



Pearson

# Mark Scheme (Results)

June 2018

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

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a **candidate's response, the team leader must be consulted.**
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Section A

Question Number	Indicative Content
1	<p data-bbox="384 439 555 472"><i>The Rover</i></p> <p data-bbox="384 510 1198 544">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 546 1378 1361" style="list-style-type: none"> <li data-bbox="432 546 1378 685">• the play begins with the lives of the sisters Florinda and Hellena being determined by institutions - the patriarchal family (in the form of their brother, Don Pedro) and the Church (Hellena is destined for the convent)</li> <li data-bbox="432 687 1378 757">• <b>Florinda's dissatisfaction at</b> the choice of husbands, <b>Hellena's determination</b> to escape the convent</li> <li data-bbox="432 759 1378 792">• <b>Florinda and Belvile's plan to escape and be together</b></li> <li data-bbox="432 795 1378 934">• <b>Angellica's position is complex: Behn's use of</b> characterisation to create a free spirit who seeks independence, and yet is trapped by her dependence on the men who pay her</li> <li data-bbox="432 936 1378 1039">• the attempted rape of Florinda: she is not free to give or withhold consent due to Blunt and Frederick's <b>violent</b> impositions</li> <li data-bbox="432 1041 1378 1111">• carnival freedom seems in stark contrast to restricted England</li> <li data-bbox="432 1113 1378 1361">• contexts of relevance might include the contemporary political situation in England, including restoration of the monarchy and the recent exile of Royalists not free to return; restrictions of class and gender <b>in Behn's society</b>; contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1397 1222 1462">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="384 360 555 389"><i>The Rover</i></p> <p data-bbox="384 432 1198 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1382 1279" style="list-style-type: none"> <li data-bbox="432 468 1278 533">• the poor prospects of the sisters at the start does not immediately promise comedy</li> <li data-bbox="432 539 1362 604">• <b>Behn's depiction of</b> their determination to participate in the carnival mood creates a rapid switch</li> <li data-bbox="432 611 1337 712">• the threat represented by Don Pedro, brother to the rebellious sisters Florina and Hellena, means that levity is compromised by expectation of his appearance</li> <li data-bbox="432 719 1366 819">• carnival festivity and levity spills over into violence at several points <b>in the plot (duels, Angellica's gun, attempted rape)</b></li> <li data-bbox="432 826 1382 927">• Blunt goes from being a ludicrous figure of fun (following his gulling by Lucetta) to a sinister threat, when his anger against women leads him to attempt rape</li> <li data-bbox="432 934 1382 999">• the twists and turns of Act 5 seem to threaten what appears to be the destined wedding</li> <li data-bbox="432 1005 1382 1279">• contexts of relevance include the conventions of Restoration comedies, which, like their early seventeenth century counterparts, move between darker and lighter moments, perhaps reflective of the shifting political fortunes of Royalists; the presentation of varying moods in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1323 1222 1384">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"> <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 <b>writer's craft</b>.</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	<p>General understanding/exploration</p> <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 <b>elements of the writer's craft</b>.</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	<p>Clear relevant application/exploration</p> <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 <b>understanding of the writer's craft</b>.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> </ul>			

		<ul style="list-style-type: none"> <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 of, or contrast to, own argument.</li> </ul>
Level 4	16 – 20	<p>Discriminating controlled application/exploration</p> <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 <b>writer’s craft</b>.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
Level 5	21 – 25	<p>Critical and evaluative</p> <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 <b>understanding of the writer’s craft</b>.</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>

Question Number	Indicative Content
3	<p data-bbox="384 360 767 394"><i>She Stoops to Conquer</i></p> <p data-bbox="384 432 1198 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1385 1317" style="list-style-type: none"> <li data-bbox="432 468 1385 568">• Bet Bouncer at the Three Pigeons has qualities that attract Tony, who might be expected to prefer a lover of his own, much higher, class</li> <li data-bbox="432 571 1385 672">• <b>Goldsmith's use of irony: Marlow's mistaken belief that Kate is a barmaid because she is wearing the plain dress style preferred by her father who cares nothing for fashion</b></li> <li data-bbox="432 674 1385 745">• Kate seizes the opportunity to perform the role of a barmaid, the better to get close to Marlow</li> <li data-bbox="432 748 1385 819">• Marlow assumes he will be able <b>to pay to take the barmaid's virginity</b>; Hastings is shocked at this attitude</li> <li data-bbox="432 822 1385 893">• Kate uses the revelation that she is not a barmaid to conduct an ethical test of Marlow</li> <li data-bbox="432 896 1385 1032">• the idea that the country house could be mistaken for a <b>tavern is a key aspect of the play's situational comedy and is indicative of city dwellers' lack of understanding of country society</b></li> <li data-bbox="432 1034 1385 1317">• contexts of relevance might include relations between the classes and sexes in eighteenth-century England; <b>conventions of gendered behaviour; the place of 'low' characters in conventional comedy; the presentation of characters of, or feigning, low social class in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</b></li> </ul> <p data-bbox="384 1355 1222 1420">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
4	<p data-bbox="384 360 767 394"><i>She Stoops to Conquer</i></p> <p data-bbox="384 432 1198 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 465 1382 1283" style="list-style-type: none"> <li data-bbox="432 465 1350 566">• <b>Mrs Hardcastle's frustration with</b> the limitations of country life, a view that shapes her behaviour at various points in the play</li> <li data-bbox="432 573 1358 674">• <b>Tony's desire to be allowed</b> to spend all his time at the Three Pigeons with his friends is frustrated by his mother's attempts to cultivate his respectability</li> <li data-bbox="432 680 1382 748">• <b>frustration is a significant aspect of Constance and Hastings'</b> relationship, given their difficulties in being together</li> <li data-bbox="432 754 1382 889">• <b>Marlow's</b> desire for Kate-as-barmaid gives way to frustration when Kate adopts a new, feigned identity as an impoverished relative of the Hardcastles: her lack of dowry means he can't be with her, though he is attracted to her</li> <li data-bbox="432 896 1334 996">• <b>Mrs Hardcastle's</b> excessive self-interest <b>in seeking Tony's</b> marriage to Constance is thwarted and a source of much comedy</li> <li data-bbox="432 1003 1318 1070">• her desire for her husband to be refined is similarly, and comically, doomed</li> <li data-bbox="432 1077 1366 1283">• contexts of relevance might include details of class mobility and the marriage market in <b>Goldsmith's era</b>; the presentation of frustrated hopes and desires in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1321 1222 1384">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"> <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 <b>elements of the writer's craft</b>.</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	<p>Clear relevant application/exploration</p> <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 <b>understanding of the writer's craft</b>.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors.</li> </ul>			

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Level 4	16 – 20	<p>Discriminating controlled application/exploration</p> <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 <b>writer’s craft</b>.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
Level 5	21 – 25	<p>Critical and evaluative</p> <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 <b>understanding of the writer’s craft</b>.</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>

Question Number	Indicative Content
5	<p data-bbox="384 360 612 394"><i>Twelfth Night</i></p> <p data-bbox="384 434 1198 468">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1394 1178" style="list-style-type: none"> <li data-bbox="432 468 1394 539">• <b>Olivia’s mourning for her brother and her pledge of celibacy</b> for seven years sees her reject Sir Andrew and Orsino</li> <li data-bbox="432 539 1394 645">• <b>Shakespeare’s references to her dress suggest</b> her grief is somewhat over-performed; Feste remarks on the folly of her excessive grieving</li> <li data-bbox="432 645 1394 716">• <b>Cesario’s arrival instantly alters her commitment to mourning</b></li> <li data-bbox="432 716 1394 788">• her admiration for <b>Cesario alternates between ‘his’</b> masculine and feminine aspects</li> <li data-bbox="432 788 1394 893">• her pursuit of a servant is another instance of disregard for social codes and conventions, adding to the carnivalesque mood</li> <li data-bbox="432 893 1394 965">• ready transfer of affections to Sebastian generates farcical comedy, but also suggests once again her fickleness</li> <li data-bbox="432 965 1394 1178">• contexts of relevance might include conventions of gendered <b>behaviour in Shakespeare’s era; relations between social classes</b> in the early seventeenth century; the presentation of Olivia in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1216 1222 1288">These are suggestions only. Accept any valid alternative responses.</p>

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6	<p data-bbox="384 360 612 394"><i>Twelfth Night</i></p> <p data-bbox="384 432 1198 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 465 1385 1554" style="list-style-type: none"> <li data-bbox="432 465 1385 656">• <b>Orsino initially displays some signs of melancholy at Olivia's</b> rejection, but his concluding delight stands in sharp contrast to his earlier gloom; Viola, while in disguise as Cesario, describes herself as dying of melancholy, because she is unable to act on her love for Orsino</li> <li data-bbox="432 663 1385 770">• Olivia, herself prone to melancholy caused by the loss of her brother, describes Malvolio as melancholy and blames it on his narcissism</li> <li data-bbox="432 777 1385 931">• amidst this melancholy, there are more joyous moments, <b>principally in Olivia's household: the delight of Sir Toby and Maria</b> in seeing Malvolio lured into their trap; the madcap fooling of Feste</li> <li data-bbox="432 938 1385 1005">• joy is prompted by the family reunion of the twins and the imminent wedding celebrations of the various couples</li> <li data-bbox="432 1012 1385 1202">• <b>Shakespeare's craft in using</b> music in the play express the juxtaposition of joy and melancholy: Feste can both <b>celebrate love's urgency, and lament its ending. The</b> ambiguity of the final song suggests the triumph of joy over melancholy is not complete</li> <li data-bbox="432 1209 1385 1554">• contexts of relevance might include Renaissance notions of melancholy as a form of love sickness (manifesting as either narcissistic self-love, or despair at unrequited love); the genre of romantic comedy and its conventional trajectory of despair to hope, melancholy solitude to joyful togetherness; the presentation of these moods in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1597 1222 1659">These are suggestions only. Accept any valid alternative responses.</p>

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Question Number	Indicative Content
7	<p data-bbox="384 360 635 389"><i>Doctor Faustus</i></p> <p data-bbox="384 434 1198 463">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1382 1205" style="list-style-type: none"> <li data-bbox="432 468 1382 568">• <b>Marlowe's use of</b> the Chorus to establish <b>Faustus's scholarly credentials, 'excelling all'</b>; the danger arises when he seeks forbidden knowledge</li> <li data-bbox="432 573 1382 640">• intertextual reference to Icarus and Eve on the attractions and the risks of knowledge</li> <li data-bbox="432 645 1382 745">• references to knowledge often linked to financial metaphors: <b>'profits from divinity', 'nature's treasure', the 'mercenary drudge'</b> of academic life</li> <li data-bbox="432 750 1382 817">• Mephistophilis offers more pleasurable forms of knowledge in return for the selling of <b>Faustus's</b> soul</li> <li data-bbox="432 822 1382 889">• knowledge gives Faustus pleasures of the mind and the flesh</li> <li data-bbox="432 893 1382 960">• the dangers of knowledge falling into lower-class hands, such as Robin and Rafe's antics with the book</li> <li data-bbox="432 965 1382 1205">• contexts of relevance include the culture of Renaissance humanism and the cult of knowledge; differing perspectives among the branches of Christianity on humanity, God, legitimate knowledge, etc.; the presentation of knowledge in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1249 1222 1312">These are suggestions only. Accept any valid alternative responses.</p>



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8	<p data-bbox="384 360 638 394"><i>Doctor Faustus</i></p> <p data-bbox="384 432 1201 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 465 1385 1283" style="list-style-type: none"> <li data-bbox="432 465 1385 566">• <b>Faustus bids divinity 'adieu' in his opening soliloquy</b>, rejecting God; however there are suggestions, in the Prologue, that Faustus is a victim of a heavenly conspiracy</li> <li data-bbox="432 566 1385 712">• <b>Marlowe's use of spectacular staging to depict the supernatural world</b> – as seen in the form of the demons of hell that the fascinated Faustus encounters and summons, especially Mephistophilis</li> <li data-bbox="432 712 1385 813">• Mephistophilis tells of his being consigned to hell for his part in the rebellion against God but Faustus shows no interest in <b>God's part in this narrative</b></li> <li data-bbox="432 813 1385 891">• Faustus as ironic or inverted Christ figure – spilling blood to condemn his soul, where Christ spills blood to save others</li> <li data-bbox="432 891 1385 969">• the Old Man often interpreted as an archetypal God figure – his attempts to persuade Faustus to repent fail, nonetheless</li> <li data-bbox="432 969 1385 1070">• God seems to appear right at the end of the play, if only in <b>Faustus's</b> mind when he looks fiercely on him; this belated recognition of God falls short of repentance</li> <li data-bbox="432 1070 1385 1283">• contexts of relevance might include post-Reformation ideas <b>of free will and predestination and theology of God's agency</b> in the world; <b>the presentation of Faustus's</b> rejection of God, varying moods in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1317 1222 1384">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"> <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 <b>elements of the writer's craft</b>.</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	<p>Clear relevant application/exploration</p> <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 <b>understanding of the writer's craft</b>.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> </ul>			

		<ul style="list-style-type: none"> <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	<p>Discriminating controlled application/exploration</p> <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 <b>writer's craft</b>.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
Level 5	21 – 25	<p>Critical and evaluative</p> <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 <b>understanding of the writer's craft</b>.</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>

Question Number	Indicative Content
9	<p><i>Othello</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• <b>Shakespeare’s crafting of the play’s exposition</b>, full of racial slurs in the Venetian night, establishes corruption and prejudice as key aspects of the play</li> <li>• <b>Brabantio’s racial prejudice is challenged by Othello’s</b> eloquent performance in the Senate</li> <li>• <b>Iago’s corruption</b> and its effects on Roderigo, Cassio, and Othello</li> <li>• Othello also guilty of prejudging - in his case, Desdemona</li> <li>• <b>Iago’s prejudice against women: Desdemona, Emilia</b></li> <li>• <b>the play’s usage of a semantic field of physical and moral</b> corruption, including the effects of disease and poison, usually relating to Iago</li> <li>• contexts of relevance include attitudes to Africans in late sixteenth/early seventeenth-century England, including <b>Queen Elizabeth I’s</b> Royal Proclamations of 1597 and 1601; western European views of the Ottoman Empire; the reputation of Venice as notorious for its corruption; the presentation of prejudice in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p><i>Othello</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic irony used widely in the exposition and rising action of the play – e.g. <b>Iago’s soliloquies</b>, which reveal how Othello will be deceived. The audience also knows that the woman to whom Cassio refers is Bianca, but Othello does not</li> <li>• dramatic irony heightens the tragedy because the audience <b>can see how Othello’s great qualities will be undone by his</b> tragic flaws of credulity and jealousy</li> <li>• <b>verbal ironies, including Iago’s use of ‘honest’ and ‘love’, are detached from their usual meanings and in many cases are entirely intended to deceive; Desdemona’s reference to Othello as ‘Lord’ is both a literal address and an ironic reference to his god-like power to take a life</b></li> <li>• the tragedy is heightened by such verbal ironies because <b>while Othello’s concern for truth and honesty in love is, at core, noble, he does not behave nobly and thus falls far from his original greatness</b></li> <li>• situational ironies abound: Othello at his most secure is unaware that he is poised to be plunged into misery and <b>insecurity; his railing against his wife’s weakness in succumbing to temptation is in fact a revelation of his own weakness in falling for the seductive lies of Iago; Desdemona realises that the marriage bed will be her deathbed; Iago’s contempt for women, and yet he is ultimately destroyed by a woman (Emilia)</b></li> <li>• <b>these ironies add to the audience’s cathartic experience of pity for Othello and others whose lives are afflicted by forces beyond their control</b></li> <li>• contexts of relevance include the conventions of tragedy and dramatic devices that are used to heighten it; relevant details of class and gender differences and codes for appropriate behaviour; the presentation, on stage and on film, of the various ironies; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p>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
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Level 1	1 – 5	<p>Descriptive</p> <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 <b>writer's craft</b>.</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	<p>General understanding/exploration</p> <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 <b>of the writer's craft</b>.</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	<p>Clear relevant application/exploration</p> <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 <b>understanding of the writer's craft</b>.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> </ul>			

		<ul style="list-style-type: none"> <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	<p>Discriminating controlled application/exploration</p> <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 <b>writer's craft</b>.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
Level 5	21 – 25	<p>Critical and evaluative</p> <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 <b>understanding of the writer's craft</b>.</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>

## Section B

Question Number	Indicative Content
11	<p data-bbox="384 439 536 472"><i>Top Girls</i></p> <p data-bbox="384 510 1198 544">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 551 1374 1361" style="list-style-type: none"> <li data-bbox="432 551 1374 719">• deceptions of the historical characters in the opening scene, such as Pope Joan revealing the deceptions she used to achieve success, impersonating a man to rise to Pope; <b>Churchill’s use of dramatic parallelism with the modern</b> characters that follow</li> <li data-bbox="432 725 1374 853">• at the Top Girls agency, Shona - the young women being interviewed – exaggerates her success, pretending to drive a Porsche. She perhaps rightly feels she cannot get ahead otherwise</li> <li data-bbox="432 860 1374 965">• <b>Marlene’s colleagues Win and Nell are remarkably honest (“I’m not very nice”) or somewhat duplicitous (conducting secret affairs with married men)</b></li> <li data-bbox="432 972 1374 1005">• <b>Marlene’s deception in pretending to be Angie’s aunt</b></li> <li data-bbox="432 1012 1374 1070">• <b>Joyce’s collaboration in the deception in playing the role of Angie’s mother</b></li> <li data-bbox="432 1077 1374 1144">• <b>Marlene’s belated and partial recognition</b> of the causes of deception in Angie and Joyce</li> <li data-bbox="432 1151 1374 1361">• contexts of relevance might include the status of women in the workplace and the difficulty of obtaining satisfying work or meaningful promotions; the presentation of 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.</li> </ul> <p data-bbox="384 1397 1222 1460">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
12	<p data-bbox="384 360 536 394"><i>Top Girls</i></p> <p data-bbox="384 432 1198 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1385 1249" style="list-style-type: none"> <li data-bbox="432 468 1385 568">• the various job interviews and conversations highlight the comparative novelty of depicting working women in the 1980s; comparisons with the world of 2018</li> <li data-bbox="432 571 1385 672">• <b>Churchill's depiction of Joyce-Angie-Marlene</b> and the roles of women in (and outside of) the family unit; comparisons with <b>women's roles in and beyond the family in 2018</b></li> <li data-bbox="432 674 1385 819">• the status of marriage in 2018 compared to the world of the play: <b>Churchill's use</b> of dramatic parallelism to compare <b>historical women with Marlene's parents and with Howard</b> and his wife in the play</li> <li data-bbox="432 822 1385 889">• the role of women in political culture: compare Thatcher in 1980s with relevant counterparts in 2018</li> <li data-bbox="432 891 1385 958">• women as role models in the 1980s and 2018: would <b>Marlene's heroes appeal to a more modern audience?</b></li> <li data-bbox="432 960 1385 1106">• the function of Kit and <b>Churchill's use of pathos to convey</b> her thwarted ambitions invite discussion of educational <b>opportunities then and now: would Kit's ambitions be taken more seriously today?</b></li> <li data-bbox="432 1108 1385 1176">• the presentation of female friendships and <b>the play's</b> atomised characters: comparison with 2018</li> <li data-bbox="432 1178 1385 1245">• reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1283 1222 1350">These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1 – 5	<p>Descriptive</p> <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 <b>writer's craft</b>.</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	<p>General understanding/exploration</p> <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 <b>elements of the writer's craft</b>.</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	<p>Clear relevant application/exploration</p> <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 <b>understanding of the writer's craft</b>.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> </ul>			

		<ul style="list-style-type: none"> <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	<p>Discriminating controlled application/exploration</p> <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 <b>writer’s craft</b>.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
Level 5	21 – 25	<p>Critical and evaluative</p> <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 <b>the writer’s craft</b>.</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>

Question Number	Indicative Content
13	<p data-bbox="379 360 699 389"><i>A Raisin in the Sun</i></p> <p data-bbox="379 432 1198 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1374 1256" style="list-style-type: none"> <li data-bbox="432 468 1374 533">• the play opens with expectations that the cheque will arrive imminently</li> <li data-bbox="432 539 1374 640">• <b>the various characters' hopes for the future</b> that this money will make possible: Mama and Walter are, significantly, in dispute over this money</li> <li data-bbox="432 647 1374 712">• expressions of concern <b>for Walter Jr's future</b> are typical of the fixation on futurity</li> <li data-bbox="432 719 1374 819">• <b>Beneatha's</b> education as a means to future change; her commitment to civil rights hopeful of a better future for black Americans</li> <li data-bbox="432 826 1374 855">• the symbolic value of the windowsill plant that clings to life</li> <li data-bbox="432 862 1374 927">• the swindling of Walter and its potential effects on the <b>family's plans</b></li> <li data-bbox="432 934 1374 1034">• <b>Karl Lindner's arrival and the consequences, imagined by the audience/reader, of the Younger family's decision to move regardless of Lindner's threats</b></li> <li data-bbox="432 1041 1374 1256">• contexts of relevance might include the social status of African Americans in society in the early 1950s; the presentation of ideas about the present and the future in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="379 1288 1222 1352">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="376 365 699 394"><i>A Raisin in the Sun</i></p> <p data-bbox="376 434 1198 463">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 472 1394 1160" style="list-style-type: none"><li data-bbox="427 472 1394 539">• stage directions depict clearly the cramped nature of the accommodation</li><li data-bbox="427 546 1394 613">• the proximity of three generations, living in such restricted space, breeds both emotional closeness and tension</li><li data-bbox="427 620 1394 687">• the symbolic value of the plant on the windowsill, struggling, like the Youngers, to cope without much light</li><li data-bbox="427 694 1394 761">• domestic space occupied principally by women; Walter is often outside the home</li><li data-bbox="427 768 1394 835">• dreams and fantasies of more space exacerbate the sense of being cramped in the apartment</li><li data-bbox="427 842 1394 909">• <b>Karl Lindner's presence in the limited Younger space feels intrusive, adding to dramatic tension</b></li><li data-bbox="427 916 1394 1160">• contexts of relevance include conventions of domestic drama in mid-twentieth century; the social conditions of African American families in Chicago and the wider USA in the post-WWII period; the presentation of the family space in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="376 1189 1222 1247">These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1 – 5	<p>Descriptive</p> <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 <b>writer's craft</b>.</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	<p>General understanding/exploration</p> <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 <b>elements of the writer's craft</b>.</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	<p>Clear relevant application/exploration</p> <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 <b>understanding of the writer's craft</b>.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors.</li> </ul>			

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Level 4	16 – 20	<p>Discriminating controlled application/exploration</p> <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 <b>writer’s craft</b>.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
Level 5	21 – 25	<p>Critical and evaluative</p> <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 <b>understanding of the writer’s craft</b>.</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>

Question Number	Indicative Content
15	<p data-bbox="384 360 727 389"><i>Death of a Salesman</i></p> <p data-bbox="384 432 1198 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1378 1099" style="list-style-type: none"><li data-bbox="432 468 1318 533">• Linda alludes to change in Willy in conversation with her sons in the exposition</li><li data-bbox="432 539 1378 568">• <b>Biff's change following the discovery of his father's infidelity</b></li><li data-bbox="432 575 1378 712">• <b>Willy's changed status at work</b> – meeting with Howard focuses on Willy's former dealings with Howard's father; Howard is disinterested in the past and does not credit Willy's account of the changes</li><li data-bbox="432 719 1378 784">• <b>Bernard's trajectory the opposite of Biff's</b> – difficult for Willy to accept</li><li data-bbox="432 790 1066 819">• <b>Biff's acceptance of the need to change</b></li><li data-bbox="432 826 1378 891">• Ben is crafted as a dynamic character, whose life is changed by risk taking; Willy by contrast signifies stasis</li><li data-bbox="432 898 1378 1099">• contexts of relevance might include changing economy and society in post-WWII America; conventions of modern tragedy; the presentation of ideas about change in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="384 1144 1222 1205">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
16	<p data-bbox="384 360 727 394"><i>Death of a Salesman</i></p> <p data-bbox="384 432 1198 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 465 1385 1249" style="list-style-type: none"> <li data-bbox="432 465 1385 577">• <b>Willy's story is in several respects emblematic: the car, the road, the salesman</b> are etched in twentieth-century American mythology</li> <li data-bbox="432 577 1385 689">• the idea of individuals as atomised by consumer culture is intensified by <b>Miller's use of</b> significant names, especially Dave Singleman</li> <li data-bbox="432 689 1385 801">• <b>Willy's experiences with a new boss and new</b> working practices indicative of change taking place in the post-war economy</li> <li data-bbox="432 801 1385 857">• the mythology of the West as a site of freedom, opportunity, reinvention</li> <li data-bbox="432 857 1385 969">• <b>Willy's lost father, a man of pioneer spirit, as symbolic</b> of an old, lost, pre-industrial America; <b>Willy's</b> quest to reconnect with him is fruitless</li> <li data-bbox="432 969 1385 1037">• the dark side of the American Dream is revealed: failure, suicide, redundancy</li> <li data-bbox="432 1037 1385 1249">• contexts of relevance might include national identity and mythology in the post-WWII era; the political beliefs of Arthur Miller; the presentation of ideas about the individual and the nation in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1283 1222 1350">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"> <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 <b>elements of the writer's craft</b>.</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	<p>Clear relevant application/exploration</p> <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 <b>understanding of the writer's craft</b>.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors.</li> </ul>			

		<ul style="list-style-type: none"> <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	<p>Discriminating controlled application/exploration</p> <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 <b>writer’s craft</b>.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
Level 5	21 – 25	<p>Critical and evaluative</p> <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 <b>understanding of the writer’s craft</b>.</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>

Question Number	Indicative Content
17	<p data-bbox="379 360 815 394"><i>A Streetcar Named Desire</i></p> <p data-bbox="379 432 1198 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 465 1382 1211" style="list-style-type: none"> <li data-bbox="427 465 1382 568">• <b>Williams’s</b> meticulously-crafted stage directions indicate that <b>Blanche’s clothes, voice, manner are designed to hide the</b> secrets that she carries</li> <li data-bbox="427 568 1382 672">• secrets include the fate of her husband; her dismissal from her teaching job; her continuation of the family tradition of <b>‘epic fornications’ that leads to</b> the loss of Belle Reve</li> <li data-bbox="427 672 1382 745">• the letters she keeps contain many of the secrets; she is appalled to think that Stanley even touched her letters</li> <li data-bbox="427 745 1382 819">• <b>Blanche’s</b> obsessive bathing is a symbolic attempt to wash away her sordid past</li> <li data-bbox="427 819 1382 922">• <b>Stanley’s</b> role as <b>the play’s ‘detective’ figure, determined</b> to solve the mystery of Blanche; his discovery of her story leads to her humiliation, the rape, and her madness</li> <li data-bbox="427 922 1382 996">• the covering up of the rape of Blanche, and the descent into madness that follows</li> <li data-bbox="427 996 1382 1211">• contexts of relevance include attitudes to sexuality and gender in the United States in the mid-twentieth century; aspects of <b>Williams’ life; the presentation of secrets and</b> their revelation in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="379 1249 1222 1312">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="379 360 815 389"><i>A Streetcar Named Desire</i></p> <p data-bbox="379 432 1198 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 468 1390 1458" style="list-style-type: none"> <li data-bbox="427 468 1390 600">• the blue piano that plays on several occasions during the play conjures up the New Orleans setting; each time it is reprised, however, the tempo and the dynamics are used to reflect characters' emotions</li> <li data-bbox="427 607 1390 712">• <b>the reference to 'negro entertainers' is a way of establishing the difference between New Orleans and the world Blanche has left behind, a world of white privilege and power</b></li> <li data-bbox="427 719 1390 891">• the Varsouviana Polka – '<b>sinister', 'rapid', 'feverish'</b> - <b>however is inside Blanche's mind:</b> Williams employs this as an association with traumatic memory; the gunshot that brings the Polka to an end is apparently an echo of the <b>gunshot with which Blanche's husband ended his life</b></li> <li data-bbox="427 898 1390 1030">• <b>Blanche's rendition of 'Paper Moon' in the bath at her sister's home irritates Stanley, and further alerts him to her deceptiveness, with its lyrics "but it wouldn't be make-believe if you believed in me"</b></li> <li data-bbox="427 1037 1390 1137">• the radio is thrown out of the window by Stanley, confirming further his violent temperament and his unwillingness to <b>tolerate Blanche's performance</b></li> <li data-bbox="427 1144 1390 1211">• the music from the Four Deuces (a brothel) is used to foreshadow the rape scene</li> <li data-bbox="427 1218 1390 1458">• contexts of relevance might include social class and racial divisions in New Orleans and the United States generally; changing demographics and economics in mid-twentieth century America; the use of music in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="379 1496 1222 1561">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"> <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 <b>writer's craft</b>.</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	<p>General understanding/exploration</p> <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 <b>elements of the writer's craft</b>.</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	<p>Clear relevant application/exploration</p> <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 <b>understanding of the writer's craft</b>.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> </ul>			

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Level 4	16 – 20	<p>Discriminating controlled application/exploration</p> <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 <b>writer's craft</b>.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
Level 5	21 – 25	<p>Critical and evaluative</p> <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 <b>understanding of the writer's craft</b>.</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>

Question Number	Indicative Content
19	<p data-bbox="384 360 683 394"><i>Waiting for Godot</i></p> <p data-bbox="384 439 1198 472">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 472 1385 1249" style="list-style-type: none"> <li data-bbox="432 472 1385 577">• <b>Beckett's deployment of the tree</b> invites attribution of religious <b>significance: Christ's cross</b>, and the two thieves crucified beside him are referred to directly in the play</li> <li data-bbox="432 577 1385 719">• the tree may not be the right tree, or even be a tree; Vladimir and Estragon wonder if it is a bush, or a shrub, thus signifying the uncertainty of truth in this world, and the slipperiness of language</li> <li data-bbox="432 719 1385 824">• <b>the tree's regeneration at the start of Act II suggests spring</b> time, new growth, life – none of which is consistent with the action in Act Two</li> <li data-bbox="432 824 1385 857">• the Moon may variously symbolise love, light, the gothic</li> <li data-bbox="432 857 1385 927">• the rope that binds Lucky to Pozzo is symbolic of enslavement, but also their mutual dependence</li> <li data-bbox="432 927 1385 1032">• boots might be suggestive of a journey, or a mission – but in this play they are a source of pain for the tramp who goes nowhere</li> <li data-bbox="432 1032 1385 1249">• contexts of relevance might include the sense of futility that is manifested in absurdist literature in the 1940s and 50s; <b>Beckett's interest in the philosophy of existentialism; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a work of modernist /post-modernist theatre.</b></li> </ul> <p data-bbox="384 1290 1222 1350">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
20	<p data-bbox="384 360 683 394"><i>Waiting for Godot</i></p> <p data-bbox="384 434 1201 468">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1385 1496" style="list-style-type: none"> <li data-bbox="432 468 1385 539">• <b>characters forget their own and others' names: Vladimir as Adam, Estragon as Albert</b></li> <li data-bbox="432 539 1385 611">• however long they wait, Vladimir and Estragon can never remember the time they have spent waiting</li> <li data-bbox="432 611 1385 752">• only physical things are remembered unforgettingly: Estragon <b>says he'll never forget the carrot Vladimir gives him</b>; he recalls the time that Vladimir fished him out of the Rhone, faithful to the detail of <b>'my clothes dried in the sun'</b></li> <li data-bbox="432 752 1385 893">• they talk not to hear the dead voices, to avoid remembering the past; each time Vladimir tells Estragon a tale of recent history, <b>Estragon dismisses it as 'another one of your nightmares'</b></li> <li data-bbox="432 893 1385 1077">• <b>Beckett's crafting of dramatic structure to emphasise the failure of memory</b>: in Act Two, Estragon remembers nothing of what has happened in Act One - not nearly hanging himself, not Pozzo and Lucky. Estragon knows this: <b>'either I forget immediately or I never forget'</b></li> <li data-bbox="432 1077 1385 1249">• <b>Pozzo's desire for fame introduces a new element into a play whose characters generally fail to remember. Pozzo 'advances menacingly' on them, as if to induce memory.</b> Pozzo later, after a lapse in his front of invulnerability, <b>commands, 'Forget all I said'</b></li> <li data-bbox="432 1249 1385 1496">• contexts of relevance might include conventions of absurdism and the philosophy of existentialism; crisis of religion in a post-WWII world; the presentation of memory/forgetting in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="384 1536 1222 1608">These are suggestions only. Accept any valid alternative responses.</p>

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