world of sighs' • syntactic patterning – 'twas strange, 'twas....' • repetition – 'strange', 'pitiful' • verbs – 'thank'd', 'bade', 'lov'd' • modal verb phrase 'would woo' • pronouns - 'She'/'me' and 'I'/'her' • repetition – 'lov'd' • metaphorical abstract noun – 'witchcraft' • imperative utterance – 'let her witness it'.
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AO2	Candidates should explore how Shakespeare's use of language establishes the character of Othello. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • how Othello presents his life story • his pride in his achievements • how he presents himself as honourable and trustworthy • Othello as the romantic hero – brave, daring, adventurous • the dramatic tales he regales of travel, battle and love • Othello as a successful, active soldier • Othello's recollection of how his stories won Desdemona's love • his suggestion that Desdemona's behaviour encouraged his proposal • Othello's use of language and how he presents himself as heroic and a warrior • how Othello is intent on building up public perception of himself • Othello as self-consumed.
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Either,

- (b) 'Love never betrays. People do.' Explore Shakespeare's presentation of the theme of betrayal in *Othello*.**

[48]

AO1	Candidates should use coherent written expression within their response. • The majority of responses are likely to respond to this question by discussing the relationship between Othello and Desdemona. • There is also likely to be significant discussion of Iago and his relationship with Othello. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of how Shakespeare uses theme of betrayal. Candidates should discuss any different interpretations as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • Desdemona's betrayal of her father by marrying Othello • Iago's betrayal of Othello when he exposes his secret marriage to Desdemona • Iago's perception that he has been betrayed by Othello and his subsequent jealousy of Cassio • Iago's belief that Emilia has betrayed him • Iago's betrayal of Roderigo • Iago's manipulation of Othello and Othello's belief that Desdemona has betrayed him • Othello's self-betrayal • Othello's betrayal of Desdemona's love and trust • how Emilia, out of love for her husband, Iago, betrays Desdemona and steals her precious handkerchief. • Emilia's betrayal of Iago • the tragic ending of the play. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, the theme of betrayal. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • gender roles in patriarchal societies • power and social status • male attitudes to women • male rivalry • marriage • conventional parent/child relationships.
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Or,

- (c) **‘He has no moral code, only a passion for destruction.’ Consider Shakespeare’s presentation of Iago in the light of this statement. [48]**

AO1	Candidates should use coherent written expression within their response. • Iago is a major character who plays a significant role in the action. • Candidates should consider his function within the play. • The majority of responses are likely to respond to this question by discussing how he interacts with other characters. • Candidates should also consider his importance in terms of thematic links. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the role of Iago in the play as a whole. Candidates are free to discuss different interpretations of his character as long as they consider how Shakespeare establishes this character within the play. Candidates may choose to approach this question by selecting key episodes or by considering Iago from the perspective of different characters. Reward all valid interpretations. Candidates may choose to explore: • Iago’s disloyalty to Othello when he exposes his secret marriage to Desdemona • Iago seeking Othello’s social power and privilege • the juxtaposition between Othello and Iago • his resentment of Cassio • the rivalry between Iago and Cassio • Iago’s jealousy of both Cassio and Othello • the way Iago uses Cassio’s friendship with Desdemona to play on Othello’s insecurities about Desdemona’s fidelity • the way Iago engineers Cassio’s downfall • Iago’s treatment of Roderigo • his treatment of Emilia • his attitude to Desdemona • the way Iago delights in the suffering of others (e.g. Brabantio, Othello, Desdemona) • the manipulative power of Iago – both his use of language and actions • Iago’s duplicitous personality and the power that gives him • his unrepentant and unremorseful nature • his role as the villain • the destructive effect of his actions. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus of the question, the presentation of Iago as lacking morality and a force of destruction. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical influences in the play • the role of the male hero/villain • the role of men within a patriarchal society • male attitudes to women • male rivalry • power and social status.
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The Tempest

5. (a) **By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates comedy in this extract from Act 3, Scene 2.**

[24]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • opening declarative – ‘I say’ • pronoun use – ‘I’, ‘thou’ • modal verb phrase ‘will revenge’ • juxtaposition of verbs – ‘dar’st’ and ‘dare not’ • demonstrative pronoun – ‘this’ • dehumanised noun – ‘thing’ • modal verb of certainty – ‘shalt be’ • images of master/servitude – noun ‘lord’, modal verb phrase ‘I’ll serve’ • interrogative utterances – ‘How now shall this be compass’d?’ and ‘Canst thou bring me to the party?’ • vocative – ‘my lord’ • image of violence – ‘knock a nail into his head’ • archaic verb – ‘liest’ • exclamatory tone – ‘What a pied ninny’s this!’, ‘Thou scurvy patch!’ • insulting noun phrases – ‘pied ninny’ and ‘scurvy patch’ • verb phrase – ‘do beseech’ • imperatives – ‘run’, interrupt’ • compound noun – ‘stock-fish’ • verbs – ‘lied’ and ‘liest’ and the abstract noun ‘lie’ • nouns – ‘monster’ and ‘devil’ • repetition of the violent verb – ‘beat’ • imperatives - ‘Stand farther.’, ‘Come, proceed.’ • lexical set of violence – ‘brain him’, ‘Batter’, ‘paunch’ and ‘cut’ • infinitive – ‘to possess’ • adverb – ‘rootedly’ • end focus on the pronoun – ‘I’ • plosive alliterative patterning – ‘Burn but his books’ • indefinite article - ‘a sot’ • parenthesis – ‘for so he calls them’ • abstract noun phrase - ‘The beauty of his daughter’ • reflexive pronoun – ‘himself’ • conjunction - ‘But’ • sibilance – ‘she as far surpasseth Sycorax’ • superlative – ‘least’ • animal imagery – ‘brave brood’ • repetition of the modal verb of certainty – ‘will’ • collocation – ‘King and Queen’ • lexical set of royalty – ‘King’, ‘Queen’, ‘Graces’.
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A02	Clearly this extract is an entertaining one for an audience. Candidates should explore HOW Shakespeare's use of language and the staging creates comedy. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • mistaken identity • the situation itself as one of drunken revelry and the misconceptions that occur • how Caliban sets up the hierarchy between Stephano and Trinculo • the rivalry between Trinculo and Stephano • Ariel's deliberately antagonistic behaviour and its comic effect • Ariel imitating Trinculo's voice and calling Caliban a liar • Trinculo's defence of Caliban • Stephano's assumption that Trinculo has called him a liar and the slapstick humour of the physical violence that follows • their ludicrous plotting - killing Prospero and winning his daughter • Stephano as metaphorically drunk on power – his belief in the elevation of his status • dramatic irony – the audience know of the invisible Ariel's presence but the men cannot see him.
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Either,

- (b) **‘Parental power and control.’ Consider how far Shakespeare’s presentation of Prospero’s relationship with his daughter conforms to society’s expectations.**

[48]

AO1	Candidates should use coherent written expression within their response. • Candidates are likely to consider Prospero's power and how he utilises that in his relationship with his daughter. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of how the parent/daughter relationship is displayed in the play. Candidates should discuss any different interpretations as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • Prospero as a single parent to Miranda • Prospero as the conventional protective father • Prospero's reasons for keeping Miranda's origins from her • why Prospero chooses to reveal the past to Miranda • Prospero's love for his daughter but the clear power imbalance within the relationship • Prospero's control of Miranda and his demand for parental respect • Prospero as the conventional father who chooses his daughter's husband for her, ensuring that she ends up with a suitor of appropriate status • the way Prospero uses magic to charm Miranda asleep so that he can set about the plan of procuring a husband for her • Miranda's passivity as Prospero and Ferdinand discuss the marriage that is to occur • how Prospero controls the development of the relationship between Miranda and Ferdinand • the way Miranda rebels and talks to Ferdinand despite the 'precepts' her father has given her • Prospero eavesdropping on the conversation between Miranda and Ferdinand • Miranda's love of her father but also her awareness of the faults in his character. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus of the question – father/daughter relationships. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the role of women in a patriarchal society • conventional parent/child relationships • how the relationship between Prospero and Miranda would have been perceived by a Jacobean audience • how modern audiences may view the relationship.
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Or,

(c) **Examine Shakespeare's presentation of the themes of deception and trickery in *The Tempest*.**

[48]

AO1	Candidates should use coherent written expression within their response. • Deception and trickery are clearly an important theme in the play. • Candidates may choose to explore these themes through characters or plot structure. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the significance of the themes of deception and trickery in the play. Candidates should discuss any different interpretations as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • the tempest itself • Prospero's deception of Miranda by initially concealing the past • Prospero's deceptive manipulation of Miranda and Ferdinand • the role of Ariel • the way Stephano and Trinculo deceive Caliban by allowing him to think they are gods • Ariel's trickery of Alonso, Antonio and Sebastian • Prospero's magic imprisonment of Alonso, Antonio and Sebastian • Caliban's plot to kill Prospero and Prospero's trickery of his would-be murderers • the use of magic, spiritual and supernatural power within the play as sources of deception and trickery • how the fate of individuals is decided by supernatural intervention as opposed the characters or their actions. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, the way deception and trickery are presented in the play. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play's genre • gender roles • the role of marriage • power and social status • parent/child relationships • the role of magic • Christian/Pagan contexts.
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Assessment Grid for Component 2 Section A: Shakespeare (a)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)
4	10-12 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response - confident and fluent expression	10-12 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of extract - confident understanding of and appreciation of Shakespeare's techniques
3	7-9 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	7-9 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful and sensible reading of extract - secure and sensible reading of implicit meaning - sound and sensible discussion of literary/linguistic features
2	4-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - generally clearly organised	4-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - some sensible reading of extract - some grasp of implicit meaning - some understanding of literary/ linguistic features
1	1-3 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts
0	0 marks: response not worthy of credit or not attempted	

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

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (24 marks)
4	10-12 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response - confident and fluent expression	10-12 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of play - confident understanding of and appreciation of Shakespeare's techniques	22-24 marks - perceptive, confident evaluation of impact of contextual factors in shaping the production of the play and influencing its reception - confident grasp of overview 19-21 marks - purposeful and sound discussion of the impact of contextual factors in the production and reception of the play - clear grasp of overview
3	7-9 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	7-9 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful and sensible reading of play - secure and sensible reading of implicit meaning - sound and sensible discussion of literary/linguistic features	16-18 marks - sound awareness of the impact of contextual factors in the production and reception of the play - secure grasp of overview 13-15 marks - sensible awareness of the impact of contextual factors on the production and reception of the play - reasonable grasp of overview
2	4-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - clearly organised	4-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - some sensible reading of play - some grasp of implicit meaning - some understanding of literary/linguistic features	10-12 marks - some awareness of the impact of contextual factors on the production and reception of the play - some grasp of overview 7-9 marks - some awareness of influence of contextual factors but may not be linked effectively to production/reception of the play - attempts to grasp overview
1	1-3 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of play	4-6 marks - shows very basic awareness of the influence of contextual factors but not always linked to the production and reception of the play - limited overview 1-3 marks - limited awareness of contextual influences and struggles to link these to the production/reception of the play - very limited overview
0	0 marks: response not worthy of credit or not attempted		

Component 2 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.

Who's Afraid of Virginia Woolf?

Either,

6. Consider how Albee uses the character of Martha in *Who's Afraid Of Virginia Woolf?* to explore the constrictions placed upon women by society. [48]

AO1	• Martha is an important character and candidates should consider her function within the play. • The majority of responses are likely to respond to this question by discussing how she interacts with other characters. • Candidates are also likely to consider her importance in terms of thematic links. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the role of Martha in the play as a whole and the restrictions she faces within society. Candidates are free to discuss different interpretations of her character as long as they consider how Albee establishes this character within the play. Reward all valid interpretations. Candidates may choose to explore: • her position as the daughter of the college president • Martha's domineering and forceful personality • her previous socially unacceptable marriage to a gardener • the reasons behind her choice of George as a husband • her potential alcoholism • the illusion of motherhood • her lack of a child as sign of failure in her relationship with George • her disappointment in her husband and her patronising/critical attitude towards him • the emotional violence in Martha's marriage to George • her bitterness and disillusionment • her frustration with the restrictions placed upon women in society • her overtly sexual attraction to Nick • how Martha is exploited by Nick as a means to gain power and status within the university • the potential of Martha starting anew with George at the end of the play • how far an audience may feel pity or compassion for Martha at the end of the play. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, how Martha is used to explore the constrictions placed upon women in society. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • concepts of the femininity • the role of women in a patriarchal society • gender inequality • female oppression • personal and public domains • attitudes to women • the role of marriage within a male-dominated society • audience response.
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Or,

7. 'Albee believed that theatre should hold a mirror up to the world.' Consider how *Who's Afraid Of Virginia Woolf?* reflects the issues of 1960s American society.

[48]

AO1	• Candidates may discuss the how the play mirrors society in terms of characterisation or these and issues explored. • There is likely to be consideration of the two central relationships. • Exploration of gender roles within the play as a reflection of society would also be a valid approach. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates are free to take a character, relationship or thematic approach to this question as long as they address the question. Candidates should consider how Albee establishes characters/themes within the play in relation to the question. Reward all valid interpretations. Candidates may choose to explore: • the need to turn a blind eye to corruption in society • the importance of social status/mores as a means of advancement in society • public image (e.g. Nick v George in the eyes of society) • the two central relationships in the play – George/Martha, Nick/Honey • how marriage is driven by social ambition • appearance and reality within marriage • the lack of children within marriage and what that symbolises • marriage as an illusion - how by the end of the play the deep flaws of both marriages have been revealed • how women are disparaged for their sexuality • constrictions placed upon women in society • representation of men and the pressures placed upon them - Nick's desire to be the alpha-male, George's failure to live up to societal expectations of masculinity • the lack of truth within society and how people are prepared to live with lies/deceit • the dichotomy between lying/success and truth/failure. 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 how meaning has been created.

A03	Candidates must engage with the contextual focus in the question, how the play is used to explore issues of society. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • concepts of the femininity/masculinity • the role of women in a patriarchal society • gender inequality • female oppression • personal and public domains • attitudes to women • social status and power • the role of marriage within a male-dominated society • the reaction of the audience at the time the play was written.
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The History Boys

Either,

6. 'A play riddled with class prejudice.' How far do you agree with this interpretation of *The History Boys*? [48]

AO1	• Class prejudice is clearly an important theme within the play. • The majority of responses are likely to respond to this question by discussing the different attitudes of individuals. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of class prejudice in the play as a whole and are free to discuss different viewpoints. Candidates should consider how Bennett establishes this theme within the play. Reward all valid interpretations. Candidates may choose to explore: • the grammar school setting • the streaming of an elite set of boys to study for the Oxbridge exams • the juxtaposition between the Northern boys and traditional Oxbridge entrants • Irwin being employed to prepare the boys for their Oxbridge entrance exams • prejudicial attitudes towards Mrs Lintott as a teacher – even though she gets the boys excellent A level grades she is not considered worthy enough to prepare them for Oxbridge • financial inequality between the boys and private-school peers who have been preparing for Oxbridge from birth • the obvious intelligence of the boys but the hindrance of their class background • the acknowledgement of both the Headteacher and Irwin that that intelligence/knowledge is not sufficient enough to gain access to Oxbridge • attitudes displayed to Rudge because of his working class background • the reasons for Rudge's admittance into Oxford who wish to be seen as progressive • Irwin's attitude towards Oxbridge and his disparaging attitude to provincial universities • Hector's attitudes towards Oxford and Cambridge • the ironic revelation that Irwin studied at Bristol not Oxford • the boys' acceptance into Oxbridge • Posner as a Cambridge drop-out. 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 how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question, how the play presents class prejudice. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in

	response to this question might be: • the social context of the play • power and social status • social hierarchy • attitudes to education • the setting of the play in the early 1980s – ‘ I chose to set the action in the early 80s,' says the playwright, Alan Bennett, "because it was the last time that students stayed behind for an extra term after A-levels to sit the Oxbridge entrance. This allowed the play a dramatic focus, but I would certainly hope that it has some relevance to today."
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Or,

9. Explore Bennett's presentation of masculinity in *The History Boys*. [48]

AO1	• The majority of responses are likely to respond to this question by discussing the roles different male characters play. • Candidates may approach male characters through a consideration of key themes. • Candidates may explore male attitudes to women within the play. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the different roles men play. Candidates are free to discuss different interpretations of the male characters and masculinity as long as they consider how Bennett establishes the characters/concept within the play. Reward all valid interpretations. Candidates may choose to explore: • heterosexuality v homosexuality • male dominance and subservience • hidden sexuality • Hector's inappropriate behaviour towards the boys • the relationship between Dakin and Irwin • Dakin propositioning Irwin • male power - how Mrs Lintott and Fiona are both in subservient roles to the male characters • male attitudes to women - the sexual objectification of Fiona • Posner's relationship with Fiona • the Headmaster's inappropriate behaviour towards Fiona • how the boys perceive women in a sexualised manner (e.g. the invention of the prostitutes in the French lesson) • male superiority - the social perception of Mrs Lintott as a teacher as considered worthy enough to prepare them for Oxbridge • the male environment of the school – the boys' attitudes are shaped by a male-dominated society and lack of female influence. 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 how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question, the representation of masculinity. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • heterosexuality/homosexuality • conventional masculinity • male domination and female subservience • gender inequality • male power and status • how the play challenges the overtly male society in which it is set • patriarchal power.

Brian Friel's *Translations*

Either,

- 10. 'The past gives you an identity.' Explore Friel's presentation of lost identity in *Translations*. [48]**

AO1	• Lost identity is an important theme and candidates should consider its importance to the play • The majority of responses are likely respond to this question by discussing how lost identity is represented through the characters. • There is likely to be some consideration of lost identity through the use of setting/place/language. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the theme of lost identity in the play as a whole. Candidates should discuss any different interpretations of lost identity as long as they consider how the theme is explored. Reward all valid interpretations. Candidates may choose to explore: • the linguistic transformation of Ireland • the loss of the Irish language and the impact on the cultural identity • the colonizing soldiers • the irony of the christening scene where people get to choose names • the removal of Irish identity – their inability to name their own world • Maire's attitudes to learning English • Jimmy Jack's references to ancient Greek and Rome • Yolland and Maire's relationship – an attempt to fuse culture and identity • the threatened eviction of the inhabitants of Baile Beag • the renaming of the places of Baile Beag and how it represents the colonisation of Irish life • Sarah's efforts to pronounce her own name • Hugh's insistence on the need to learn the 'new names' of places at the end of the play and his call for ownership of the new culture • the way the characters cross literal and metaphorical borders - the possibility of change. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, the loss of identity. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical context of the play - mapping of Ireland • loss of Irish cultural identity as a result of British occupation of Ireland • the cultural differences between characters • Maire's contemplation of emigrating to America • the evolution of language.
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Or,

11. Examine Friel's presentation of male faults and failings in *Translations*.

[48]

AO1	• Male faults and failings is a relevant theme and candidates are likely to approach this question through an individual character or relationship basis. • Candidates are likely to explore Hugh's parental failure, focusing on his relationships with his sons. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding male faults and failings in the play as a whole. Candidates are free to discuss different interpretations as long as they consider how these issues are established. Reward all valid interpretations. Candidates may choose to explore: • Hugh as the anti-hero • Hugh's failure as a father • Hugh's treatment of Manus • Manus' inability to progress with his own life unlike Owen who has made his own choices • Manus as a representation of old Ireland • Owen as the hero and a contrast to his father • Hugh's failure to adapt to the new way of life – symbolic of Ireland's failure to adapt to its circumstances • Manus' failed relationship with Maire • the confrontation between Manus and Yolland • the disappearance of Yolland • Captain Lancey's lack of social skill – his pompous, patronising and condescending attitudes • Jimmy Jack as a 'child prodigy' who fails to fulfil his potential • Jimmy Jack and his reclusive lifestyle. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, male faults and failings. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical context of the play • masculinity • loss of Irish cultural identity as a result of British occupation of Ireland • the cultural differences between characters • parent/child relationships • the evolution of language • the role of the male in an evolving society.
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Kindertransport

Either,

12. 'I will take the heart of your happiness away.' Explore the dramatic functions of the Ratcatcher in *Kindertransport*. [48]

AO1	• The Ratcatcher is clearly significant within the play as a whole. • Candidates are likely to discuss his entrances/exits and their significance. • There is likely to be consideration of how the Ratcatcher is linked to key themes. • There should be some consideration of the different roles he plays. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the significance of the Ratcatcher to the staging, themes and plot. Candidates are free to discuss different interpretations the Ratcatcher as long as they consider how his character is established for an audience. Reward all valid interpretations. Candidates may choose to explore: • the Ratcatcher as an antagonist • his omnipresence within the play • the 'shadow' of the Ratcatcher • the Ratcatcher as male • the different roles he plays – the Nazi Border Official, the English Organiser, the Postman, the Station Guard – and their significance for Eva • his mythical nature - how he is derived from Eva's <i>Der Rattenfänger</i> book • the Ratcatcher as a metaphorical representation of Eva's fear • the Ratcatcher as the embodiment and symbol of separation for both Eva and Helga • how the Ratcatcher's music creates mood and atmosphere on stage • the link between the Ratcatcher's music and the sounds of the train • the Ratcatcher as a 'puppet-master' • the power/authority he possesses over Eva • the psychological effect he has on Eva • the spaces the Ratcatcher occupies within the play – physical and metaphorical (e.g. domestic, past, imagination) • how train journeys are linked to the Ratcatcher throughout the play • the 'Pied Piper' imagery which gathers significance throughout play • the Ratcatcher as representative of female unhappiness. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, the dramatic function of the Ratcatcher. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • historical context • how the Ratcatcher is used to reinforce the way the past is still very much alive in the setting/background of the play • the link between the Ratcatcher and the children of Hamlyn being taken away from their parents and its significance to the play as a whole • Nazism • German Jewish identity • the imagery of rats in Nazi Anti-Semitic propaganda • audience reaction to the Ratcatcher.
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Or,

13. 'Within the play, the audience sees the past and present collide.'
Explore how Samuels presents the impact of the past on the present in *Kindertransport*. 48]

AO1	• The use of the past and present are key aspects in <i>Kindertransport</i>. • The majority of responses are likely to respond to this question by discussing the impact the past has on characters in the present. • There is likely to be some discussion of the parallelism of the past/present. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the impact of the past on the present. Candidates should consider how Samuels shows the impact of past/present through structure, language and actions. Candidates are free to discuss different interpretations of the past/present as long as they consider how these issues are established for an audience. Reward all valid interpretations. Candidates may choose to explore: • the psychological effects of the past on Eva – being part of the <i>Kindertransport</i> means she feels abandoned • how Eva changes her name to Evelyn – rejecting her German Jewish identity • Eva's separation anxiety and how it is repeatedly reinforced by her seeing the shadow of the Ratcatcher – the ending of the play shows that Evelyn cannot escape her past • Eva's desperation that her parents should come • the impact of the past on present relationships - Helga's understanding that she has lost her daughter Eva - 'We have been together a week and you are still years away' • the tension between Faith and Evelyn caused by the past • Evelyn torn between her past and present identities • the parallel mother/daughter relationships • Evelyn's hiding of past in the storeroom box and effects when they are found by Faith • the effect on Faith of Evelyn's rejection of her past • the final scene where Faith asks about her grandparents, and • the audience's reaction to the final poignant meeting between Eva (Evelyn) and Helga. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, the impact of the past on the present. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the way the past is still very much alive in the setting/background of the play • the structure of the play - time shifts show effects of past on present • Eva's rejection of her German Jewish identity • the political reality of Nazi oppression • the structure of the play and its impact on an audience - how the gradual revelations from the past engage the audience.
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Cat on a Hot Tin Roof

Either,

14. 'Williams presents an American society that does not value love.' How far do you agree with this interpretation of *Cat on a Hot Tin Roof*? [48]

AO1	• The theme of love is a significant one in the play. • The majority of responses are likely to respond to this question by discussing how love or lack of love is explored through various relationships. • As well as marital relationships, there is likely to be some consideration of father/son relationships. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of love or lack of love in the play. Candidates are free to discuss different interpretations of how the play presents an American society that does not value love as long as they consider how these issues are established for an audience. Candidates may well argue that love is valued. Reward all valid interpretations. Candidates may choose to explore: • how relationships are motivated by materialistic instincts rather than personal feelings • the importance of money, power and land as opposed to love • the various different interpretations of Brick's relationship with Skipper – the 'inadmissible thing' • the impact of Brick's own personal history on his relationship with Maggie • the insecurities of Maggie and her desperation to create a meaningful relationship with Brick • Brick's relationship with Maggie and his marital failure - he lives according to a 'law of silence' • Big Daddy's unromantic views of love and marriage • Big Daddy's relationship with his wife and his ability to live with mendacity rather than love • Big Mama's struggle to make meaning of love following the furious declaration of her husband • Big Mama's desperation to hold onto the values of the past such as decency and love • Big Daddy's failure as a parent - inability to communicate on a meaningful level with his sons • father/son relationships • the conversation between Big Daddy and Brick in Act 2 • the marriage of Gooper and Mae. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, the notion that love is not valued in American society. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the role of marriage • parent/child relationships • sibling relationships • different attitudes to homosexuality. • patriarchal power • male treatment of women • power and status.
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Or,

15. 'And so tonight we're going to make the lie true.' Explore Williams' presentation of truth and illusion in American society in *Cat on A Hot Tin Roof*. [48]

AO1	• Truth and illusion are central issues in the play. • Candidates are likely to approach these themes through characters and relationships. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • 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.
AO2	Candidates need to show understanding of the themes of truth and illusion. Candidates are free to discuss different interpretations of these themes as long as they consider how Williams establishes these issues within the play. Reward all valid interpretations. Candidates may choose to explore: • illusion as a form of escaping the truth • the relationship between Maggie and Brick • Brick's inability to face the truth • the illusion Brick creates of his ideal relationship with Skipper • the various different interpretations of Brick's relationship with Skipper and whether the truth of a matter is ever fully captured • Big Daddy's relationship with his wife and his ability to live with mendacity • Big Mama's self-delusion • the initial presentation of Gooper as a mature and responsible family man • the illusion of Gooper and Mae as the dutiful son and daughter-in-law • the mercenary nature of Reverend Tooker • the illusion of family life • the theme of mendacity and the gradual stripping away of pretences as the drama unfolds • the illusion the family create of Big Daddy's illness • the truths the characters are forced to face during the course of the play • the illusion of a child at the end of the play. 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 how meaning has been created.

AO3	Candidates must engage with the contextual focus in the question, truth and illusion in society. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the concept of masculinity • definitions of the male hero • patriarchal power • attitudes towards homosexuality • marriage • parent/child relationships • male treatment of women.
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Assessment Grid for Component 2 Section B: Drama

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (16 marks)	AO2 Analyse ways in which meanings are shaped in texts (16 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (16 marks)
4	13-16 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response - confident and fluent expression	13-16 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of play - confident understanding of and appreciation of Shakespeare's techniques	13-16 marks - confident evaluation of impact of contextual factors in shaping the production and reception of the play - confident grasp of overview
3	9-12 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	9-12 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful and sensible reading of play - secure and sensible reading of implicit meaning - sound and sensible discussion of literary/linguistic features	9-12 marks - sound awareness of the influence of contextual factors on the production and reception of the play - secure grasp of overview
2	5-8 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - clearly organised	5-8 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - some sensible reading of play - some grasp of implicit meaning - some understanding of literary/ linguistic features	5-8 marks - some awareness of the influence of contextual factors on the production and reception of the play - some grasp of overview
1	1-4 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-4 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of play	1-4 marks - limited awareness of the influence of contextual factors on the production and reception of the play - limited overview
0	0 marks: response not worthy of credit or not attempted		