



Mark Scheme (Results)

Summer 2023

Pearson Edexcel International Advanced Level in  
English Literature (WET02)

Unit 2: Drama

## Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk). Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus)

## Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: [www.pearson.com/uk](http://www.pearson.com/uk)

Summer 2023

P72851

Publications Code WET02\_01\_2306\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2023

## 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.

## Assessment objectives

**AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

**AO2** Analyse the ways in which meanings are shaped in literary texts.

**AO3** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

**AO5** Explore literary texts informed by different interpretations.

## Unit 2: Drama Section A: Pre-1900 Drama

| Question Number | Indicative Content   |
|-----------------|--|
| 1               | <p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of symbols to highlight similarities in the women's attempts to communicate with men, e.g. Florinda and Angellica both use their pictures to communicate with their lovers</li> <li>• crafting of the characters of Hellena and Angellica, e.g. both believe that they can stop men fighting over them, but they are ignored</li> <li>• motif of money highlights the parallels between Angellica and Hellena in the way they challenge the patriarchal organisation of society, e.g. both women prove a source of wealth to Willmore</li> <li>• use of witty dialogue afforded to the women, e.g. despite their different class backgrounds the women are connected by their sharp and clever use of language</li> <li>• crafting of the end of the play exposes the immutable differences in Angellica and Hellena's background as Angellica is excluded from the play's comic conclusion</li> <li>• Elaine Hobby's view in <i>The Rover: An Introduction</i>, 2018, that 'It is clear that Behn crafted <i>The Rover</i> with considerable care, expecting us to see her female characters as variants on a single theme, not as competitors'.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content |
|-----------------|--------------------|
|-----------------|--------------------|

|   |  |
|---|--|
| 2 | <p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• crafting of the conclusion of the play marks the end of the potential for rebellion by the return to contemporary attitudes and values</li> <li>• choice of setting reveals the temporary nature of any rebellion made to contemporary attitudes and values, e.g. the Naples carnival will end when Lent begins</li> <li>• use of costume explores the temporary nature of the women's rebellion against patriarchal dictats such as marriage</li> <li>• development of the character of Don Pedro highlights how some acts of rebellion can be more long lasting, e.g. Don Pedro's decision towards the end of the play not to oppose his sisters' marriages is in stark contrast to the opening act where he attempts to enforce patriarchal control</li> <li>• crafting of the character of Angellica appears to narrow the distance between the contemporary paradigms of virgin and whore, however she is excluded from the play's comic conclusion revealing a failed rebellion</li> <li>• Mikhail Bakhtin's idea in <i>Rabelais and his World</i>; trans. Helene Iswolsky, 1984, that 'During carnival time life is subject only to its laws, that is, the laws of its own freedom'.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |
|---|--|

| Question Number | Indicative Content   |
|-----------------|--|
| 3               | <p><b><i>She Stoops to Conquer</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of foils to emphasise Mrs Hardcastle's condescending nature, e.g. when contrasted to Tony's ability to see everyone as an individual Mrs Hardcastle's sneering comments about his drinking companions seem even more snobbish</li> <li>• use of Mrs Hardcastle to add to the contemporary debate about town versus country in 18th-century society and literature, e.g. her opening comments about her frustration with life in the country</li> <li>• prop of the jewels used to explore Mrs Hardcastle's mercenary nature</li> <li>• use of verbal irony to create humour and possibly some sympathy for Mrs Hardcastle, e.g. her pleading with the highwayman who is revealed to be her husband</li> <li>• use of physical theatre to create comedy, e.g. Mrs Hardcastle's dishevelled state after emerging from the pond is a satirical and visual riposte to her earlier comments about wanting to visit the more fashionable town</li> <li>• Diane Maybanks' comments in <i>An Introduction to She Stoops to Conquer</i>, 2018, about Goldsmith's belief that 'comedy should concentrate on exposing vice and gulling fools, rather than lamenting the plight of genteel folk in distress'.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content  |
|-----------------|---|
| 4               | <p><b><i>She Stoops to Conquer</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of short monologues to reveal the female characters' inner thoughts regarding their potential husbands</li> <li>• use of dialogue with an imperative tone reveals Kate's belief in her agency, e.g. the repetition of 'I'll have him'</li> <li>• use of costume suggests, contrary to contemporary expectations, that Kate and Mr Hardcastle's relationship is one based on mutual respect and compromise</li> <li>• language of ownership in Mr Hardcastle's dialogue throughout the play could highlight that despite seeming to have a relationship based on reciprocity theirs is one that still bears the hallmark of patriarchal dominance</li> <li>• Goldsmith's crafting of the end of the play highlights that ultimately the women still remain at the mercy of men's choices, e.g. it is Tony's refusal to marry Constance that results in her being free to marry Hastings</li> <li>• the 2012 National Theatre production's presentation of how Kate and Constance work together to gain control, e.g. actions such as high-fiving when discussing their plans to marry Hastings and Marlow emphasise their sisterly camaraderie.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content   |
|-----------------|--|
| 5               | <p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of costume to blur the distinction between the sexes may be interpreted as an exploration of gender identity or a comment on the fickle and erratic nature of desire</li> <li>• plot structure used to explore and satirise marriage, e.g. Sebastian agrees to marry Olivia very quickly after meeting her</li> <li>• use of the comic characters to explore issues such as self-restraint, or lack thereof, e.g. alcohol consumption</li> <li>• use of Maria and the emphasis placed on her cunning and clever nature to explore and challenge contemporary attitudes to class difference</li> <li>• presentation of Malvolio as a contemporary satirical figure used by Shakespeare to mock Puritanism</li> <li>• David Bevington's comment in <i>Twelfth Night; or, What you Will</i>, 2002, 'Malvolio is harshly handled in this unusually satirical play'.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content   |
|-----------------|--|
| 6               | <p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• crafting of minor characters, e.g. Malvolio suggests that Sir Toby and Sir Andrew's excesses are signs of madness; use of Feste's songs to reflect on irrational passions</li> <li>• Orsino's melancholic passion for Olivia and the context of Elizabethan attitudes to melancholy</li> <li>• Malvolio's passionate affectations are interpreted as signs of madness and he is imprisoned because of these, e.g. delusions of grandeur; his smiling</li> <li>• crafting of the character of Olivia, e.g. her passionate grief presented as a form of madness</li> <li>• use of the conventions of festive comedy to explore passion and madness, e.g. irrational declarations of love; mistaken identity; sudden reversals</li> <li>• consider the 2021 staging of the Globe's production of <i>Twelfth Night</i>, e.g. Malvolio's punishment for demonstrating his passion is to be kept hidden under the stage where emphasis is placed on his mental deterioration.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |



| Question Number | Indicative Content  |
|-----------------|---|
| 7               | <p><b><i>Doctor Faustus</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of the Chorus to explore greed in the form of ambition, e.g. 'His waxen wings did mount above his reach'</li> <li>• recurring imagery of gluttony linked to learning highlights Faustus' central tragic flaw, his insatiable ambition to acquire more knowledge</li> <li>• use of soliloquy and hyperbole highlights Faustus' greed for unrivalled experience, e.g. his visit to the Pope; the vision of Helen of Troy</li> <li>• contemporary audiences may have understood Faustus' greed for knowledge and power as part of the debate around humanism and Calvinism</li> <li>• dramatic presentation of the Seven Deadly sins, including Gluttony, reflects the Morality play genre</li> <li>• in the 2011 Globe production, Faustus' costume becomes more and more elaborate throughout the play as his greed grows.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number 8 | Indicative Content  |
|-------------------|---|
| 8                 | <p><b><i>Doctor Faustus</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of dark comedy to explore the potential foolish side of human nature, e.g. Robin's attempts to harness magical powers for his own ends</li> <li>• crafting of the character of Faustus explores man's ignorance and wilful blindness, e.g. Faustus' refusal to repent until the very end reveals a misguided sense of exceptionalism and arrogance</li> <li>• presentation of Faustus' increasing isolation may reflect the human capacity for denial, e.g. his separation from the other scholars at the university</li> <li>• use of the Old Man and the Good and Bad Angels to explore a sense of conscience as part of human nature</li> <li>• use of Faustus and his self-absorbed nature may be seen as a contrast to 16th-century ideas of self-abnegation</li> <li>• potential for pessimistic readings of the text, e.g. in the 2011 Globe production, the Bad Angel attacks the Good Angel with a sword and successfully rushes it off stage.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number 9 | Indicative Content   |
|-------------------|--|
| 9                 | <p><b><i>Othello</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• crafting of the relationship between Desdemona and Othello establishes early in the play Othello's anxieties around betrayal</li> <li>• use of Brabantio's feelings of betrayal to suggest racist and patriarchal attitudes, e.g. he convinces himself that Othello must have won Desdemona's affection using magic and spells</li> <li>• crafting of the character of Emilia, e.g. in her attempt to be loyal to Iago Emilia betrays Desdemona and is ultimately complicit in her mistress' downfall</li> <li>• Othello's changing language may reflect the ways in which he increasingly betrays his own values and character</li> <li>• use of soliloquy and aside to embody ideas of betrayal from the opening scene, e.g. 'I follow him to serve my turn upon him'</li> <li>• when considering Emilia's betrayal of Iago towards the end of the play candidates could explore E A J Honigman's argument in the introduction to <i>Othello</i>, Arden 3rd Series, 2001 about Iago's naïve faith in Emilia's honour.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content  |
|-----------------|---|
| 10              | <p><b><i>Othello</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatisation of how contemporary attitudes to race create identity, e.g. 'the Moor' and descriptions such as 'the thick-lips' imbue Othello with the identity of 'other'</li> <li>• presentation of location as having an impact on a character's sense of identity, e.g. in Cyprus Othello is torn between his identity as a husband and his identity as a soldier; Cassio is regarded as a Florentine outsider</li> <li>• crafting of Iago as a character with shifting identities but with a single purpose, e.g. 'I am not what I am'</li> <li>• use of the character of Cassio to explore the link between identity and reputation</li> <li>• end of the play acknowledges that Othello's identity will ultimately be left in the hands of others after he has killed himself, e.g. his piteous request to 'speak of me as I am'</li> <li>• when considering the use of props and their role in symbolising identity, candidates may wish to engage with James Hodgson's comment in Philip Kolin, Ed. <i>Othello: New Critical Essays</i>, Routledge, 2002 that the handkerchief is an emblem of Desdemona's reputation.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

## Section B: Post-1900 Drama

| Question Number | Indicative Content  |
|-----------------|---|
| 11              | <p><b><i>Top Girls</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the opening scene explores the price the women have paid for achieving their ambitions</li> <li>• use of questioning in the interview scenes highlights that the grand ambitions of the women are still subject to persistent, contemporary gender-based hierarchies and expectations</li> <li>• dramatic climax of Act Three exposes the sacrifice Marlene has made in order to pursue her ambitions</li> <li>• use of the character of Joyce to expose the frustration caused by not being able to pursue one's ambitions</li> <li>• crafting of the character of Marlene presents an ambivalent perspective regarding ambition, e.g. possible to read Marlene as a reflection of the Prime Minister, Margaret Thatcher</li> <li>• Bidisha's comments in <i>An Introduction to Top Girls</i>, 2017, that 'The last pages of <i>Top Girls</i> reveal the injustice, cruelty and ruthlessness behind Marlene's mantras'.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content   |
|-----------------|--|
| 12              | <p><b><i>Top Girls</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• crafting of the opening scene explores, through a myriad of women's voices, the detrimental impact men have had on the women's lives</li> <li>• presentation of the detrimental effects of absent or abusive fathers, e.g. Marlene's memories of her parents' marriage</li> <li>• representation of marriage as a patriarchal institution which limits the horizons of the women, reflecting the changing gender dynamics in early 1980s Britain following the rise of feminist movements in previous decades</li> <li>• use of Angie and Kit's dialogue to explore the impact of male attitudes towards women, e.g. both girls have absorbed the language of male hatred towards women and use it against each other</li> <li>• crafting of Mrs Kidd as a mouthpiece for Howard, underscoring his inability to cope with the fact that Marlene was successful over him</li> <li>• the casting decision made in the 2019 National Theatre production to use 18 women rather than the original seven enhances the dominance of the female voice in the play.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content  |
|-----------------|---|
| 13              | <p><b><i>A Raisin in the Sun</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of Beneatha's contrasting costumes to dramatise the tension between her cultural past and potential for assimilation in 1950s USA</li> <li>• use of foils to symbolise the tension between the past, present and future, e.g. the characterisation of George and Asagai</li> <li>• crafting of the character of Walter explores the tension between his past African heritage and the present desire for wealth</li> <li>• the character of Mama functions as a figure of both tradition and progression, e.g. she raises the spectre of slavery and lynching but is also the member of the family most willing to engage with integration</li> <li>• use of references to the deceased Big Walter, at points throughout the play, to illustrate the past's influence on the present</li> <li>• Deidre Osborne's idea in <i>A Raisin in the Sun</i>, 2020, that Beneatha's last lines of the play, 'To go to Africa, Mama – be a doctor in Africa . . .' illustrates the influence of her cultural past on her future decisions.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content  |
|-----------------|---|
| 14              | <p><b><i>A Raisin in the Sun</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• crafting of the character of Beneatha, e.g. changes from being a headstrong egotist into a caring and politically active future doctor</li> <li>• use of minor characters as catalysts for change, e.g. Asagai challenges both Beneatha and Walter to consider their cultural heritage and how it shapes their identity</li> <li>• crafting of Walter presents him as the character who changes the most, e.g. he moves away from an obsession with making money towards a rediscovery of his pride and self worth as an African American man with relevant cultural history</li> <li>• use of setting to foreground the need for change, e.g. the dilapidated setting of the living room indicating that 'Weariness has, in fact, won in this room'</li> <li>• use of static characters highlights the idea that not everyone in the play wishes to change, e.g. Joseph remains trenchant in his views throughout; Lindner refuses to compromise his racist views</li> <li>• Steven R Carter's view in <i>Commitment and Complexity: Lorraine Hansberry's Life in Action</i>, 1980, that Mama is a 'benevolent dictator' but one who 'begins to relinquish control' when she realises the damage that her decisions have had on her children.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content   |
|-----------------|--|
| 15              | <p><b><i>Death of a Salesman</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• significance of Willy's adherence to the notion that idealism is itself a form of courage, e.g. at the end of the play Charley insists that 'A salesman is got to dream, boy. It comes with the territory.'</li> <li>• crafting of the end of the play offers an ambivalent presentation of Willy's suicide and whether it is a courageous act, e.g. Biff and Happy's polarised reactions to their father's death</li> <li>• use of minor characters to present courage as a form of romanticised expedition, e.g. through Willy's memories Ben's journey 'into the jungle' takes on mythical qualities</li> <li>• crafting of the character of Linda emphasises her stoicism as a form of courage</li> <li>• prop of the pen used to symbolise Biff's courage in the face of his father's expectations, e.g. his stealing of it highlights his rejection of the American Dream</li> <li>• Miller's own views in an Introduction to the <i>Collected Plays</i>, 1957, that Willy was willing to 'throw everything into the contest – the battle to secure his rightful place in the world'.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |



| Question Number | Indicative Content   |
|-----------------|--|
| 16              | <p><b><i>Death of a Salesman</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• crafting of the character of Willy Loman exposes what Miller saw as the pernicious effects of dedicating one's life to the illusion of the American Dream</li> <li>• use of the motif of selling to expose the illusory post-war significance placed on capitalism and corporate influence</li> <li>• use of the minor character of Ben highlights the American fascination with the myth of the frontier, e.g. Willy is plagued by memories of the Alaskan and African ventures that his brother wanted to involve him in</li> <li>• Miller's use of music to reflect the movement in and out of moments of illusion</li> <li>• structure of the play exposes the reality of Willy as a father, e.g. the juxtaposition of the past with the present allows the audience to see how Biff and Happy were affected by Willy's unrealistic expectations of them</li> <li>• Raymond Williams' view in <i>The Realism of Arthur Miller</i>, 1959, that 'it is not the image of Willy as a man but as a Salesman which predominates.'</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content   |
|-----------------|--|
| 17              | <p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• crafting of the foil characters Stanley and Blanche, e.g. their conflict epitomises contemporary changing attitudes to class and gender</li> <li>• use of setting as a catalyst for change, e.g. New Orleans is presented as a vibrant melting pot where characters either thrive or fail</li> <li>• use of minor characters to explore how the struggle for identity can lead to one's destruction, e.g. Allan Grey's suicide reflects the fact that homosexuality was illegal and socially taboo in 1940s USA</li> <li>• Blanche's idiolect highlights a desire to cling on to past social mores in a world where these are now obsolete, e.g. her repetition of 'Please don't get up'</li> <li>• use of costume to assert identity throughout the play, e.g. Stanley's vivid shirts and his silk pyjamas are one way he attempts to signal his masculinity             <ul style="list-style-type: none"> <li>• Jackie Sheard's idea in <i>A Streetcar Named Desire: Life Luggage</i>, 2005, that 'Stanley's intrusion into the trunk marks the beginning of the invasion of Blanche's self'.</li> </ul> </li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content  |
|-----------------|---|
| 18              | <p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of costume and its changing appearance throughout the play symbolises the price Blanche plays for her loyalty to a fading way of life, e.g. her white dress becomes 'soiled' and 'crumpled'</li> <li>• use of physical theatre highlights that Stella pays the price both physically and psychologically for her loyalty to Stanley, e.g. the sound of him hitting her off-stage</li> <li>• crafting of the end of the play epitomises Stella's divided loyalty between her sister and husband and the fact she has to deny the truth to protect herself and her child</li> <li>• use of monologue explores the pain Blanche suffered for her loyalty to Belle Reve, e.g. 'bled for it, almost died for it!'</li> <li>• crafting of the character of Mitch highlights the price paid for remaining loyal to traditional ideas of masculinity</li> <li>• a feminist interpretation of the presentation of Stanley as being loyal to outdated concepts of alpha male masculinity and the irony of his viewing Blanche as a threateningly emancipated woman.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content   |
|-----------------|--|
| 19              | <p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of suffering as an inherent part of the human condition perhaps reflecting Beckett's interest in absurdism and existentialism, e.g. 'To every man his little cross'</li> <li>• use of circulatory dialogue implies repetition and stasis, both a form of suffering</li> <li>• crafting of the end of the play suggests that this suffering will continue in perpetuity, e.g. the stage direction [<i>They do not move</i>]</li> <li>• frequent use of violence and torture and the potential links to the horrors of the Second World War</li> <li>• use of setting to foreground ideas about suffering, e.g. the tree is always on stage, alluding to the idea that suicide is always a possibility</li> <li>• when considering the presentation of suffering in the play candidates could explore the idea that at the time of the play's first performance Estragon's identification of himself with the suffering Christ was considered potentially blasphemous.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p> |

| Question Number | Indicative Content   |
|-----------------|--|
| 20              | <p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of dialogue reveals characters' self-interest, e.g. 'No, the best would be to take advantage of Pozzo's calling for help . . . In anticipation of some tangible return'</li> <li>• repetition of requests for help, e.g. there are 21 instances across the play where one of the characters asks for help, and only 14 are answered</li> <li>• use of rhetorical flourishes and exaggeration highlight characters' desire to be thought of as benevolent when the reality is simply self-aggrandisement, e.g. Vladimir's insistence that he and Estragon should help Pozzo, 'To all mankind they were addressed, those cries for help still ringing in our ears!'</li> <li>• presentation of human solidarity as a theoretical possibility rather than a moral imperative, e.g. 'Let us not speak ill of our generation'</li> <li>• crafting of Vladimir as a parody of a tragic hero using an allusion to <i>Hamlet</i>, e.g. 'What are we doing here, that is the question'</li> <li>• when exploring the idea that self-interest is easier for humans to deal with than solidarity, candidates could consider Beckett's own comments in an essay on Proust, that pain 'can only be focused at a distance'.</li> </ul> <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 = point 2      AO3 = bullet points 3, 4      AO5 = bullet point 5   |
|  | 0       | No rewardable material.   |
| Level 1  | 1 – 5   | <b>Descriptive</b> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>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.</li> <li>Shows limited awareness of contextual factors.</li> <li>Shows limited awareness of links between texts and contexts.</li> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>   |
| Level 2  | 6 – 10  | <b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Has general awareness of the significance and influence of contextual factors.</li> <li>Makes general links between texts and contexts.</li> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul> |
| Level 3  | 11 – 15 | <b>Clear relevant application/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>Develops relevant links between texts and contexts.</li> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>   |
| Level 4  | 16 – 20 | <b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>Makes detailed links between texts and contexts.</li> </ul>   |

|  |  |   |
|--|--|---|
|  |  | <ul style="list-style-type: none"> <li>• 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.</li> </ul> |
|--|--|---|

|         |         |   |
|---------|---------|---|
| Level 5 | 21 – 25 | <b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• 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.</li> </ul> |
|---------|---------|---|

