Unit 2: Drama - mark scheme

Section A: Pre-1900 Drama

Question	Indicative Content					
Number	The Rover					
1	Students may refer to the following in their answers: Iove and sexual intrigue as typical themes of Restoration comedy – and what audiences would have expected play's focus on marriage - often vilified in Restoration comedy, e.g. Willmore opposes love and marriage, yet the play ends with three use of wit as a means of wooing, e.g. in the verbal sparring between Hellena (in disguise) and Willmore, she ironically toys with him, calling sea captains observers of their vows of chastity Behn's handling of the theme of love reflects changing ideas about the role of women in society how the play links love with social class, e.g. Frederick's sudden suspicion that her ownership of a diamond ring means she is 'a Maid of Quality, when we only believe we ruffle a Whore' Behn's presentation of sexual love, e.g. her use of the carnival to allow characters to adopt alternative modes of behaviour, e.g. Hellena, destined to become a nun, adopts the role of a female rake and Angellica, the courtesan, falls in love how Behn presents Willmore's view of love and how this was typical of the 'rakish' hero in Restoration drama, e.g. he cynically equates love with sex: 'Death! Just as I was going to be damnably in love, to have led her off! I could pluck that rose out of his hand and even kiss the bed the bush grew in'.					
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2	The Rover					
	 Students may refer to the following in their answers: Angellica as a foil to other characters, e.g. the differences between Lucetta and Angellica – for whom does the audience have most sympathy? relationship presented between Angellica and Hellena – ostensibly rivals but they act together to attack Willmore's character: 'I am resolved to think on a revenge/On him that soothed me thus to my undoing.' the idea that Angellica shows the ability to hold her own in debate with Willmore –'Pray tell me, Sir, are you not guilty of the same mercenary crime?' and consideration of how Behn wants the audience to react here Angellica as a powerful character and from where her power stems, e.g. the freedom of courtesans in Restoration society Angellica's conversation with Moretta in IV.ii. and her switch to verse. Behn's exploration of the power of conversation in this play and the focus on wit as a typical feature of Restoration drama 					

Question Number	Indicative Content
2 (contd.)	 argument that all the women in the play – irrespective of social class – are objectified, e.g. Angellica's first appearance is merely as a picture which is then stolen: 'Come, let's be gone; I'm sure we're no chapmen for this commodity' significance of the play's ending and the fact that there is no happy outcome for Angellica and what this might suggest about contemporary attitudes to women and class.

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

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Number 3	Cha Chana ta Cananan
3	 Students may refer to the following in their answers: attitudes to town and country as represented by contrasting characters, e.g. Mr and Mrs Hardcastle ('I wonder why London cannot keep its fools at home'); Tony Lumpkin and Marlow theme of town v country as part of a series of dramatic contrasts used by Goldsmith, e.g. youth v age; upper v lower class how the country is presented as 'old-fashioned' and the town as 'modern' Goldsmith's depiction of the country as triumphing over the town, e.g. Lumpkin successfully tricks Hastings and Marlow ways some of the country characters are presented as comic or ridiculous, e.g. Tony's lack of learning, Mr Hardcastle's old- fashioned dullness, Mrs Hardcastle's mercenary ambition, Diggory's ignorance Goldsmith's affection for the country as a reflection of late 18th century literary / philosophical values the play as a response to the 'comedy of manners' and its focus on urban wit and 'sophistication' Goldsmith's use of Feather-bed lane and the final roundabout ride to suggest changing contemporary society.
Question	Indicative Content
Number	
4	 Students may refer to the following in their answers: contemporary attitudes to marriage and how the play explores them, e.g. fathers still selected their daughters' husbands presentation of the relationship between Mr Hardcastle and Kate and the compromises they reach, e.g. he insists on her wearing plain clothes in the evening and she acquiesces presentation of the above with the relationship between Mrs Hardcastle and Tony – she alternately indulges and bullies him – and this as a source of comedy parent-child relationships in the light of the play's running theme of youth versus age – perhaps reflecting a changing 18th century society presentation of Mrs Hardcastle's tyranny over Constance Neville and its effect on how the audience react to these characters contemporary nature / nurture debates about child-rearing, e.g. Locke v Rousseau; and how the play exploits these presentation of the differing attitudes to Tony by Mr and Mrs Hardcastle and these as a source of comedy and dramatic irony the play's focus on children with absent parents, e.g. Constance Neville lives with her aunt, Marlow has spent his youth in boarding schools, Kate Hardcastle has no mother, whereas Tony Lumpkin has no father – and possible links to Goldsmith's own life.

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5	Twelfth Night
	 Students may refer to the following in their answers: Orsino's melancholic obsession and the context of Elizabethan attitudes to melancholy Olivia's excessive grief as a form of madness the wildness of Sir Toby and his companions, e.g. 'What's a drunken man like, fool? / 'Like a drowned man, a fool, and a madman' links Shakespeare makes between madness and revelry in the context of contemporary Twelfth Night celebrations and the Lord of Misrule Sir Andrew's delusions as madness, e.g. 'I was adored once too.' / the comic impact of 'the gull' Shakespeare's use of madness and folly as themes, e.g. the role of Feste / the 'wise' Fool in Shakespearian drama Shakespeare's use of Malvolio's 'madness' and subsequent imprisonment as a source of comedy ('I extend my hand to him thus, quenching my familiar Smile with an austere regard of control') / as a source of something darker ('I'll be revenged on the whole pack of you.').
Question Number	Indicative Content
6	Twelfth Night
	 Students may refer to the following in their answers: the idea that love is an affliction, e.g. 'Even so quickly may one catch the plague?' – and how this might reflect contemporary literary approaches to love Orsino's suffering for love as a source of melodrama and Shakespeare's manipulation of comedy Malvolio's Puritanical stoicism ('respect of place, / persons, [and] time,') as a form of self-inflicted suffering Shakespeare's use of Viola's suffering (loss of her brother / unrequited love for Orsino) as a counterpoint to the emotional extremes of Orsino and Olivia / Viola as an enduringly popular character with audiences Shakespeare's use of Olivia's grief as a source of humour - her tears are compared to a 'brine' that 'seasons' her 'brother's dead love' the shaming of Malvolio – too dark for a comedy? – ' made the most notorious geek and gull / That e'er invention played on? Tell me why?' reflection on the play's 'happy' ending? – 'He hath been most notoriously abused' – and how this sits with notions of festive comedy.

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7	Doctor Faustus
	 Students may refer to the following in their answers: how the comic scenes develop, or comment on, the themes of the play the presentation of the baseness of Faustus's ambitions highlighted by Robin's plan: 'now will I make all the maidens in our parish dance at my pleasure stark naked before me.' reference to the Commedia dell'arte tradition and its influence on Marlowe's approach how the comic scenes contribute to a critique of the Catholic church, e.g. the scene with the vintner and the goblet comic characters, e.g. Robin, Rafe and Vintner as stock characters of Elizabethan theatre comic scenes are used to foreground Faustus's weaknesses, e.g. Wagner says Robin is so poor that 'he would give his soul to the devil for a shoulder of mutton, though it were blood raw.' juxtaposition of comic and tragic scenes – fulfilling the expectations of an Elizabethan audience.
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8	Doctor Faustus
	 Students may refer to the following in their answers: warnings Mephistopheles / Mephastophilis gives Faustus before he signs his pact with the devil, foreshadowing Faustus's fate The description of Hell and the Fall of Lucifer by Mephistopheles / Mephastophilis – the dramatic use of language; foreshadowing Faustus's fate dramatic and comic effect of the tricks by Mephistopheles / Mephastophilis to distract Faustus from changing his mind, e.g. appearance of Helen of Troy dramatic device of the Good and Bad Angel to depict Faustus's struggle to repent – an internal conflict externalised dramatic techniques Marlowe uses to create suspense, e.g. final soliloquy and Faustus's desire that 'time may cease, and midnight never come' despite the relentless passage of time and striking of midnight religious and political debates at the time the play was written, e.g. the Protestant Reformation traditional depiction of temptation and evil in morality plays.

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9	 Othello Students may refer to the following in their answers: Othello the soldier as opposed to Othello the lover; the nature of security and insecurity in the play how Othello is respected in Venice, e.g. his response to Brabantio's anger the language used by Othello at the beginning of the play with its imagery and poetry, e.g. Act 1 Scene 3 in contrast to, e.g. the language of Act 3 Scene 3 the shift in Othello's character from greatness to embittered and jealous and the final acknowledgement of his mistakes and his suicide the role of Desdemona and how she draws out his ability to love - and yet publicly hits her the presentation of lago's and Cassio's public and private roles the backdrop of the wars between Venice and Turkey in the latter part of the 16th century contemporary attitudes towards non-Europeans
Question Number 10	Indicative Content Othello Students may refer to the following in their answers: • the presentation of lago's scheming, e.g. in relation to Cassio and Montano's views of him • the extent to which Shakespeare presents Othello as being responsible for his own downfall • the role of power and control in both lago and Othello; their response to manipulation and the extent to which all characters can be argued to be victims of manipulation • the language used in the play; lago's persuasive speeches and his rhetoric in emphasising Othello's vulnerabilities • exploration of race and class issues and the degree to which they are exploited by lago • the range of characters who lack self-knowledge and therefore become 'victims' of lago's 'honesty' • social / political backdrop of the wars between Venice and Turkey in the latter part of the 16th century and the implications for trust / mistrust • Elizabethan belief that appearance reflects the inner life, e.g. good / evil and the misinterpretation by the audience because lago looks honest.

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Section B: Post-1900 Drama

Question Number	Indicative Content
11	Top Girls
	 Students may refer to the following in their answers: success shown to be at the cost of family and friendship, e.g. Marlene's dinner party companions are not contemporaries / she has given up her daughter for her career the idea that women with ambition must fight to transcend the restrictions of their sex and, often, their class and 'pass as' men, e.g. Louise the fact that all of Marlene's dinner guests had to make significant personal sacrifices in order to live outside of the societal norms – 'Oh God, why are we all so miserable?' Marlene and Joyce as extreme opposites – yet by Act 3 neither is fulfilled the play's ending – Angie's vulnerability is highlighted starkly and her future looks determined by her poverty and lack of education; her own mother seems content to consign her to the scrapheap Churchill's use of a disruptive dramatic structure – making the audience reflect on ideas of success and failure contextual factors of relevance might include new ideas of female success and legitimate aspirations following the feminist revolutions of the 1960s and 70s; the elevation of Margaret Thatcher to become Britain's first female Prime Minister; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant and successful intervention in feminist literature.
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12	 Students may refer to the following in their answers: the stories the characters share in the opening scene – not positive accounts of motherhood, e.g. Lady Nijo was forced to give up her daughter / Griselda only is reunited with children in return for unconditional obedience Churchill's use of the flashback device for dramatic effect of final revelatory scene where audience finds out that Marlene is Angie's mother the debate between Joyce and Marlene about having both a successful career and a fulfilling motherhood the issues around women's fertility, e.g. ' I've been on the pill so long I'm probably sterile'; Joyce wants children, but has miscarried; Marlene has had abortions – how Churchill uses this parallel as a comment on the restrictions on women's choices the theme of absent fathers throughout the play, e.g. Marlene and Joyce's father; Angie's unnamed, unmentioned biological father, as well as her adopted father, Joyce's ex-husband

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(contd.)	 contextual factors of relevance might include contemporary feminist debates about women's maternal roles; the new opportunities available to women since the feminist revolutions of the 1960s and 70s; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant contribution to feminist literature and culture.

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13	A Raisin in the Sun
	 Students may refer to the following in their answers: the presentation of what money represents to various characters and their different attitudes to it the ways in which Hansberry shows the relative wealth of the characters, e.g. Mrs Holiday's kitchen / the Arnold's estate how characters appear and what their clothing might symbolise, e.g. George Murchison's white shoes / Asagai's Nigerian robes how Hansberry develops her characterisation of the Younger family through their acquaintances to reveal that money and materialism alone are worthless, e.g. their refusal of Karl Lindner's offer the impact the arrival of the insurance cheque has on different characters, e.g. the different choices they make: liquor store, abortion – and how Hansberry uses these differences to develop the play's themes how characters change in attitude as the play progresses, e.g. Walter: 'We have decided to move into our home because my father—my father—he earned it for us brick by brick' contextual factors of relevance might include information about the status of African-Americans in 1950s America and Chicago specifically; American ideologies surrounding capitalism, personal responsibility and property ownership; the critical reception of the play on its first performance and on subsequent productions; the interpretation of the play as a significant development in African-American theatre history and in the genre of naturalistic theatre.
Question	Indicative Content
Number	
14	 Students may refer to the following in their answers: Hansberry's use of minor characters to illuminate her themes, e.g. issues of gender and power are illustrated by the various men who interact with Beneatha – 'If you so crazy 'bout messing 'round with sick people – then go be a nurse like other women' Travis as a representative of the next generation of the Younger family – 'No. Travis, you stay right here. And you make him understand what you doing, Walter Lee' Mr Lindner as a satirical representative of contemporary, pervasive racism, e.g. ' And we also have the category of what the association calls – uh – the special community problems' George Murchison's function in developing Beneatha's character, e.g. her attitudes to wealth – 'Well – what other qualities a man got to have to satisfy you, little girl?' the role Mrs Johnson plays in illuminating the racial tensions prevalent in contemporary Chicago – 'Lord, getting so you think you right down in Mississippi!' how Hansberry uses Asagai to introduce a different political philosophy, i.e. one that runs counter to the Western perception of success at any cost, but also to highlight some of the ideological problems with pan-Africanist theories of racial identity further contextual factors of relevance might include the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant development in African-American theatre history and in the genre of naturalistic theatre.

Please re	efer to the	specific marking guidance	e on page 2 wh	nen applying th	is marking
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	 Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. Shows limited awareness of links between texts and contexts. Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different 			
Level 2	6–10	 interpretations to own response. General understanding/exploration Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas 			
Level 3	11–15	 Clear relevant applica Offers a clear respon Relevant use of term clear structure with f Demonstrates knowle with consistent analy writer's craft. Demonstrates a clear influence of contextu Develops relevant lin Offers clear understa alternative readings of in support or contras 	se using relevalinology and corew errors and ledge of how measis. Shows clear exploration of all factors, ks between texture of texts. Explor	nt textual exan ncepts. Creates apses in expres eanings are sha ar understandin the significance ats and contexts ent interpretations es different into	s a logical, ssion. aped in texts g of the e and ss.

Please regrid.	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
Level 4	16–20	 Constructs a examples. Discontrols structored carefully chosen are shaped in and subtleties. Provides a discinfluence of company and subtleties. Produces a deand alternative. 	 Discriminating controlled application/exploration Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in 		
Level 5	21–25	examples. Ev sophisticated sophisticated • Exhibits a crit texts. Display craft. • Presents a so significance a • Makes sophis: • Applies a sustalternative re	tical evaluative are aluates the effect use of concepts a structure and expicical evaluation of as a sophisticated phisticated evaluation of diffuence of conticated links betward evaluation adings of texts. Totion of alternative	s of literary feature and terminology. It is consistent to the ways meaning understanding of ation and apprecial antextual factors, een texts and corror different interphis is supported by	res with Uses gs are shaped in the writer's ation of the ntexts. oretations and by sophisticated

Question Number	Indicative Content
15	Death of a Salesman
	 Students may refer to the following in their answers: presentation of the relationship between Willy and his own father; abandonment; contrast between Willy and Charley as father Miller's development of the relationship between Biff and Willy – misunderstanding between them, unresolved to the end of the play, despite Biff's attempts to tell the truth relationship with Happy – similarities between father and son – irony of Happy's future turning out to be like that of his father Willy's inability to understand what his sons need from him, i.e. love and acceptance Willy's attitude to stealing and the consequences of stealing for Biff; the need for Biff to get away from Willy in the end to become himself and grow up the significance of Willy's death and its meaning for him and his sons contextual factors of relevance might include evolving models of masculinity, and family values, in the aftermath of WWII; Miller's father's own experience of economic struggle; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant contribution to the genre of tragedy and as social commentary on America.
Question	Indicative Content
Number	
16	 Students may refer to the following in their answers: Willy's lack of self-awareness and inability to communicate with and relate to his sons, especially Biff Millers' presentation of Biff and Happy's weaknesses Linda's powerlessness in the face of Willy's weakness dramatic device of reminiscence and day dreaming which enables the audience to learn about Willy's early life and relationships role of flashbacks; Willy as an unreliable narrator Willy's state of mind – signs of breakdown or daydreaming and how this elicits sympathy or repulsion in the audience contextual factors of relevance might include a consideration of how the play conforms to the genre of tragedy in the presentation of Willy's fatal flaws; the notion, in modern tragedy, that society and the economy function like the gods in Classical Tragedy, leaving men vulnerable to fate or chance; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant contribution to the genre of tragedy and as social commentary on America.

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	 Descriptive Makes little reference Limited use of appropries frequent errors and lateral lat	oriate concepts apses of expreses of expreses of expresent approach to the context of the contex	and terminology ssion. oach that show ags are shaped e writer's craft ual factors. etween texts and it interpretation	gy with s limited in texts. d contexts. as and
		interpretations to ow	n response.	· ·	
Level 2	6–10	 General understanding/exploration Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations. 			
		 Clear relevant applica Offers a clear responded responded responded relevant use of term clear structure with fireties. Demonstrates knowled with consistent analy writer's craft. Demonstrates a clear influence of contextu Develops relevant lin Offers clear understatal alternative readings of in support or contras 	se using relevalinology and corew errors and ledge of how measis. Shows clear exploration of all factors, ks between textured to texts. Exploration of texts.	nt textual exar ncepts. Creates apses in expre- eanings are sha ar understandin the significance ats and contexts ent interpretations es different interpretations	s a logical, ssion. aped in texts g of the e and ss.

	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		
Level 4	16–20	 Discriminating controlled application/exploration Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in 					
Level 5	21–25	 Critical and evaluative Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position. 					

Question Number	Indicative Content			
17	A Streetcar Named Desire			
	 Students may refer to the following in their answers: the ways in which Williams establishes Stanley's violent nature, both in a physical and in a psychological sense, especially towards Blanche but to Stella also Stanley's self-belief and confidence, e.g. status as head of his home, place in society, pride in his physicality, in contrast to Blanche's dead husband Stanley's treatment of Stella – contrast with Blanche, but similar lack of respect for her as he shows to Blanche; Stanley's lack of remorse at his treatment of Blanche the ways in which Williams depicts Stanley as physically strong and sexually attractive to Stella and perhaps to Blanche similarities and differences between Stanley and Mitch, and the use of Stanley's bowling friends to comment on typical patterns of male behaviour Stanley's view of Mitch which adds to dramatic complexity, questioning his authenticity and casting doubt on his intentions regarding Blanche contextual contexts of relevance include mid-twentieth models and ideals of masculinity in post WWII America; the status of immigrant men in America at this time; attitudes to sexuality, including prejudice against homosexuality, in Williams' society; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant contribution to the genre of tragedy and as social commentary on America. 			
Question Number	Indicative Content			
18	A Streetcar Named Desire			
	 Students may refer to the following in their answers: Williams' presentation of Blanche's language and cultural attitudes in contrast to those of Stanley and Stella, highlighting that she doesn't belong irony of Blanche's nostalgia for her lost home and past cruelly revealed as fantasy by Stanley; irony of finding herself in 'Elysian Fields'; contrast between her hopes and the reality of her situation Williams' presentation of the way in which the sisters adapt to their new lives Blanche as dramatic representation of the end of a way of life which leaves white, privileged women without status or role dramatic effect of metaphors of shaded and uncovered lights to illustrate Blanche's need for secrecy and illusion Blanche's depiction as a sexual object and her degrading treatment by Stanley and Mitch ambiguous attitudes to status and role of privileged, white women who are put on a pedestal and seen as decorative rather than useful. contextual factors of relevance might include the genre of tragedy and the relationship of this play to classical and modern examples; the role and status of women in mid-twentieth-century America; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant contribution to the genre of tragedy and as social commentary on America. 			

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet	AO5 = bullet
	0	No rowardable materia		point 3, 4	point 5
Level 1	0 1 – 5	No rewardable materia Descriptive	11.		
Level	1 – 3	 Makes little referent Limited use of appropried frequent errors and Uses a narrative or knowledge of texts Shows a lack of und Shows limited awar Shows limited awar Shows limited awar alternative readings 	opriate conceptions of expressions of expressions and how meanifications of the eness of contextions of the eness of links beness of differe	s and terminologission. roach that sho ngs are shaped he writer's craft tual factors. etween texts a nt interpretation	ogy with ws limited d in texts. ft. and contexts. ons and
				ed liliking of di	Herent
Level 2	6–10	interpretations to o General understand		on .	
Lovel 2	11 15	 Makes general poin general explanation concepts and termin clarity, although sti Gives surface reading shaped in texts. Shoon straightforward Has general awaren contextual factors. Makes general links Offers straightforward and alternative reading given with reference. 	n of effects. Awa nology. Organis II has errors and ngs of texts rela ows general und elements of the ness of the signi is between texts and explanations dings of texts. See to generic diff	are of some apples and express and express at lapses. Atting to how moderstanding by writer's craft. A ficance and information and contexts. A sof different in terpret of the support of	eanings are commenting fluence of terpretations of own ideas
Level 3	11–15	Clear relevant applic			
		 Offers a clear response Relevant use of terroclear structure with Demonstrates know with consistent anawriter's craft. Demonstrates a cleinfluence of context Develops relevant I Offers clear understalternative readings 	minology and confew errors and whedge of how many lysis. Shows clear exploration of the conference of	oncepts. Create lapses in expr neanings are sh ar understandi of the significar exts and context tent interpretat	es a logical, ession. naped in texts ing of the nce and cts.

	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		
Level 4	16–20	 Discriminating controlled application/exploration Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in 					
Level 5	21–25	 development of own critical position. Critical and evaluative Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position. 					

Question	Indicative Content
Number	The delive defice it
19	Waiting for Godot
	 Students may refer to the following in their answers: references to going, followed by inaction and waiting; tension and disparity between words and action also illustrated in names Didi and Gogo dependence on each other which holds them back, but also demonstrates human companionship, care, protection and loyalty changes between Act 1 and Act 2, e.g. tree has leaves, blindness of Pozzo. Symbols can be interpreted as signs of hope or hopelessness attempts to hang themselves – which rather than ending in tragedy become farcical and humorous theatrical devices to demonstrate both the passage of time and uncertainty regarding the passage of time desire of the characters to be known, but the uncertainty about their identity and even existence, e.g. Estragon's forgetfulness; Vladimir's attempts to construct a sense of continuity; finding Lucky's hat timeless setting – absurdist device, reductive, non-specific; all time and no time contextual factors of relevance might include Beckett's interest in existentialism; social and cultural reactions to the end of WWII; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant contribution to the genre of absurdism.
Question Number	Indicative Content
20	Waiting for Godot
20	Students may refer to the following in their answers: use of clothing and physical attributes to comic effect; techniques drawn from vaudeville theatre ways in which Vladimir and Estragon are distinct and separate characters but also similar and interchangeable. Beckett's use of pairs in the play and links to comedy duos in theatre and film Beckett's use of slapstick and complex physical comedy ways they pass the time, e.g. the comic business with passing the hats repetition as a comic device, e.g. greeting each other at the start of the day in each act in the style of a grand reunion; the business of Vladimir rummaging in his pockets for food absurd presentation of Pozzo and Lucky which gives rise to uncomfortable feelings both in Vladimir and Estragon and the audience: are they funny or threatening? contextual factors of relevance might include Beckett's interest in existentialism and absurdism and the comic devices of bathos, excessive repetition and misprision; convention of the comedy duo in silent film, such as Laurel and Hardy as an influence; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant contribution to the genre of absurdism.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	Makes little reference Limited use of appropriate appropr	oriate concepts apses of expre escriptive apprend how meaning of the ess of contextness of links beness of differer	s and terminoloussion. Toach that showings are shaped the writer's craft tual factors. Total tinterpretations.	ogy with vs limited in texts. t. nd contexts. ns and
		alternative readings		d linking of dif	ferent
		interpretations to ow			
Level 2	6-10	General understandin Makes general points general explanation of concepts and terminor clarity, although still Gives surface reading shaped in texts. Show on straightforward el Has general awarene contextual factors. Makes general links to Offers straightforward and alternative reading given with reference Clear relevant applica	of effects. Award of effects and effects of the significant of the effects of the significant of the explanations of texts. Significant of the effects of the explanations of texts. Significant of effects of effects of effects of effects of effects of effects of effects.	ome literary ted re of some apples and express lapses. ting to how me derstanding by writer's craft. ficance and infl and contexts. of different into ome support of erent interpreta	eropriate es ideas with eanings are commenting uence of erpretations f own ideas
Level 3	11-15				
		 Offers a clear respon Relevant use of term clear structure with f Demonstrates knowled with consistent analy writer's craft. Demonstrates a clear influence of contextu 	inology and co ew errors and edge of how m sis. Shows clear exploration of	ncepts. Create lapses in expre eanings are sh ar understandir	s a logical, ession. aped in texts ng of the
		 Develops relevant lin Offers clear understa alternative readings of in support or contras 	ks between tean nding of differe of texts. Explor	ent interpretati res different int	ons and

	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		
Level 4	16–20	 Discriminating controlled application/exploration Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in 					
Level 5	21–25	examples. Ev sophisticated sophisticated • Exhibits a crit texts. Display craft. • Presents a so significance a • Makes sophis: • Applies a sust alternative re	tical evaluative are aluates the effect use of concepts a structure and expicical evaluation of as a sophisticated phisticated evaluation of dicated links betward evaluation adings of texts. Totion of alternative	the ways meanin understanding of ation and apprecia	res with Uses gs are shaped in the writer's ation of the atexts. bretations and by sophisticated		