

Mark Scheme – Pre Standardisation

January 2021

Pearson Edexcel International Advanced Level In English Literature (WET02)

Unit 2: Drama

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and
 place it in that level. The mark awarded within the level will be decided based on the
 quality of the answer and will be modified according to how securely all bullet points
 are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be
 placed in the level that best describes their answer according to the descriptors in
 that level. Marks will be awarded towards the top or bottom of that level depending
 on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 2: Drama

Section A: Pre-1900 Drama

Question Number	Indicative Content
1	The Rover
	Candidates may refer to the following in their answers:
	 masculinity leading to patriarchy is associated with control of women through institutions, for example, of marriage, such as the marriage that Hellena's father and brother arrange for her, or the church, which Florinda resists excessive masculinity is associated with acts of violence against women – for example, in the attempted rape of Florinda by Blunt and Willmore the masculinity of the male characters is expressed in their status as cavaliers, which is part of their attraction to the young women of the text; the problem occurs in their propensity to use violence, for example duelling for the hand of Angellica expressions of female sexuality are not a solution to aggressive masculinity: Angellica is reduced to a two-dimensional image or an object of consumption to be bought and sold work or education are not proposed as a solution – Angellica's experience is instructive; assertions of strength seem unproductive, since they merely ape masculine violence, as Angellica discovers when she pursues Willmore with a pistol we know too much about Willmore's behaviour to feel that Hellena has made a wise choice in her marriage partner; since she is the play's true hero, it is fair to assume that Behn is at least implicitly critiquing the institution as well as this husband – the play began, after all, with marriage as a form of repression for Hellena contexts of relevance might include historical or theoretical details relating to masculinity in the late seventeenth century; the presentation of values and attitudes that endorse or challenge masculinity in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	The Rover
	Candidates may refer to the following in their answers:
	 Blunt as comic foil to the more refined romantic heroes: his initial arrogance (he 'cocks and struts'), and his dull talk, provokes the audience to enjoy his comic downfall slapstick humour of the naked Blunt discovering Lucetta has robbed him of his money and his clothes wit is a vital element in the play's comedy and romance: Hellena and Willmore are its best exponents, and their ability to match each other word for word is part of their attraction to one another carnivalesque comedy – uses of masks, social inversions, heady spirit of carnival time the violence in the play is sometimes comic but just as often disturbing, for example, when Blunt uses rape to get revenge on the female sex for what Lucetta has done to him perhaps more disturbing is that the play's romantic lead character, Willmore, joins Blunt on his revenge mission and disturbingly describes rape as a method of revenge as a 'double pleasure'. This creates unease when, at the end, he marries Hellena, a likeable character whose struggle for freedom we have been encouraged to endorse throughout contexts of relevance might include historical or theoretical details relating to genre conventions of comedy; the presentation of comic scenes and darker scenes in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

Level	Mark	o the specific marking guidance on page 4 when applying this marking grid. Mark AO1 = bullet AO2 = bullet AO3 = bullet AO5 = bullet				
Levei	IVIdIK	point 1	point 2	point 3, 4	point 5	
	0	No rewardable	e material.			
Level 1	1-5	Descriptive				
		Limite lapses	d use of appro of expression.		organisation of ideas. minology with frequent errors and at shows limited knowledge of texts	
		writer	's craft.		ws a lack of understanding of the	
				ness of contextual facto		
				ness of links between to		
				ness of different interpolation of different interpretat	retations and alternative readings of ions to own response.	
Level 2	6 – 10	General under	standing/expl	oration		
		explar Organ	nation of effect ises and expre	s. Aware of some approsses ideas with clarity, a	ary techniques with general opriate concepts and terminology. Although still has errors and lapses.	
		Shows the w	s general under riter's craft.	standing by commenting	ow meanings are shaped in texts. ng on straightforward elements of	
		• Makes	general links l	petween texts and conte		
		readir	_	me support of own idea	rent interpretations and alternative is given with reference to generic	
Level 3	11 – 15	Clear relevant	application/e	xploration		
		 Offers 	a clear respon	se using relevant textua	al examples. Relevant use of	
			nology and con in expression.		clear structure with few errors and	
				edge of how meanings understanding of the w	are shaped in texts with consistent vriter's craft.	
			nstrates a clea	_	nificance and influence of contextual	
		Develo	ps relevant lin	ks between texts and co	ontexts.	
			ts. Explores dif	•	pretations and alternative readings a support or contrast to own	
Level 4	16 – 20	Discriminating	controlled ap	plication/exploration		
		Discrir cohesi	ninating use of ve transitions	concepts and terminole and carefully chosen lan		
		texts. craft.	Analyses, in a d	controlled way, the nuar	of how meanings are shaped in nces and subtleties of the writer's	
		Provid factors		ting analysis of the sign	ificance and influence of contextual	
		• Makes	detailed links	between texts and cont	texts.	
		readin	gs of texts. Dis	-	nt interpretations and alternative d offers integrated exploration of	

Level 5	21 – 25	Critical and evaluative
		 Presents a critical evaluative argument with sustained textual
		examples. Evaluates the effects of literary features with
		sophisticated use of concepts and terminology. Uses sophisticated
		structure and expression.
		 Exhibits a critical evaluation of the ways meanings are shaped in
		texts. Displays a sophisticated understanding of the writer's craft.
		 Presents a sophisticated evaluation and appreciation of the
		significance and influence of contextual factors.
		 Makes sophisticated links between texts and contexts.
		Applies a sustained evaluation of different interpretations and
		alternative readings of texts. This is supported by sophisticated use
		of application of alternative interpretations to illuminate own
		critical position.

Question	Indicative Content
Number	
3	 She Stoops to Conquer Candidates may refer to the following in their answers: Mr Hardcastle's insistence on wearing old fashioned clothes himself, and
	 that his family dress in similar style, is a catalyst for the plot: this style convinces Marlow that Hardcastle is an innkeeper traditional values of respecting class differences and chivalric behaviour towards women are travestied in the plot: servants disrespect masters,
	Marlow's very different treatment of women from different social strata; conventional courtesies are not observed – for example, between guests and their hosts; respect for elders is not always shown
	 women reject behaviours and attitudes traditionally allocated to them: Kate seizes control of her destiny in snaring Marlow, and even Miss Neville bravely goes against what is expected of her in terms of marrying Hastings rather than Tony
	 when Miss Neville and Hastings declare their intention to marry even if it means losing her inheritance, Mrs Hardcastle contemptuously compares their idea of marriage as like that of 'modern novel'
	 Mrs Hardcastle's hypocrisy: she is attracted by the modernity of fashionable London life, but quickly retreats into traditionalism when her own self- interest – Miss Neville marrying her son – is threatened
	 Sir Charles appears at the end to reassert traditional values in correcting his son's errant behaviour
	 contexts of relevance might include historical or theoretical details relating to traditional and modern values in society; the presentation of these values and attitudes in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

0	Indication Contact
Question	Indicative Content
Number	
4	She Stoops to Conquer
	Candidates may refer to the following in their answers:
	 Tony's life at The Three Pigeons inn revolves around drinking with his low friends, which appears to be established as a juxtaposition of the respectability of the Hall but in fact turns out to be its parallel the purpose of Tony's drinking song is to establish the bacchanalian aspect of comedy – a key aspect of Goldsmith's earthy rejection of the fashionable sentimental comedies of the day drinking 'old wines' is part of what makes Mr Hardcastle the embodiment of traditional values the mistaking of the Hall for an inn, and Kate for a barmaid, provides much of the play's humour conflict arises from Marlow's ungentlemanly behaviour after taking drink – despite his claim that he takes no drink Mr Hardcastle is extremely displeased by Marlow's encouraging his servants to drink to excess and to drink freely from his cellars contexts of relevance might include historical or theoretical details relating to alcohol consumption in late eighteenth-century Britain; the presentation and reception of characters who drink in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

0 1-5	AO1 = bullet point 1 point 2 point 3, 4 point 5 No rewardable material. Descriptive Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. Shows limited awareness of links between texts and contexts. Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response. General understanding/exploration Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped
1-5	 Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. Shows limited awareness of links between texts and contexts. Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response. General understanding/exploration Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.
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6-10	 Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response. General understanding/exploration Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.
6-10	texts. Limited linking of different interpretations to own response. General understanding/exploration Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.
6-10	 General understanding/exploration Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.
0 – 10	 Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.
	in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
	Has general awareness of the significance and influence of
	contextual factors.
	 Makes general links between texts and contexts. Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.
11 – 15	Clear relevant application/exploration
	 Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. Offers clear understanding of different interpretations and alternative readings of
	texts. Explores different interpretations in support or contrast to own argument.
16 – 20	 Discriminating controlled application/exploration Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of
	11 - 15 16 - 20

Level 5	21 – 25	Critical and evaluative
		 Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question	Indicative Content
Number	
5	Twelfth Night
	Candidates may refer to the following in their answers:
	 water and drowning have a figurative as well as a literal function in the play: Orsino's love is hungry as the sea, Feste depicts Sir Toby as drowning in drink. Further analogies made between 'briny' tears and the sea
	 from the outset food is associated with love: if music be the food of love, Orsino's love is as 'hungry as the sea', multiple references to food, ingestion. Use of such metaphor adds to appetitive mood of carnival
	Shakespeare uses music in the play but as an idea it serves as a figurative function, becoming associated with love throughout the play. At the outset, Viola plans to use music to get close to Orsino: 'for I can sing/And speak to him in many sorts of music'
	 hunting – association of love and the hunt in opening scene; Cesario as hunter and Sir Andrew as her kill; Maria as a beagle; links to the play's amalgam of comedy, romance, and other, darker moods
	 the imagery of Hell, demons and damnation is used humorously to mock and to terrify Malvolio, and are symbolic of the various acts of deception that occur in the plot
	 contexts of relevance might include historical or theoretical details relating to use of metaphor and other forms of imagery in the period; the changing presentation of the metaphors in the play in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	Twelfth Night
	Candidates may refer to the following in their answers:
	 Sir Toby's excesses are manifested in his body, in terms of his physique and his appetite for food
	 such excesses do much to set the tone for carnivalesque revelry
	 his capacity for witty riposte and quick-witted scheming is appealing to the audience
	 however, his exploitation and endangering of the hapless Sir Andrew and, more seriously, his merciless pursuit of Malvolio, introduce a darker aspect to the festive mood
	 his attraction to Maria, a servant, is one of the many boundaries of class that is crossed in the play (though despite his title, he is dependent on his niece and on Sir Andrew for money)
	 their marriage at the end adds to the play's conventional use of heterosexual marriage as resolution – he is rewarded, in a sense, for his contribution to the festive mood, as are Cesario and Olivia
	 contexts of relevance might include historical or theoretical details relating to social class and carnival festivity; the changing presentation of Sir Toby in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

Level	Mark	AO1 = bullet	AO2 = bullet	AO3 = bullet	AO5 = bullet
		point 1	point 2	point 3, 4	point 5
	0	No rewardable	e material.		
Level 1	1-5	Descriptive			
		Limite lapses • Uses a how r craft.	ed use of approsociation of expression a narrative or one an are s	descriptive approach tha haped in texts. Shows a	rminology with frequent errors and at shows limited knowledge of texts and lack of understanding of the writer's
				eness of contextual factor	
				eness of links between t	
				·	retations andalt ernative readings of
		texts.	Limited linking	g of different interpreta	tions to own response.
Level 2	6 – 10	General unde	rstanding/exp	loration	
		of effe expre	ects. Aware of sses ideas with	some appropriate conc	rary techniques with general explanation epts and terminology. Organises and
		 Gives 	surface readin	gs of texts relating to he	ow meanings are shaped in texts. Shows
					traightforward elements of the writer's
		Has ge	eneral awaren	ess of the significance a	nd influence of contextual factors.
		_		between texts and cont	
		Offers readir	straightforwa	rd explanations of diffe me support of own idea	rent interpretations and alternative as given with reference to generic
Level 3	11 – 15	Clear relevant			
Level 3		Offers terminal lapses	s a clear respon nology and cor s in expression	nse using relevant textuncepts. Creates a logical	al examples. Relevant use of , clear structure with few errors and
					are shaped in texts with consistent
		· ·		r understanding of the v	
		Demo factor		r exploration of the sign	nificance and influence of contextual
		• Devel	ops relevant lir	nks between texts and c	ontexts.
					rpretations and alternative readings of upport or contrast to own argument.
Level 4	16 – 20	Discriminating	g controlled ap	plication/exploration	
		use of	concepts and		ntly embedded examples. Discriminating tructures with precise cohesive
					of how meanings are shaped in texts.
				-	and subtleties of the writer's craft.
		• Provid	les a discrimina	•	nificance and influence of contextual
		factor			
		• Produ	ces a develope		texts. Interpretations and alternative Ind offers integrated exploration of

Level 5	21 – 25	Critical and evaluative	
		 Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. 	
		 Makes sophisticated links between texts and contexts. Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position. 	

Question	Indicative Content
Number	
7	Doctor Faustus
	Candidates may refer to the following in their answers:
	 the opening chorus refers to Faustus as 'swol'n', suggesting a particularly intense form of self-love; the Chorus also compares Faustus to Icarus, as similarly possessed with an arrogant pride and similarly destined to fall Mephistophilis explicitly identifies pride as Lucifer's principal sin: 'aspiring pride and insolence' led him to defy God Faustus imagines himself possessing God-like powers: his aspiration for dominance is, ironically, more like that of Lucifer in the parade of Seven Deadly Sins, Pride is, appropriately, the first to appear the embodiment of Pride in this scene connects the play with the medieval morality play tradition the Good Angel offers Faustus many opportunities for repentance, which Faustus contemplates but ultimately refuses, owing to his pride; when he does finally try to repent, it is, as he knows, too late and he succumbs to despair contexts of relevance might include historical or theoretical details relating to sin and punishment generally, and pride specifically, in the Renaissance period; the presentation of pride and its uses and effects in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

Question	Indicative Content
Number 8	
8	Doctor Faustus
	Candidates may refer to the following in their answers:
	 there are many scenes that raise complex theological questions – including, God's mercy and grace, aspects of sin and punishment, predestination and the good life, the fall of Lucifer and foundation of Hell as an absence of God the first appearance of Mephistophilis is a stunning spectacle, especially for its first audiences the summoning of spirits and visions – such as Helen – adds greatly to the
	show's visual appeal; the parade of the Seven Deadly Sins is also a moment of high drama and spectacular entertainment
	 the scenes in which Robin and Rafe attempt to use the book of magic, or the slapstick scenes with the Pope lend a particularly gaudy hue to the action
	 Marlowe crafts the play to ensure that wherever possible the theological implications are illustrated and dramatised as compelling dilemmas, often in spectacular settings. For example, in Scene 13, in which Faustus sees his blood congeal to prevent him signing away his soul, an echo of the spilt blood of Christ
	 in the denouement, with Faustus' fate sealed and the opportunity for dramatic spectacle having passed, the Chorus steps in to explain the complex theological consequences of Faustus' actions
	 contexts of relevance might include historical or theoretical details relating to theology and/or stagecraft in the Renaissance period; the presentation of theological issues in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

Level	Mark	AO1 = bullet	AO2 = bullet	4 when applying this ma AO3 = bullet	AO5 = bullet		
		point 1	point 2	point 3, 4	point 5		
	0	No rewardabl	e material.				
Level 1	1-5	Descriptive					
		Limite lapses Uses how reraft. Shows Shows	ed use of appro s of expression. a narrative or d meanings are sh s limited aware s limited aware s limited aware	escriptive approach tha naped in texts. Shows a ness of contextual facto ness of links between to	t shows limited knowledge of texts and lack of understanding of the writer's exts and contexts. retations and alternative readings of		
Level 2	6 – 10		rstanding/expl	•	ions to own response.		
Level 2	6-10	 Make of eff expre Gives gener craft. Has g Make Offers reading 	s general point ects. Aware of sects. Aware of sects with surface reading all understanding eneral awareness general links to straightforward.	s, identifying some liters some appropriate conce clarity, although still ha gs of texts relating to ho ng by commenting on st ess of the significance ar between texts and conte d explanations of differ me support of own idea	ow meanings are shaped in texts. Shows traightforward elements of the writer's and influence of contextual factors.		
Level 3	11 – 15	Clear relevant	application/e	kploration			
Lovel 4	16 20	termi lapse: Demo analy: Demo factor Devel Offers texts.	nology and con s in expression. onstrates knowl sis. Shows clear onstrates a clea cs. ops relevant lin s clear understa Explores differ	cepts. Creates a logical, edge of how meanings understanding of the war exploration of the sign ks between texts and conding of different interent interent interpretations in su	ificance and influence of contextual		
Level 4	16 – 20		-	plication/exploration			
		use of transi Demo Analy Provide factor Make Produ readir	concepts and to tions and carefo nstrates discringses, in a control des a discriminal s. s detailed links ces a develope ngs of texts. Dis	terminology. Controls startly chosen language. In a control of the control of the control of the sign of the sign of the control of different devaluation of different control of	nt interpretations and alternative d offers integrated exploration of		

Level 5	21 – 25	Critical and evaluative
		 Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question	Indicative Content
Number	
9	 Othello Candidates may refer to the following in their answers: candidates are likely to supply several examples of interpretations of lago; accept all relevant work but ensure the focus of the answer is on why, i.e. attempts at explaining the reasons for the variety of interpretations lago is a character of contradictions, opening the potential for ambivalent
	 readings: he appears, for example, to be coldly rational but also appears to be motivated by a passionate desire for revenge Shakespeare uses soliloquy to allow lago to articulate his own motives – multiple readings will follow from the extent to which we believe the claims he makes his ingenuity with language and plot gives him a creativity that an audience or critic is likely to find at some level attractive: the consequences of his uses of persuasion and entrapment are of course deplorable lago is the cleverest, and most strategic, thinker in the play. He may be correct in believing Cassio's preferment is unjust, and at some level critics may sympathise with his frustration critics must evaluate a character who can adeptly frame a plan of action and yet have the mental wit to adapt flexibly as circumstances demand (for
	 example, in sensing the significance of the handkerchief) lago's provocative prejudice forces audiences, readers and critics to consider their own attitudes and values – this may explain the wide variety of perspectives on his behaviour contexts of relevance might include historical or theoretical details relating to injustice and evil; the presentation of lago in contemporary and modern productions; reference may be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	Othello
	Candidates may refer to the following in their answers:
	 the dramatic juxtaposition between the announcement of Othello, by lago and Roderigo, as a savage beast and his eloquence and wit on his delayed first appearance
	 the play's imagery features multiple uses of opposition: contrasts between shadow and light, fairness and blackness, sight and blindness internal opposition: in stating 'I am not what I am' lago embraces his antithetical nature, the loyal counsellor and the traitorous revenger – he
	 himself is Janus, the Roman god with two faces, to which he refers reason vs passion is another opposition that the play explores: Othello's demand for ocular proof is soon abandoned as he descends into irrational rage
	 puns and irony intensify the sense of pervasive opposition: 'Put out the light, and then put out the light!', in which he seems unaware that he extinguishes any hope of salvation for himself in committing the sin of ending Desdemona's blameless life
	 the setting of wartime between Venice and the Turks appears to be mapped onto a value system in which the West is equated with civility and reason and the East with exoticism, and barbarism. Cyprus is presented as a liminal space between them
	 contexts of relevance might include historical or theoretical details relating to the play's many oppositions; the presentation of such oppositions as a significant factor in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5		
	0	No rewardabl	e material.				
Level 1	1-5	Descriptive					
		Limite lapses Uses how reraft. Shows Shows	ed use of approssion of expression of expression of a narrative or demeanings are slimited aware is limited aware is limited aware	lescriptive approach that naped in texts. Shows a eness of contextual facto eness of links between to	minology with frequent errors and at shows limited knowledge of texts and lack of understanding of the writer's ors. exts and contexts. retations and alternative readings of		
Level 2	6-10		rstanding/expl		tions to own response.		
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Level 3	11 – 15	Clear relevant	t application/e	xploration			
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Level 4	16 – 20		-	plication/exploration			
		use of transi Demo Analys Provide factor Make Produ	f concepts and tions and caref instrates discrireses, in a controdes a discriminates. It is detailed links ices a develope	terminology. Controls so fully chosen language. minating understanding lled way, the nuances a ating analysis of the sign between texts and con- and exploration of differe	of how meanings are shaped in texts. In subtleties of the writer's craft. In ificance and influence of contextual texts. In texts. In texts are shaped in texts.		

Level 5	21 – 25	Critical and evaluative	
		 Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. 	
		 Makes sophisticated links between texts and contexts. Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position. 	

Section B: Post-1900 Drama

Question Number	Indicative Content
11	 Top Girls Candidates may refer to the following in their answers: Marlene has striven to escape the rural poverty of her upbringing, but in the final scene she is confronted with the hollowness of many of the choices she made Joyce, Marlene's sister, has brought up Marlene's unwanted child as her own, limiting her own prospects, but in Scene 3 she too hints at the frustration she has felt at being unable to escape Marlene's daughter Angie has struggled at school but still has a desire to make something of herself, as she announces to 'Auntie Marlene' in her London office – but Marlene dismisses her prospects: she is 'thick' and 'not going to make it' Kit's ambitions are thwarted by her mother who mocks her aspiration to become a scientist Pope Joan's talent and ambition take her to the very top of society, but she is ultimately exposed as a fraud Lady Nijo and Griselda achieve high status through the men they are with and strive to achieve perfection as wives/lovers; but both live with the bitter disappointment of being separated from their children, and suffer humiliation when the men in their lives abandon them for others contexts of relevance might include historical or theoretical details relating to women's achievements, and barriers to such achievement; the presentation of attitudes to such achievement in contemporary productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question	Indicative Content
Number 12	mulcative content
	Tan Cirls
12	Top Girls
	Candidates may refer to the following in their answers:
	 the opening scene shows Marlene surrounded by famous women from history – an expressionistic device that Churchill uses to situate Marlene in a tradition of women who have paid a high personal price for their achievements, including Pope Joan, whom Marlene most resembles, who renounces her own identity and for whom all relationships are based on a lie, but also as someone who takes refuge in alcohol and fantasy rather than being with other people many of the historical women are, like Marlene, somewhat isolated, Lady Nijo most of all: as a courtesan, she has many lovers but little experience of love; she is prevented from bonding with her children by the Emperor the women that Marlene works with are pleased that she, not Howard, wins the promotion – but they do not celebrate with her, and she prefers the company of the fantastical figures of Act I instead Marlene has isolated herself from the family she grew up with – she announces in the final scene how urgent her need to escape was although her sister has brought up her child, Marlene rarely makes contact with them and when she does, conflict follows identification of Marlene with Margaret Thatcher, who had a reputation for remaining remote from her cabinet colleagues while serving as Prime Minister contexts of relevance might include historical or theoretical details relating to marriage; the presentation of attitudes to marriage in contemporary productions; reference may also be made to a variety of critical opinions
	and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

				age 4 when applying this	
Level	Mark	AO1 = bullet	AO2 = bullet		AO5 = bullet
		point 1	point 2	point 3, 4	point 5
	0	No rewardabl	e material.		
Level 1	1-5	Descriptive	<u> </u>		
		 Make Limite lapse Uses and h write Show Show 	ed use of appros s of expression a narrative or o now meanings o r's craft. s limited award s limited award	n. descriptive approach that are shaped in texts. Sho eness of contextual fact eness of links between t	rminology with frequent errors and at shows limited knowledge of texts ws a lack of understanding of the ors. exts and contexts.
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Level 2	6-10	 Make expla Organ Gives Show write Has g 	nation of effect nises and express surface reading as general under r's craft. general awaren	ts, identifying some liter ets. Aware of some appro- esses ideas with clarity, a ngs of texts relating to he erstanding by commenti	rary techniques with general opriate concepts and terminology. although still has errors and lapses. ow meanings are shaped in texts. ng on straightforward elements of the and influence of contextual factors. exts.
		Offer readi	s straightforwa	ard explanations of diffe	rent interpretations and alternative as given with reference to generic
Level 3	11 - 15	Clear relevant Offer termi lapse Demo analy Demo facto Devel Offer texts.	t application/es a clear respondenced in expression on strates knowns is. Shows clear in strates a clear is. It is clear understates differed in the constrates of the constrates and the constrates aclear in the clear understates.	exploration nse using relevant textu ncepts. Creates a logical ledge of how meanings or understanding of the var exploration of the sign nks between texts and of canding of different interpretations in s	nificance and influence of contextual
Level 4	16 – 20	 Const Discri cohes Demo Analy Provid factor Make 	cructs a control minating use of sive transitions on trates discripted as a discriminate.	of concepts and termino and carefully chosen land minating understanding colled way, the nuances a ating analysis of the sign	of how meanings are shaped in texts. and subtleties of the writer's craft. nificance and influence of contextual

Level 5	21 – 25	Critical and evaluative
		 Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.
		Makes sophisticated links between texts and contexts.
		Applies a sustained evaluation of different interpretations and alternative readings
		of texts. This is supported by sophisticated use of application of alternative
		interpretations to illuminate own critical position.

Question Number	Indicative Content
13	A Raisin in the Sun
	Candidates may refer to the following in their answers:
	 Mama's apartment is a barrier – its enclosed four walls, with no outdoor space, prevents her from having a space she can garden, and her grandson from having a place to play Walter's lack of money is a barrier to him fulfilling his ambition of being a self-made man Asagai teaches Beneatha, and also, indirectly, Walter, that they have allowed themselves to be cut off from their African heritage materialistic American culture has, Asagai argues, put a barrier between Beneatha and her true self: he renames her 'Alaiyo' (meaning 'One for whom bread is not enough') Lindner seeks to maintain Clybourne Park as a whites-only enclave, and his visit to the Younger family is intended to keep this barrier in place by dissuading them from moving in contexts of relevance might include historical or theoretical details relating to various types of barrier, literal and metaphorical; the presentation of such barriers in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

Question	Indicative Content
Number	A Delitate that Const
14	 A Raisin in the Sun Candidates may refer to the following in their answers: Hansberry's warm, fond depiction of Mama throughout the play means that we sympathise with her dreams and the likelihood, at the end, of fulfilling them Walter's belated assertion of strength and dignity gives him a gravitas that
	 his earlier folly did not seem to promise Beneatha's preference for Asagai over George is satisfying; we have seen George's shallow personality and have been encouraged to see Asagai as a better match for the principled and intellectually adventurous Beneatha Walter's entrepreneurial spirit may lead to him trying to seize more opportunities, though the naivety he reveals when being swindled by his business partner may serve to restrict that opportunity the family's pledge to stick together at the end of the play is encouraging but perhaps somewhat optimistic given the tensions that emerged in the first two acts of the play given Lindner's veiled threats, the move to Clybourne seems likely to be fraught; the audience may feel the family's confidence in the future is misplaced contexts of relevance might include historical or theoretical details relating to how ambition and success are measured in mid-twentieth-century USA; the presentation of the characters' values in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

				age 4 when applying thi	
Level	Mark	AO1 = bullet	AO2 = bullet		AO5 = bullet
		point 1	point 2	point 3, 4	point 5
	0	No rewardabl	e material		
Level 1	1-5	Descriptive	e materian		
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				g of different interpreta	tions to own response.
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		readi	-	ome support of own idea	erent interpretations and alternative as given with reference to generic
Level 3	11 - 15	Clear relevant Offer termi lapse Demo analy Demo facto Devel Offer texts.	t application/es a clear responsion on strates knows sis. Shows clear clears. ops relevant lings clear understex texplores diffe	exploration Inse using relevant texture textures a logical of the series and the series are series are series and the series are series	nificance and influence of contextual
Level 4	10 – 20	 Const Discri cohes Demo Analy Provio factor Make Produ 	rructs a control minating use o sive transitions onstrates discrises, in a controdes a discrimings. s detailed links uces a develope	of concepts and termino and carefully chosen la minating understanding olled way, the nuances a ating analysis of the sign between texts and content and exploration of different	g of how meanings are shaped in texts. and subtleties of the writer's craft. nificance and influence of contextual

Level 5	21 – 25	Critical and evaluative
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		of texts. This is supported by sophisticated use of application of alternative
		interpretations to illuminate own critical position.

Question Number	Indicative Content
15	Death of a Salesman
	 the domestic appliances which supposedly generate time and leisure are in fact a source of stress for the Lomans due to their unreliability and their expensive cost
	 the car is a problematic technology: it enables one to go further, and it takes one further away. Miller deploys irony in having this machine instrumentally involved in Willy's death
	• the wire recorder is significant because it signifies a profound change in the nature of relationships: Howard, the new boss, prefers his children to talk to it rather than to him, and the children's voices that Howard plays to Willy are mechanical and jaded; Howard is too preoccupied with his machine to take full notice of Willy. The wire machine terrifies and perplexes Willy, yet such is the lure of the commodity object that he declares he will get one for himself – despite not having the means to do so. It is the most effective symbol in the play of Willy's imminent obsolescence
	 Willy is unable to adapt to the new commercial world. He is still in many respects in the 1930s
	 Willy yearns for a simpler life, lived in closer proximity to nature, but has no means of achieving this change
	 Willy's son Biff also rejects technology and in some respects modernity: he has left the city to go west, because he loves the outdoors and working with his hands
	 contexts of relevance might include historical or theoretical details relating to machinery and its effect on individuals and societies; the emphasis on the psychological and social aspects of the play in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
16	Death of a Salesman
	Candidates may refer to the following in their answers:
	 Willy's tale of Dave Singleman's funeral shows his fixation upon success, and the hollowness of it – if the tale is true, then his name is apt, since he is the single man, successful but lonely in any case, Willy's claim that his funeral was attended by thousands of salesmen is presumably mythologised Willy's notions of success elsewhere in the play are highly questionable. Ben's activities in Africa are presumably exploitative of both natural resources and indigenous workers, but Willy's only measures of success are wealth and popularity; the purpose is to call into question Willy's, and society's, notions of what constitutes success the play invites us to question the worth of success on the sports field, or in the superficial form of popularity, or in the acquisition of money or status; Willy's greatest failure, the play strongly implies, is not in business, but as a husband and father warped notions of success are not merely individual or psychological: they are social, passed on from father to sons. Miller shows us the consequences of this ideology for those sons, and the women and coworkers they encounter
	Bernard's success is presented as earned and merited, which may seem to complicate the assertion that Miller critiques success itself
	 contexts of relevance might include historical or theoretical details relating to success as a concept, and how it is measured; the presentation of success and failure in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.
	These are suggestions only. Accept any valid alternative responses.

				age 4 when applying th	
Level	Mark	AO1 = bullet	AO2 = bullet		AO5 = bullet
		point 1	point 2	point 3, 4	point 5
	0	No rewardabl	e material		
Level 1	1-5	Descriptive	<u>e materian</u>		
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Level 2	6-10	Make explaOrgarGivesShow	nation of effec nises and expre surface readin	ts, identifying some lite ts. Aware of some app esses ideas with clarity, gs of texts relating to h	erary techniques with general ropriate concepts and terminology. although still has errors and lapses. now meanings are shaped in texts. ing on straightforward elements of the
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Level 3	11 – 15	Offer termi lapse Demo analy Demo factor Devel Offer texts.	nology and cors in expression onstrates know sis. Shows cleators a clears. ops relevant lings clear underst Explores diffe	nse using relevant text incepts. Creates a logical reledge of how meaning r understanding of the ar exploration of the sig nks between texts and anding of different interent interent interent interent	gnificance and influence of contextual
Level 4	16 – 20	 Const Discri cohes Demo Analy Provid factor Make Produ 	ructs a control minating use o live transitions onstrates discripses, in a control des a discrimination of the control of the	f concepts and termine and carefully chosen la minating understandin olled way, the nuances ating analysis of the sig between texts and cored exploration of differ	g of how meanings are shaped in texts. and subtleties of the writer's craft. mificance and influence of contextual

21 - 25	Critical and evaluative
21 – 25	 Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.
	Applies a sustained evaluation of different interpretations and alternative readings of toyte. This is supported by suppliesting of application of alternative.
	of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.
	21 25

Question	Indicative Content
Number	
17	A Streetcar Named Desire
	Candidates may refer to the following in their answers:
	 Harold Mitchell is the least conventionally masculine of the play's men. From the outset, in his single line in Scene One, Mitch's more refined behaviour and values are apparent. This is confirmed in Scene 6 when we learn he wants to marry so that he will have a woman to bring home to his dying mother though less 'macho' than the other men, Mitch doesn't fit the bill of the chivalric hero of whom Blanche dreams. Blanche teases him in French because she knows he won't understand—duping him into playing along with her self-flattering charades Mitch is nonetheless introduced as the closest to a sentimental hero that this world can offer to Blanche: they are drawn together by their mutual need for companionship and support, and also discover that they have both experienced the death of a loved one his desire to see her in the light is used by Williams to lead directly to the exposure of one of her most guarded secrets – the truth of her age, and the reality of her aging appearance the two rape scenarios in the play are presented by Williams to distinguish Mitch, who initially attempts such an assault but retreats at her cries, and Stanley, who is beyond compassion Mitch is the only person other than Stella who seems to understand the tragedy of Blanche's madness, and his 'sobbing', in Williams' stage direction, as Blanche is taken away, confirms him as distinct from the other men in the play contexts of relevance might include historical or theoretical details relating to men and masculinity; the presentation of Mitch and other men in
	contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its
	performance.
	These are suggestions only. Accept any valid alternative responses.

Question	Indicative Content
Number	
18	A Streetcar Named Desire
	Candidates may refer to the following in their answers:
	 the familiar nature of the motifs and symbols of the play lend it a universal quality: light as truth, for example universality of the themes: truth/lies, deception of others and of self although freshly drawn by Williams, the characters have an archetypal quality: the femme fatale, the hunter/revenger; the play's interest in the language of evolution suggests Blanche and Stanley may be embroiled in a Darwinian struggle in which only the fittest can survive mental breakdown as a response to personal crisis, and the misunderstanding of such mental illness or difficulties as the title suggests, desire and sexuality are central to universal motivating factors in human behaviour and psychology. This universal need to connect with others, to find companionship, is also explored in the text, as is the urge to continue living in a world of mutability – the final streetcar taken by Blanche is destined for Cemeteries counter-arguments are possible: the specificity of post-war America, the diminishing significance of the Southern plantations in an industrialising nation, the specific racialised language of the play may be taken as evidence of a historically specific significance contexts of relevance might include historical and theoretical discussions of the play and its mid-century setting; reference may also be made to a variety of critical opinions and interpretations of the text and its
	performance. These are suggestions only. Accept any valid alternative responses.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable	e material.		
Level 1	1-5	Limite lapses Uses a and he writer Shows Shows	ed use of approsociation of expression a narrative or commeanings and second of the commeanings are commented aware as limited aware as limite	descriptive approach the shaped in texts. Showness of contextual fact eness of links between the solutions of different interpress of different interpress.	rminology with frequent errors and at shows limited knowledge of texts limited knowledge of texts limited at shows a lack of understanding of the limited at short and contexts. The state of the limited at the short and contexts and contexts and alternative readings of limited at the short and limited at the short and limited at the short at
Level 2	6-10	• Make: explar Organ • Gives Shows writer • Has go • Makes • Offers readir	rstanding/exp s general point nation of effec- ises and expre surface readin s general unde s's craft. eneral awarend s general links s straightforwa	loration as, identifying some lite as. Aware of some appropries asses ideas with clarity, assof texts relating to he assof the significance as between texts and con and explanations of differ assorber of own ide	rary techniques with general copriate concepts and terminology. although still has errors and lapses. ow meanings are shaped in texts. ing on straightforward elements of the and influence of contextual factors. texts. erent interpretations and alternative as given with reference to generic
Level 3	11 – 15	termin lapses Demo analys Demo factor Develo	a clear respond nology and constrates know sis. Shows cleanstrates a cleanstrates	nse using relevant textuncepts. Creates a logical ledge of how meanings runderstanding of the rexploration of the signals between texts and anding of different interpretations.	nificance and influence of contextual
Level 4	16 – 20	 Constinution Discrir cohesi Demo Analys Provid factor Makes Produ readin 	ructs a controlleminating use or ive transitions instrates discriptes, in a controlles a discrimination in the controlles a discrimination in the controlles a discrimination in the controlles a developed in the controlles and the controlles are controlles and the controlles and the controlles are controlles are controlles and the controlles are controlles and the controlles are controlles are controlles are controlles and the controlles are controlles a	f concepts and termino and carefully chosen la minating understanding lled way, the nuances ating analysis of the sig between texts and cored ed exploration of differe	g of how meanings are shaped in texts. and subtleties of the writer's craft. nificance and influence of contextual ntexts. ent interpretations and alternative and offers integrated exploration of

Level 5	21 – 25	Critical and evaluative
Level 5	21 – 25	 Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Applies a sustained evaluation of different interpretations and alternative readings
		of texts. This is supported by sophisticated use of application of alternative
		interpretations to illuminate own critical position.

Question	Indicative Content					
Number	indicative content					
19	Waiting for Godot					
	Candidates may refer to the following in their answers:					
	 Vladimir announces both he and Estragon are 'bored to death', linking boredom with existential crisis 					
	 there is 'nothing to be done' and 'nothing to do' – the term resounds, as in King Lear; the pervasive mood of nihilism (the Latin root of nihil means nothing) 					
	 waiting, and boredom are deflected by talk (Vladimir and Estragon admit they are 'incapable of being silent'), declarations of happiness, suicide attempts 					
	 Pozzo wants to do something for 'honest fellows' who are 'having a dull, dull time.' Pozzo's identification with the figure of the master or the exploitative boss means this line can be read as a comment on the tedium of modern work in an industrialised economy 					
	 the purposelessness of not being bored: after Pozzo and Lucky depart, Vladimir comments that their visit 'passed the time', to which Estragon replies 'it would have passed anyway' 					
	 the excitement of the play lies in the ingenuity of the men in finding ways to pass time; in the tension of waiting, as the men do, for Godot to arrive; however, some critics have argued that the play is Beckett's ironic comment on many people's experience of theatre-going: the repetitiveness, the hollow tension, the longing to leave 					
	 contexts of relevance might include the literary and philosophical milieu in which Beckett worked, including existential philosophy, theatre of the absurd; the presentation of boredom and how it is confronted in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. 					
	These are suggestions only. Accept any valid alternative responses.					

Question Number	Indicative Content				
20	Waiting for Godot				
	Candidates may refer to the following in their answers:				
	 the setting, as we have it from the stage directions, is not realistic; but audiences can grasp at the existential truth of the bare tree, for example, as symbolic of aspects of reality the chaos and irrationality of the waiting, and the activities undertaken to deflect the boredom of waiting, are at one level detached from reality – and yet capture a general truth about human existence Pozzo and Lucky as absurd – and yet also an apt representation of the human will-to-power or wilful/ignorant enslavement we may laugh or despair at the hopelessness of the endless waiting for Godot – and yet in the real world, many people often wait, fruitlessly, for their hopes to be fulfilled Martin Esslin's famous argument that absurdist drama is 'more realistic than realism', since it presents inner truths – as the absurd world is reflected into the consciousness of an individual as their inner reality contexts of relevance might include historical or theoretical details relating to realism and perceptions of reality; reference may also be made to a variety of critical opinions and interpretations of the text and its 				
	performance. These are suggestions only. Accept any valid alternative responses.				

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5		
	0	No rewardable material.					
Level 1	1-5	 Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. Shows limited awareness of links between texts and contexts. Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response. 					
Level 2	6-10	General under Make explai Organ Gives Shows writer Has go Makes Offers readir	rstanding/exp s general point nation of effec- ises and expre surface readin s general unde s's craft. eneral awarend s general links s straightforwa	loration as, identifying some lite as, identifying some lite as Aware of some apple asses ideas with clarity, gs of texts relating to he assauding by comment ass of the significance a between texts and con ard explanations of differ me support of own ide	erary techniques with general copriate concepts and terminology. although still has errors and lapses. now meanings are shaped in texts. ing on straightforward elements of the and influence of contextual factors.		
Level 3	11 – 15	 Clear relevant application/exploration Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors an lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consisten analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextufactors. Develops relevant links between texts and contexts. Offers clear understanding of different interpretations and alternative reading texts. Explores different interpretations in support or contrast to own argume 			I, clear structure with few errors and are shaped in texts with consistent writer's craft. Inficance and influence of contextual contexts.		
Level 4	16 – 20	 Constinuit Discrir cohes Demo Analys Provide factor Makes Produ readin 	ructs a controlleminating use or ive transitions instrates discriptes, in a controlles a discriminations. It is detailed links in the ces a developed in the ces of texts. Discriptions in the ces of texts.	f concepts and termine and carefully chosen la minating understanding elled way, the nuances ating analysis of the sig between texts and con ed exploration of differe	g of how meanings are shaped in texts. and subtleties of the writer's craft. inificance and influence of contextual intexts. ent interpretations and alternative and offers integrated exploration of		

Level 5	21 – 25	Critical and evaluative
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