



Mark Scheme

January 2020

Pearson Edexcel IAL
In English Language (WET02)
Unit 2: Drama

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December 2020

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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 be 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.

Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- 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.
- 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 Assessment Objective described in the 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.
- Indicative content is exactly that – it consists of 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 fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfils the requirements of the question.

**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"> • Don Pedro is the controlling brother of the sisters Florinda and Hellena. His treatment of his sisters and Angellica suggests he treats all women similarly, as commodities to be bought or exchanged • in urging his sister Florinda to marry, he is the agent of their father. If she won't marry Don Vincentio (their father's preferred match), he will engineer her marriage to his friend Don Antonio • Behn crafts Don Pedro as the catalyst for the play's dramatic action, in which Florinda must use all her wit and wiles to escape the marriage he has arranged for her; Hellena must similarly avoid becoming a nun • despite Hellena's confidence ('We'll outwit twenty brothers') much of the intrigue of the play consists in the audience wondering will they succeed in achieving freedom from the constraints imposed on them by male relatives • although for much of the action the sisters pursue their own course, Hellena's determined defence of her sister against Don Pedro's schemes in Act One sets the tone for a play in which the sisterly bond is a bulwark against more variable romantic relationships • Valeria, cousin to the sisters, is a minor character but importantly facilitates their daring attempts at winning their freedom – suggesting again the importance of female blood ties • contexts of relevance might include historical details relating to family structures and arranged marriages in the late seventeenth century; the presentation of the play's blood relatives in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="375 353 517 387"><i>The Rover</i></p> <p data-bbox="375 398 1129 432">Candidates may refer to the following in their answers:</p> <ul data-bbox="422 477 1380 1473" style="list-style-type: none"> <li data-bbox="422 477 1380 555">• the play is set remotely from the England of 1677 (it is located in Naples, in 1656) <li data-bbox="422 555 1380 790">• the English gentlemen in the play are a band of ‘banished Cavaliers’ – men on the losing side in the Civil War that ended in 1651. They make several direct and indirect references to military conflict. The play, in which the balance of power shifts regularly, serves to remind its audience in the newly restored monarchical society of England of the vulnerability of power <li data-bbox="422 790 1380 869">• the notorious libertinism of the restored royal court is widely alluded to via the expression and display of rakish attitudes to sex <li data-bbox="422 869 1380 992">• social issues such as the role of women in marriage and wider society is also touched on by the play: for example, the play gives voice to the contemporary debates regarding arranged marriage <li data-bbox="422 992 1380 1227">• the license of carnival time – with its inversion of hierarchies, with the opportunities that masks afford for sexual encounter - offers an expanded repertoire of social roles to its female characters than was typical in English society in the 1670s. Among the play’s challenged hierarchies is the sisters’ determination to defy their male relatives’ plans for them <li data-bbox="422 1227 1380 1305">• the two sisters’ use of masculine disguise calls into question the socially appropriate codes of behaviour for men and women alike <li data-bbox="422 1305 1380 1473">• reference may also be made to the presentation of social and political 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. <p data-bbox="375 1507 1295 1541">These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
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	<p>Descriptive</p> <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	<p>General understanding/exploration</p> <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	<p>Clear relevant application/exploration</p> <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. 			

		<ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <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	<p>Critical and evaluative</p> <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.

Question Number	Indicative Content
3	<p data-bbox="373 353 692 389"><i>She Stoops to Conquer</i></p> <p data-bbox="373 439 1129 474">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 479 1385 1886" style="list-style-type: none"> <li data-bbox="424 479 1385 766">• by 'Liberty Hall', Hardcastle means to assert his right to be master of his property without interference (in the traditional sense of English Liberty, going all the way back to the Magna Carta), and is promising to be a generous host; but his guests behave with an unusual degree of freedom. By giving his house this name so early in the play, the ironic gap between his understanding of 'liberty' and theirs widens throughout the play <li data-bbox="424 779 1385 900">• Kate, through Goldsmith's use of disguise and deception, resists the restraint that was placed on many women at the time the play was set, in actively pursuing her romantic interest <li data-bbox="424 913 1385 1034">• Goldsmith extracts great comedy from Hardcastle's confusion when Marlow and Hastings appear to show none of the manners expected when conversing with a superior <li data-bbox="424 1048 1385 1281">• Tony refuses to conform to the behaviours expected of a gentleman, preferring to enjoy the riotous world of the tavern. The Three Pigeons alehouse is a world of vigorous, authentic experience, unshackled from the concerns with outward appearance, social class and inheritance that characterise the manor house <li data-bbox="424 1294 1385 1415">• Marlow takes great liberties in his conduct with women he believes to be from the lower orders, unwittingly speaking without restraint to Kate, who is a refined lady in the guise of a servant <li data-bbox="424 1429 1385 1594">• servants also behave with impunity – they are often lazy, drunk and insubordinate; furthermore, Jeremy in Act 4 reveals he has a political sense of liberty: 'Liberty and Fleet Street for ever! Though I'm but a servant, I'm as good as another man' <li data-bbox="424 1608 1385 1886">• contexts of relevance might include historical or theoretical details relating to the idea of liberty as a political ideal in the eighteenth century, and to appropriate social behaviours at the time the play was written; the presentation of the play's various moments of freedom and restraint in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="373 1912 1295 1948">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="373 353 692 389"><i>She Stoops to Conquer</i></p> <p data-bbox="373 439 1129 474">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 479 1385 1424" style="list-style-type: none"><li data-bbox="424 479 1385 631">• as a rejection of the conventional sentimental comedy popular at the time, Goldsmith's comedy depends heavily on farce, slapstick and dramatic irony. The audience relishes knowing more about the 'mistakes of the night' than the play's protagonists<li data-bbox="424 636 1385 828">• Tony is a key character in revealing the details that allow the audience to know more than many of the characters, and in bringing about the rectification of folly and vice at the end – somewhat ironically, since he initially appears to be the least likely to perform such a role<li data-bbox="424 833 1385 949">• the comedy is increasingly preposterous and physical, as the exposé of Hardcastle's follies intensifies. It reaches a climax when Tony douses his mother in a duckpond<li data-bbox="424 954 1385 1070">• Marlow's inability to converse with women of his class is a folly, and his looseness with women beneath his status is a frailty: Kate's witty exposure of his behaviour succeeds in rectifying it<li data-bbox="424 1075 1385 1191">• Goldsmith deploys satirical techniques such as comic inflation (hyperbole), parody and inversion to expose the folly of both London manners and country traditionalism<li data-bbox="424 1196 1385 1424">• contexts of relevance might include historical or theoretical details relating to types of comedy in later eighteenth-century England; the presentation and reception of comic action and characters in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="373 1429 1295 1464">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p>General understanding/exploration</p> <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	<p>Clear relevant application/exploration</p> <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	<p>Discriminating controlled application/exploration</p> <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	<p>Critical and evaluative</p> <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.

Question Number	Indicative Content TN AS FEMINIST PLAY?
5	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Olivia begins the play dedicating her future to mourning a loved brother but rapidly abandons this when romantic opportunity appears to arise – a desire that is potentially transgressive due to its crossing of class boundaries • Viola shows a resourcefulness unexpected of women in the real world of the early seventeenth century, adopting male identity to make her way in the world • Shakespeare gives Viola soliloquies, in which she reveals her alertness to the artificiality of prescribed gender roles • Shakespeare also presents lower-class female characters as gifted speakers and plotters: Maria initiates the scheme to entrap Malvolio • if marriage is interpreted as a patriarchal institution, then the willingness of the female characters to marry suggests the undoing of the radical potential of these strong female characters • candidates may argue that the conventions of comedy require such an ending, and that the earlier alerting of audiences to issues of gendered identity and inequality will not be forgotten • contexts of relevance might include historical and theoretical details relating to women’s status in society; the changing presentation of strong female characters in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="375 353 571 392"><i>Twelfth Night</i></p> <p data-bbox="375 436 1129 474">Candidates may refer to the following in their answers:</p> <ul data-bbox="422 474 1380 1288" style="list-style-type: none"><li data-bbox="422 474 1380 593">• the opening conceit associating love and hunting takes a particularly violent turn when Orsino describes his desires as ‘fell and cruel hounds’<li data-bbox="422 593 1380 712">• Malvolio is the principal victim of verbal and physical violence, suffering many insults and, in Act IV, imprisonment ‘in a dark room and bound’<li data-bbox="422 712 1380 873">• Shakespeare’s crafting of metaphors sees Sir Toby associating Malvolio with the bears that were baited for entertainment in Shakespeare’s era: ‘to anger him we’ll have the bear again, and we will fool him black and blue’<li data-bbox="422 873 1380 952">• Viola is the subject of threatened violence (from Sir Andrew Aguecheek and Orsino)<li data-bbox="422 952 1380 1030">• Sir Andrew and Sir Toby are injured in a fight (they had attacked Sebastian, believing him to be Cesario)<li data-bbox="422 1030 1380 1288">• contexts of relevance might include historical or theoretical attitudes to violence in the period; the changing presentation of the various types of violence 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. <p data-bbox="375 1332 1295 1370">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p>General understanding/exploration</p> <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	<p>Clear relevant application/exploration</p> <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.

		<ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <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	<p>Critical and evaluative</p> <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.

Question Number	Indicative Content
7	<p data-bbox="371 353 587 387"><i>Doctor Faustus</i></p> <p data-bbox="371 443 1129 477">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 483 1385 1529" style="list-style-type: none"><li data-bbox="424 483 1385 633">• in a vivid dramatic contrast to his initial depiction as a conscientious scholar, Faustus summons Cornelius and Valdes to plan how to use their magic powers to exploit others for personal gain<li data-bbox="424 640 1385 712">• after stealing the master's book, Robin and Rafe similarly use magical powers to exploit others for their personal gain<li data-bbox="424 719 1385 790">• Mephistophilis deceives, distracts and threatens Faustus each time he contemplates repentance<li data-bbox="424 797 1385 913">• Mephistophilis eventually reveals that he manipulated Faustus into rejecting divinity and embarking on his magical career, by steering Faustus towards a misinterpretation of scripture<li data-bbox="424 920 1385 1070">• Marlowe crafts the dramatic structure to maximise tension by allowing the audience to wonder how far the deceptions and exploitations will go, and how corrupted the relationships can become<li data-bbox="424 1077 1385 1234">• not every relationship is characterised by deceit or exploitation: Marlowe deploys irony in suggesting that one relationship/agreement that is adhered to faithfully is Lucifer's lease of 24 years to Faustus<li data-bbox="424 1240 1385 1529">• contexts of relevance might include historical or theoretical details relating to theological or socio-economic ideas of relationship, deception or exploitation; social and theological change in the Renaissance period; the presentation of these relationships in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="371 1559 1297 1592">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="371 353 587 387"><i>Doctor Faustus</i></p> <p data-bbox="371 443 1129 477">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 488 1385 1529" style="list-style-type: none"><li data-bbox="427 488 1385 633">• the play's full title – 'The Tragical History of Doctor Faustus' – suggests Marlowe's familiarity with the tenets of classical tragedy, including the audience reactions of fear and pity inherent in Aristotle's notion of <i>Catharsis</i><li data-bbox="427 645 1385 835">• Marlowe creates a Gothic world filled with terrifying spectacle: Faustus' eager embrace of the forces of evil would certainly inspire fear in its first audiences, who lived in a culture in which evil, sin and damnation were more likely to be credible than for more modern, more secular audiences<li data-bbox="427 846 1385 925">• Faustus' willingness to face the prospect of hell as a place of torment as part of his bargain with Lucifer would also inspire fear<li data-bbox="427 936 1385 1014">• Faustus' refusal of many opportunities to repent would also prompt fear in the original audience<li data-bbox="427 1025 1385 1149">• modern audiences may be more inclined to pity Faustus, especially in the play's denouement when Mephistophilis reveals his manipulation; sixteenth-century audiences would also have felt pity but perhaps not sufficiently to offset their earlier fears<li data-bbox="427 1160 1385 1261">• a modern audience might be more inclined to pity Faustus because with hindsight we can interpret his quest for knowledge as in many ways consistent with the new humanism<li data-bbox="427 1272 1385 1529">• contexts of relevance might include historical or theoretical details relating to ideas of good/evil/sin/damnation; the presentation of fearful and pitiful aspects of character in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="371 1563 1297 1597">These are suggestions only. Accept any valid alternative responses.</p>

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Level 5	21 – 25	<p>Critical and evaluative</p> <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.

Question Number 9	Indicative Content
	<p><i>Othello</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Othello's performance in the Senate is marked by rhetorical flights and a bombastic tone – somewhat at odds with his claim to be 'rude in speech', which poses an enigma for the audience • Iago's soliloquies reveal the depth of his bitterness and the ingenuity of his scheming; his use of Old Testament cadence ('wife for wife') suggests his passion for revenge. His soliloquies contain many rhetorical features, principally self-justifying rhetorical questions, with which he elicits the audience's curiosity and to some extent its sympathy also • Desdemona's confidence in speaking to, and petitioning the Senate is indicative of how she does not conform to the contemporary convention of the passive, silent wife • Iago's use of alternating iambic pentameter and prose reveals how adept he is at speaking in ways calculated to impress his immediate auditor • the use of derogatory insults and epithets is a recurrent feature of the play's dialogue, and reveal the state of mind of the speaker: 'old black ram' reveals Iago's racial prejudice; 'base Indian' indicates Othello's self-denigration; earlier, his repeated description of Iago as 'honest' shows his gullibility and credulity; Desdemona's repeated pleading to Othello as 'my Lord' shows how far she has fallen from her earlier confidence • Othello's speech, as his rationality is subsumed by jealousy and the yearning for revenge, becomes increasingly prone to repetition, for example of single words or brief phrases (e.g. 'blood'; 'damn her'; 'put out the light'); Cassio similarly resorts to repetition in moments of despair • Emilia's language alters markedly as she realises her husband's scheme: in her early appearances, she is submissive to Iago, desperate to please him, and self-abnegating: 'I nothing but to please his fantasy'; but by Act V, she is assertive and articulate, using more declarative sentences and fewer interrogatives, answering her own rhetorical questions, and asserting 'I think ...' twice in one speech (V:3) • contexts of relevance might include historical or theoretical details relating to who in society has the right to speak, and in what circumstances and in what ways; the presentation of ways of speaking in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number 10	Indicative Content
	<p><i>Othello</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Brabantio's distaste for the mixed-race marriage of his daughter echoes, in slightly more elevated terms, the more vulgar expression of distaste by Iago and Roderigo; Brabantio's warning to Othello about Desdemona's fidelity reveals much about his own attitudes to marriage and female constancy within it • Othello and Desdemona's marriage is initially characterised by intensity of love but Shakespeare's use of language invites the audience to anticipate problems ahead: 'excellent wretch ... / chaos is come again' • Iago's soliloquy introduces adultery as another motive for his revenge plot • the symbol of the handkerchief is crafted by Shakespeare to represent fidelity within the family (the son treasures it as the mother demanded) and between husband and wife (Othello entrusts it to Desdemona); the handkerchief also becomes an index of the deterioration of the Iago-Emilia marriage • Othello's branding of Desdemona as 'whore' suggests the relationship between Cassio and Bianca (who <i>is</i> a prostitute) is being used by Shakespeare as an ironic comment on all sexual relationships including marriages as essentially transactional • Shakespeare's deployment of the bed in the final scene is deeply ironic - the bed ought to be associated with married love, instead it is the locus of revenge; it ought to be a place of restful sleep, but for Desdemona it will be linked to her eternal rest • contexts of relevance might include attitudes to and laws governing marriage in Shakespeare's era; the presentation of the marriages in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.		
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	<p>Descriptive</p> <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	<p>General understanding/exploration</p> <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	<p>Clear relevant application/exploration</p> <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.

		<ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <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	<p>Critical and evaluative</p> <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.

**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"> • the historical characters in Act One pointedly comment on their fathers' influence on their lives rather than that of their mothers'. Isabella Bird complains of the education her father forced her to endure; Lady Nijo implies her father allowed the Emperor of Japan to sexually abuse her while still a child • Kit's mother intervenes in her daughter's aspirations, suppressing her dream of becoming a scientist. Kit is so consumed with rage that she plots the murder of her mother • parent-child relationships are particularly fraught in Marlene's family • to facilitate her career, she has paid her sister to raise her daughter and Churchill crafts the structure to leave the most dramatic revelations about daughter-parent relationships until the play's concluding scene • Marlene's contempt for her niece/daughter is undisguised: Angie, she says is 'thick', and is 'not going to make it' • Marlene's justification for abandoning her mother, sister and daughter is fear of ending up with a man who is like her father, who she describes as a 'bastard' • contexts of relevance might include historical or theoretical details relating to the status of girls and women within the family structure and wider society; the presentation of the daughter-parent relationships in productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number 12	Indicative Content
	<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 scene establishes patriarchy as a historical problem: abusive fathers and husbands populate the stories of Nijo, Bird, Gret, and Griselda • Frank's assumption that he was entitled to the promotion that Marlene won is indicative of male arrogance and privilege • men's behaviour within the modern marriages are not so dramatic as that of the husbands of Scene 1, but suggests some similarities in terms of contempt for women's intelligence and capability • work is proposed as the solution to inequality – especially in the closing scene argument between Joyce and Angie – but it is implied that the trade-off of neglecting one's family or one's emotional well-being to aggressively pursue a career is not a route to happiness • capitalism is also proposed as an antidote to inequality between the sexes: in the free market, Marlene assumes, meritocracy will prevail. Joyce is suspicious of this right-wing view, believing the system is rigged against women and the poor • Margaret Thatcher as a role model of the strong woman is also proposed by Marlene as a bulwark against patriarchy but Joyce is concerned that Marlene is too easily impressed by any kind of power, since she also supports Ronald Reagan and would have supported Hitler if Hitler were a woman • contexts of relevance might include historical or theoretical details relating to patriarchy and gendered inequality; the presentation of attitudes to patriarchy and cultures in contemporary productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

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	0	No rewardable material.
Level 1	1 – 5	<p>Descriptive</p> <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	<p>General understanding/exploration</p> <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	<p>Clear relevant application/exploration</p> <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.

		<ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <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	<p>Critical and evaluative</p> <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.

Question Number	Indicative Content
13	<p data-bbox="371 353 635 387"><i>A Raisin in the Sun</i></p> <p data-bbox="371 439 1129 472">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 479 1385 1599" style="list-style-type: none"><li data-bbox="424 479 1385 602">• Mama is a largely undynamic character: she is constant in her outlook on life and in her relationships with other characters throughout<li data-bbox="424 613 1385 781">• she seems not to be prone to displays of emotion: she does not appear to grieve the loss of her husband, and remains calm and controlled in all her dealings with other characters, even during disagreements<li data-bbox="424 792 1385 916">• her ambitions are modest, and constant: she wants to live in an apartment that will have enough room for her grandson Travis to play in, and a small garden to tend<li data-bbox="424 927 1385 1050">• Hansberry crafts Mama as a dramatic foil to her son Walter, who is excited by the prospect of the insurance cheque and the business investments he can make with the money<li data-bbox="424 1061 1385 1184">• she is the self-proclaimed 'head of this family' but is eager to relinquish that status as soon as she is convinced that Walter is sufficiently mature to take her place<li data-bbox="424 1196 1385 1364">• she represents the voice of conservatism when she counsels Ruth against getting an abortion – and yet her insistence on crossing the line of racial segregation marks her out as the most actively radical character in the play<li data-bbox="424 1375 1385 1599">• contexts of relevance might include historical or theoretical details relating to the status of mothers in families; the presentation of Mama and motherhood in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="371 1626 1294 1659">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 14	Indicative Content
	<p data-bbox="371 353 635 387"><i>A Raisin in the Sun</i></p> <p data-bbox="371 439 1129 472">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 479 1385 1464" style="list-style-type: none"> <li data-bbox="427 479 1321 591">• the play makes various positive references to pan-Africanism, post-colonial independence, and the newly-formed civil rights movement <li data-bbox="427 598 1385 669">• Asagai encourages Beneatha and Walter to discover and celebrate their African heritage <li data-bbox="427 676 1366 831">• the play initially presents Walter as a low comic figure, and his desire to become a self-made man is much derided; but he becomes the hero of the plot when he speaks eloquently against the racial prejudice of Lindner and those he represents <li data-bbox="427 837 1321 909">• the role of women is more ambivalent, deeply conservative in many respects and more progressive in others <li data-bbox="427 916 1366 1070">• conservative aspects include the play's strong stance on abortion – Mama insists that Ruth carry her unborn child to term, despite Ruth's misgivings; the presentation of the home as a feminine space, dominated by women <li data-bbox="427 1077 1385 1232">• more progressive aspects include the hesitant support given by the older women to Beneatha's education; Beneatha's aspirations, and commitment to political activism; Mama's insistence on making the move to a white district of Chicago <li data-bbox="427 1238 1366 1464">• contexts of relevance may include historical or theoretical details relating to issues of race and gender in the 1950s; the presentation of these 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. <p data-bbox="371 1471 1294 1505">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p>General understanding/exploration</p> <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	<p>Clear relevant application/exploration</p> <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	<p>Discriminating controlled application/exploration</p> <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	<p>Critical and evaluative</p> <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.

Question Number 15	Indicative Content
	<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"> • Miller's crafting of the dramatic structure allows audiences to see that Willy is under pressure from both current and historical problems; problems in his family life and pressures exerted by the economic and social systems in which he struggles; problems in the world and problems in his mind. The succession of revelations leads audiences to ponder what, ultimately, will be the cause of the death that the play's title has pre-announced • Willy has many personal problems, including guilt about extramarital affairs and his relationship with his sons • money is a motivation also – the lack of it, given he has lost his job, and his sense of being worth more if he is dead due to his life insurance policy • lack of fulfilment in life generally is also a contributory factor. For example, Willy senses there is more to life than the acquisition of material commodities as he anxiously reveals he has 'nothing in the ground', suggesting he is alienated from nature • the alienating nature of modern work and the specific disrespect he must endure from his employer are also contributory factors. As the title suggests, Willy is defined by his work, even after death; the cult of success, and the palpable successes of people he once dismissed as inadequate, amplify the sense of his own, and his sons', failure • psychological factors are also present: Willy's memories seem to reveal a lack of connection with his father, and a sense of inadequacy when measuring himself against his brother • contexts of relevance might include historical or theoretical details relating to social and psychological factors affecting individuals; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number 16	Indicative Content
	<p data-bbox="373 353 663 389"><i>Death of a Salesman</i></p> <p data-bbox="373 439 1129 474">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 479 1385 1912" style="list-style-type: none"> <li data-bbox="424 479 1385 591">• the first use of analepsis has an ironic purpose: Willy's dreams of success as a young man are juxtaposed with his present state of mental crisis <li data-bbox="424 595 1385 752">• later, we are taken back to see him announcing to his sons that Americans are the 'finest people' who live in beautiful town and cities. But the present situation shows that, decades later, his idealism has not been matched by experience <li data-bbox="424 757 1385 869">• the mockery of bookish, 'weak' Bernard and the celebration of Biff's athletic prowess in the past is again ironically counterpoised by Bernard's success and Biff's difficulties 20 years later <li data-bbox="424 873 1385 985">• Ben, Willy's brother, is central to Willy's past, and he features in many of the analeptic scenes. To him, Ben is a 'great man' held up to his sons as a role model <li data-bbox="424 990 1385 1227">• in Act 2 Willy seeks out a memory of Ben to help cope after his meeting with Howard. He remembers Ben offering him a job in Alaska. In the past, his rejection of this offer has been part of Willy's self-mythologisation as the self-made man; now that he has failed to succeed, he revisits the memory, viewing it as the beginning of his decline <li data-bbox="424 1232 1385 1653">• the play blurs the lines between events that took place in reality in the past, and those that are figments of Willy's imagination; Miller's method of moving between the past and the present, and between the imaginary and the realistic, allows the audience to witness how a lifetime of disappointment, delusion, and failure has led to the current situation, and shows facets of each character that would not have been revealed if only the present-day occurrences had been portrayed. The structure of the plot reveals both what the characters have become, and how they got to this state <li data-bbox="424 1657 1385 1912">• contexts of relevance might include historical or theoretical details relating to shifts in time or changes over time or perceptions of time and memory; the styling of the flashback sequences in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="373 1939 1295 1975">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p>General understanding/exploration</p> <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	<p>Clear relevant application/exploration</p> <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	<p>Discriminating controlled application/exploration</p> <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	<p>Critical and evaluative</p> <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.

Question Number	Indicative Content
17	<p data-bbox="371 353 738 387"><i>A Streetcar Named Desire</i></p> <p data-bbox="371 436 1129 470">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 477 1390 1283" style="list-style-type: none"><li data-bbox="424 477 1390 555">• candidates are likely to situate their discussions in terms of the conventions of expressionism/plastic theatre<li data-bbox="424 555 1390 667">• exteriors are described with vivid detail, using place names that resonate – the opening description of the neighbourhood, for example<li data-bbox="424 667 1390 790">• lighting for effect is a feature of many of the stage directions, especially the interiors of the Kowalski apartment – much symbolic significance is attached to these details<li data-bbox="424 790 1390 913">• the use of music, so precisely defined in the stage directions, to establish location and capture aspects of Blanche’s personality and experience<li data-bbox="424 913 1390 1037">• the particulars of the objects Blanche brings with her to this new setting help to convey how out-of-place she is and how illusory the image she projects actually is<li data-bbox="424 1037 1390 1283">• contexts of relevance might include historical or theoretical details relating to New Orleans specifically or the South more generally; the application of the stage directions in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="371 1310 1297 1344">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="371 353 738 387"><i>A Streetcar Named Desire</i></p> <p data-bbox="371 436 1129 470">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 477 1390 1440" style="list-style-type: none"><li data-bbox="424 477 1390 589">• social class differences are most thoroughly explored in the play: the rarefied world of Belle Reve leaves Blanche ill-equipped to enter the social orbit of Stanley and Mitch<li data-bbox="424 595 1390 707">• national differences are a factor in the play's conflict also: Stanley's origins in Poland mark him out, in Blanche's eyes, at least, as her inferior<li data-bbox="424 714 1390 826">• racial difference is significant, less at a literal level and more at the symbolic in which Stanley is described (both by Blanche and in the stage directions) using the coded vocabulary of racial prejudice<li data-bbox="424 833 1390 945">• the conflict between Stanley and Blanche is intensified by her family's wealth having been in part generated by the labour of black slaves, and the racial inflection of her perception of him<li data-bbox="424 952 1390 1064">• sexual orientation is also a form of difference that the play explores: most obviously in the suicide of Allan when his homosexuality is revealed<li data-bbox="424 1070 1390 1227">• Williams includes these various forms of difference to generate dramatic conflict and tension, but also to comment on aspects of his own personal identity and on the changing nature of American society in the mid-twentieth century<li data-bbox="424 1234 1390 1440">• contexts of relevance might include historical and theoretical discussions of difference in the U.S.A. in the twentieth century; the presentation of various forms of difference in productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="371 1467 1297 1500">These are suggestions only. Accept any valid alternative responses.</p>

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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	<p>Descriptive</p> <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	<p>General understanding/exploration</p> <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	<p>Clear relevant application/exploration</p> <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. 			

		<ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <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	<p>Critical and evaluative</p> <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.

Question Number 19	Indicative Content
	<p data-bbox="375 353 628 389"><i>Waiting for Godot</i></p> <p data-bbox="375 439 1129 474">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 479 1385 1684" style="list-style-type: none"> <li data-bbox="424 479 1385 631">• Vladimir and Estragon, the pair of them and Godot, and Pozzo and Lucky, are all apparently inescapable relationships. But Vladimir and Estragon's seems to be less dysfunctional than that of Pozzo and Lucky <li data-bbox="424 636 1385 828">• without Vladimir, Estragon seems highly vulnerable: Vladimir would have saved Estragon from being attacked; Estragon always comes crawling back whenever they try to separate; the prospect of Vladimir surviving the suicide pact is terrible because the idea of 'Didi alone' is unbearable <li data-bbox="424 833 1385 985">• pronoun choices indicate that both men repeatedly use plural inclusive pronouns (we/us/our) and seek to preserve the unity this implies. This is most evident in the line in Act 2: 'Don't let's do anything. It's safer' <li data-bbox="424 990 1385 1142">• Vladimir, while more curious about Godot, suggests that both he and Estragon are tied to him, extending the play's multiple metaphors of ropes and cords that serve to secure or bind (or punish or destroy) <li data-bbox="424 1146 1385 1267">• Pozzo's god-like power and Lucky's slave-like subjection invite comparison with the unequal systems of slavery or industrial capitalism; it is a dysfunctional relationship, but more so for Lucky <li data-bbox="424 1272 1385 1424">• the rope that secures Lucky to Pozzo is a symbol of his restriction in not just a physical but an intellectual and emotional sense. The rope also signifies their mutual dependence – Pozzo needs Lucky in order to sustain his mastery <li data-bbox="424 1429 1385 1684">• contexts of relevance might include the literary and philosophical milieu in which Beckett worked, and the personal and social relationships of the mid- twentieth century; the presentation of the relationships of Godot in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="375 1711 1295 1747">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
20	<p data-bbox="375 353 628 389"><i>Waiting for Godot</i></p> <p data-bbox="375 443 1129 479">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 483 1385 1482" style="list-style-type: none"><li data-bbox="424 483 1385 595">• the stage directions are somewhat minimal: the set is described in vague terms, there is no description of the principal characters' appearance<li data-bbox="424 600 1385 766">• Beckett's play has many elements of spectacle that cannot be fully appreciated from the few stage directions: many productions introduce vaudevillian elements that are only gestured at in the play's script: the slapstick routines of the two tramps, for example<li data-bbox="424 770 1385 936">• the violent entrance of Pozzo and Lucky is a particularly striking moment in staged productions, and the impact on the page may, some might argue, be lessened; this is also true of Lucky's long speech, which is notoriously difficult to follow in the script<li data-bbox="424 940 1385 1021">• many lines depend on their intonation for their full meaning to be grasped<li data-bbox="424 1025 1385 1151">• the tenderness of the relationship between the tramps is often more fully realised in staged performance than is apparent from reading the script<li data-bbox="424 1155 1385 1312">• some candidates may argue that, since the original text is written in French, we can only ever read the text in English at one remove from its original form; candidates are likely to speculate on the various pros and cons of reading vs. viewing generally<li data-bbox="424 1317 1385 1482">• contexts of relevance might include historical or theoretical details relating to the practice of reading and styles of staging; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="375 1509 1295 1545">These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.		
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		<ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <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.
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