



Mark Scheme – (Results)

January 2024

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	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of physical theatre highlights the importance of defending masculine honour, e.g. jousting • dialogue used to explore men's attitudes towards women's honour, e.g. 'a woman's honour is not worth guarding when she has a mind to part with it' • female honour conflated with chastity throughout the play, reflecting contemporary views of women • crafting of the character of Belvile and his dilemma over his friendship with Willmore, e.g. his disgust at his friend's drunken attempted rape • Willmore and Hellena's relationship used to explore ideas around the notion of the libertine hero • when considering how Behn's play challenges the idea that women's honour is dependent on their chastity, candidates may wish to explore Hobby's view in <i>The Rover: An introduction</i>, that 'the play's most powerful voice is that of Angellica, who sees prostitution as a better choice than marriage'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • crafting of the women and their behaviour serves to highlight the poor behaviour of the men in comparison, e.g. the desire for freedom expressed by the women juxtaposes the morally vacuous licentiousness of Willmore • use of physical theatre highlights the socially acceptable aggression and violence of the men, e.g. jousting • use of hawking metaphors by Willmore reveals his predatory and controlling nature, e.g. 'give me a mad Mistress when mewed, and in flying, one I dare trust upon the Wing, that whilst she's kind will come to the lure' • crafting of Belvile challenges the idea that there is little to admire, e.g. his dilemma over his friendship with Willmore marks him out as a man with morals • presentation of Willmore as an unrepentant libertine at the end of the play • candidates may want to contrast male behaviour with Behn's presentation of the women and consider Bolam's idea in <i>The Rover</i>, 2012, that 'Supportive, energetic women are Behn's speciality.' <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p><i>She Stoops to Conquer</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Tony's wit, e.g. he is quick to grasp the measure of the other characters and use their weaknesses against them; his planning of the horse-pond trick • use of structure to highlight character development, e.g. towards the end of the play Tony tries to prove himself 'a more good-natured fellow than you thought for' • use of dialogue to reveal Tony's egalitarian view of the world, e.g. he refutes his mother's comments that his fellow drinkers are a 'low, paltry set of fellows' • presentation of Tony as a character who transcends the contemporary debate about town v country • crafting of Tony and Constance's relationship to reveal a more sensitive side to Tony, e.g. Constance herself says that Tony is 'a good natured creature at bottom' • <i>Guardian</i> theatre critic Michael Billington concluded that 'It is its mixture of wit and warmth that keeps Goldsmith's comedy alive' and candidates could argue that Tony epitomises these two characteristics. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p><i>She Stoops to Conquer</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Marlow epitomises the debate between marrying for love or marrying for money, e.g. his concerns regarding ‘the difference of our birth, fortune and education . . .’ are overcome in the end • use of minor characters to explore attitudes to marriage, e.g. Sir Charles’ dismissal of Mr Hardcastle’s fears about his daughter’s small fortune would have been an unusual response at the time of the play’s first performance • use of satire to mock contemporary sentimental comedies, e.g. Hastings’ hyperbolic reaction to the obstacles placed in his and Constance’s way, ‘Perish the baubles!’ • use of foils to reveal opposing reasons for desiring marriage, e.g. the characters of Tony and Mrs Hardcastle • use of the prop of the jewels to explore the idea that for characters such as Mrs Hardcastle marriage is a route to security • candidates may explore Ogden’s view in <i>She Stoops to Conquer</i>, 2017 (ed.), that ‘Any audience, including an eighteenth-century one, might think mutual attraction a better basis for marriage than parental arrangements.’ <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of costume and cross dressing to explore how desire crosses gender boundaries – such inversions are the stuff of carnival comedy in Shakespeare’s era • crafting of Sir Toby explores how desire for excess transgresses contemporary rules of conventional propriety • exposition of the play foregrounds the fickle nature of desire, e.g. Olivia begins the play dedicating her future to mourning a loved brother but rapidly abandons this when romantic opportunity appears to arise • crafting of the end of the play highlights how fickle desire is, e.g. Orsino’s sudden transfer of affection from Olivia to Viola at the play’s denouement • crafting of Malvolio as a dynamic character whose desire for Olivia transgresses his own personal Puritan boundaries and contemporary class boundaries • candidates could consider Michael Dobson’s view, in <i>Festivity, dressing up and misrule in Twelfth Night</i>, that ‘Lady Olivia’s preference for a supposed page over a count, never mind her steward’s fantasy of marrying her so as to become “Count Malvolio”, would have carried a definite transgressive thrill for this play’s first audiences in 1601.’ <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the final song suggests the triumph of joy over melancholy is not complete • use of Malvolio at the end of the play leaves a discordant tone, e.g. his pledge that he will be 'revenged on the whole pack of you' • use of marriage, a typical convention of Shakespearean festive comedy, adds to the play's conventional use of heterosexual marriage as resolution • crafting of Orsino, e.g. his sudden transfer of affection from Olivia to Viola at the play's dénouement provokes an ambivalent response • use of the expedited romance between Sebastian and Olivia adds to Shakespeare's satire on idealised love • candidates could consider Penny Gay's view, in <i>Twelfth Night and festive comedy</i>, that 'productions of the play in recent decades have recognised and explored the bullying behaviour by a dominant group of characters, and Malvolio has more often than not become a distressingly abused and tragic figure'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the play's ambivalent tone challenges notions of classical tragedy • theme of self-destruction as a reflection of contemporary religious debate around humanism and Calvinism, e.g. a contemporary audience may not have felt sympathy for Faustus as he puts individual ambition above loyalty to God • the crafting of the end of the play heightens the impact of the final hour of Faustus' life and perhaps evokes sympathy, e.g. the rhythms of his speech suggesting time passing quickly and reality setting in • use of a number of conventions typical of morality plays, e.g. the struggle for Faustus' soul between good and evil presents him as a victim • use of physical theatre to externalise Faustus' struggle, e.g. the personifying of the abstract Good and Bad Angels • candidates could consider Rasmussen's view in <i>An Introduction to Doctor Faustus: morality and sin</i> that 'the conflict within a central character's soul was often played out in competing arguments made by personifications of good and evil'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • crafting of the plot's structure, e.g. Faustus' persistent and repetitive refusal to repent would prompt a contemporary audience to consider the character as evil • symbol of Faustus as an ironic or inverted Christ figure could present him as sacrilegiously evil, e.g. Faustus spills his blood to condemn his soul where Christ spills blood to save others • use of the character of Mephistophilis to explore that some of the supernatural characters in the play are evil • use of physical theatre to visually represent human evil, e.g. the Seven Deadly Sins • play's presentation of the conflict between Medieval and Renaissance world views regarding the nature of good and evil • in the 2011 Globe production of the play, the terrifying and evil nature of the supernatural figures is exaggerated, e.g. the use of the monstrous ram's head when Mephistophilis appears and the sword fight between the Good and Bad Angels. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p><i>Othello</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • crafting of the opening scene to foreground the idea that duty, loyalty and other shows of virtue are considered signs of weakness, e.g. 'Many a duteous and knee-crooking knave . . . /Whip me such honest knaves' • soliloquies reveal that the manipulation of virtuous intent is pivotal to Iago's plotting, e.g. 'And out of her own goodness make the net/That shall enmesh them all' • Desdemona's virtuous desire to help Cassio is interpreted as having an underlying reason for her actions, reflecting contemporary patriarchal attitudes regarding women's motivations • crafting of the end of the play, typical of Shakespearean tragedy, blurs the distinction between those who are virtuous and those who are sinful, e.g. both types of characters meet the same end • Othello's sense of honour and moral virtue used to heighten the tragedy, e.g. 'she must die, else she'll betray more men' • candidates may wish to explore Kastan's view, in '<i>A rarity most beloved</i>': <i>Shakespeare and the idea of Tragedy</i> that 'Tragedy, for Shakespeare, is the genre of uncompensated suffering.' <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p><i>Othello</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • used as a dramatic foil to Othello, e.g. in contrast to Othello's impressive military prowess, Cassio is 'without practice (in) all his soldiership' • functions as a dramatic foil to Iago, e.g. in contrast to Iago's earthiness, he is 'a great arithmetician' with 'Florentine' manners • his treatment of Bianca reflects contemporary attitudes to class and gender, e.g. 'I marry her! what? a customer!' • his role in developing the theme of reputation • his function as a dramatic device, used to further the plot, e.g. the handkerchief plotline • when considering how he functions as a foil to Othello, candidates may wish to explore how Cassio's rash, drunken behaviour emphasises, early in the play, what Spencer calls in <i>Shakespeare and the Nature of Man</i> (1949), Othello's 'grandeur, self-control and nobility'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 4 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4 AO5 = bullet point 5
	0	No rewardable material.		
Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> 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 understanding/exploration <ul style="list-style-type: none"> 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 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. 		
Level 3	11 – 15	Clear relevant application/exploration <ul style="list-style-type: none"> 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. 		
Level 4	16 – 20	Discriminating controlled application/exploration <ul style="list-style-type: none"> 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 different interpretations in development of own critical position. 		

Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none">• 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.
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Section B: Post-1900 Drama

Question Number	Indicative Content
11	<p><i>Top Girls</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • acrimonious relationship between Angie and Joyce mirrors the one between Joyce and Marlene, filled with resentment and bitterness • closing lines of the play evoke sympathy for Marlene and her broken relationship with both Angie and Joyce, e.g. when Angie mistakes her for Joyce, 'No, she's gone to bed. It's Aunty Marlene' • use of settings to juxtapose the lives of the two characters and reflect contemporary social division, e.g. the shift from the restaurant of Act 1 to the yard of an undisclosed Northern town encourages sympathy for Joyce • crafting of Act 3 reveals Marlene's flawed, selfish devotion to the idea of meritocracy and contemporary ideas of individualism, e.g. she insists to Joyce that 'If you'd wanted to you'd have done it.' • use of backstory reveals a pattern of broken familial relationships, suggesting that these are destined to continue through generations • candidates may wish to explore Bidisha's comments in <i>An introduction to Top Girls</i> that 'Marlene and Joyce are emotionally not sisters, not friends and not ideological allies.' <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p><i>Top Girls</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> the opening lines of Marlene's dialogue foreground ideas of self-interest, e.g. 'One of them's going to be late but we won't wait' the interview scenes highlight Marlene's lack of sympathy for women who wish to try and balance career and family, e.g. 'Because where do the prospects come in?' use of minor characters explores the conflict women face between family life and their own success, e.g. Lady Nijo the crafting of Act 3 exposes Marlene's flawed belief in equality of opportunity, despite the poor economic status of women in the 1980s, e.g. 'If you'd wanted to you'd have done it' crafting of the end of the play parallels the idea of self-interest first foregrounded at the beginning, e.g. when asked whom she thinks the 1980s will be 'stupendous' for, Marlene replies, 'for me' candidates may wish to consider Greenstreet's review of the 2019 National Theatre production of <i>Top Girls</i>: 'Turner's production asks, what duty of care does society – not just women – have to protect its most vulnerable members – those who don't make the cut in the Darwinian struggle for resources?' <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
13	<p><i>A Raisin in the Sun</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • symbolism of the title, e.g. considers whether dreams shrivel up if we forget about them or don't pursue them • character of Beneatha used to explore conflicting cultural dreams and aspirations, e.g. her choice between two very different suitors reflects the decision she must make for her future, between cultural assimilation and Afrocentrism • use of minor characters, e.g. Ruth, to explore how reality sometimes makes following one's dream impossible • use of the dilapidated setting highlights the necessity of escape and pursuing dreams • crafting of the end of the play highlights the importance of having a united dream, e.g. the family's decision to reject Mr Lindner's offer • candidates could explore Osborne's view, in <i>A Raisin in the Sun</i>, 2020, that '[Beneatha] is subordinated to the larger familial project of unity.' <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p><i>A Raisin in the Sun</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of foil characters, e.g. the different expectations of Walter and Ruth • use of minor characters to explore the reality of the Youngers' decision to move into a white neighbourhood, e.g. Mr Lindner's unwelcoming presence alludes to an unhappy future for the family • motif of money used to explore the different expectations of each of the members of the Younger family and how their inability to accept these differences causes conflict • crafting at the end of the play creates ambiguity, e.g. will the Youngers' expectations of a better life become a reality? • use of stage directions detailing the worn nature of the apartment, e.g. 'Weariness has, in fact, won in this room' reveals the gap between the expectations fuelled by the American Dream and the reality of surviving as a black family in 1950s USA • candidates could consider Osborne's view, in <i>A Raisin in the Sun</i>, 2020, that 'Walter appreciates that his reverence for money and whiteness is self-destructive and becomes motivated by principle.' <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
15	<p><i>Death of a Salesman</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • crafting of Willy and Linda's relationship highlights Linda's refusal to accept the reality of her husband's decline, e.g. 'Maybe it was the steering again. I don't think Angelo knows the Studebaker' • use of expressionism blurs the line between reality and the abstract for the audience, e.g. '<i>An air of the dream clings to the place, a dream rising out of reality</i>' • character of The Woman is used to symbolise Willy's fantastical view of himself as a successful businessman and an object of desire • use of non-linear time sequences to symbolise Willy's inability to distinguish between the present reality and the past, e.g. the scenes with Ben • prop of the refrigerator and its repeated failure to work used to explore the fantasy of the American Dream and its failure for men such as Willy • it may be useful to consider Miller's own view in <i>Introduction to the Collected Plays</i>, 1957, that Willy did have a firm grip on reality: 'Had Willy been unaware of his separation from values that endure he would have died contentedly while polishing his car . . . But he was agonised by his awareness of being in a false position, so constantly haunted by the hollowness of all he had placed his faith in.' <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
16	<p><i>Death of a Salesman</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • stage directions reveal the devastation caused by Willy's death and hints at a pessimistic future, e.g. '<i>Linda makes no move. Pause.</i>' • use of irony, e.g. Happy's insistence that he will carry on in Willy's footsteps creates a pessimistic and fatalistic tone • recurring image of the seeds symbolises the possibility of future growth for the family now that Willy has gone • character development of Biff, e.g. his bravery as a young man in confronting the truth about his father, and in the present day his exposure of the damage that dedicating oneself to the American Dream can cause • use of ambiguity, e.g. Willy's decision to take his own life can be interpreted as a heroic last act or as evidence that he has become a victim to capitalist forces beyond his control • candidates could challenge the idea that the ending of the play engenders hope in an audience by exploring Mottram's view in <i>Arthur Miller: The Development of a Political Dramatist in America</i>, 1969, that 'Everyone fails in a wasted effort of misplaced energy.' <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
17	<p data-bbox="296 221 643 253"><i>A Streetcar Named Desire</i></p> <p data-bbox="296 300 957 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1302 909" style="list-style-type: none"> <li data-bbox="347 336 1302 405">• prop of the lantern used to explore Blanche's deliberate attempt to deceive others, and its destruction at the end symbolises her failure to do so <li data-bbox="347 409 1302 512">• use of the foil characters Stanley and Blanche to explore the conflict between deception and the truth, reflecting the conflict between the old and new South <li data-bbox="347 517 1302 586">• use of Stella to explore the propensity in other characters for self-deception, e.g. 'I couldn't believe her story and go on living with Stanley' <li data-bbox="347 591 1302 694">• crafting of the end of the play highlights uncertainty as to the extent of Blanche's self-deception, e.g. 'I have always relied on the kindness of strangers' implies some self-awareness <li data-bbox="347 698 1302 768">• use of the prop of the trunk to symbolise Blanche's secrets and the way she hides the truth even from herself <li data-bbox="347 772 1302 909">• candidates could explore Victoria Elliot's view in <i>Lights, music, action – motifs and symbols in A Streetcar Named Desire</i>, that 'clear light is the antithesis of the fantasy world she (Blanche) is trying hard to maintain and she knows it'. <p data-bbox="296 952 1099 983">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of Plastic Theatre to symbolise how Blanche's reputation becomes increasingly tarnished as the play develops, e.g. her '<i>white suit with a fluffy bodice. . . .</i>' becomes tainted as '<i>STELLA pours the coke into the glass. It foams over and spills</i>' • symbolic use of setting, e.g. Hotel Flamingo to explore Blanche's denial regarding the loss of her reputation • use of violence throughout the play to explore the lengths that Stanley will go to in order to protect his reputation as a response to post-War emasculation • use of Mitch and his rejection of Blanche highlights the boundaries imposed on women's sexual behaviour in 1940s USA and the importance of their reputation, e.g. 'You're not clean enough to bring in the house with my mother' • structure of the play used to gradually reveal Blanche's tarnished reputation and her reason for leaving her teaching job • candidates could explore Nicola Onyett's view in <i>A Streetcar Named Desire: 70 years on</i> that the play 'is firmly embedded within its specific post-Second World War sociocultural context'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
19	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of staging in Act 2 implies optimism for the future, e.g. 'The tree has four or five leaves' • echoes of biblical parables and narrative about dreams of salvation might point to an enduring human optimism • dramatic impact of the failed suicide, e.g. '...What's the good of losing heart now, that's what I say' • theme of resistance and sustaining relationships in the face of cruelty, possibly linking to the Second World War • play's presentation of antidotes to frustration, e.g. 'Let us not then speak ill of our generation, it is not any unhappier than its predecessors' • candidates may wish to consider Michael Billington's <i>Guardian</i> review of a 2009 production where he argues that 'Stewart lends Didi a tattered dignity and perverse optimism.' <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
20	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of physical violence implies a desire for isolation, e.g. '[ESTRAGON approaches LUCKY and makes to wipe his eyes. LUCKY kicks him violently in the shins]' • use of character exits, e.g. numerous times throughout the play the characters do exit the stage alone • use of circulatory, vague and meaningless language alienates characters from each other even when they are on stage together • use of a barren stage setting implies isolation from civilisation for all the characters, as a reflection of contemporary existential anxieties • despite an emphasis on isolation the play does present pairs of characters who are codependent • candidates could explore Michael Billington's <i>Guardian</i> review of a 2009 production where he argued that 'While highlighting the characters' individuality the two actors also bring out their interdependence and poignant fear of isolation.' <p>These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1 – 5	Descriptive <ul style="list-style-type: none"> 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 understanding/exploration <ul style="list-style-type: none"> 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 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.
Level 3	11 – 15	Clear relevant application/exploration <ul style="list-style-type: none"> 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.
Level 4	16 – 20	Discriminating controlled application/exploration <ul style="list-style-type: none"> 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 different interpretations in development of own critical position.

Level 5	21 – 25	Critical and evaluative <ul style="list-style-type: none"> • 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.
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