

Unit 2: Drama – Mark Scheme

Section A: Pre-1900 Drama

Question Number	Indicative Content
1	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • love 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'.
Question Number	Indicative Content
2	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 • 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.

Question Number	Indicative Content
3	<p><i>She Stoops to Conquer</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 Number	Indicative Content
4	<p><i>She Stoops to Conquer</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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.

Question Number	Indicative Content
5	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 <i>Twelfth Night</i> 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	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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.

Question Number	Indicative Content
7	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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.
Question Number	Indicative Content
8	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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.

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"> • 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 Iago'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	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"> • the presentation of Iago'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 Iago 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; Iago'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 Iago • the range of characters who lack self-knowledge and therefore become 'victims' of Iago'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 Iago looks honest.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response. 			
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations. 			
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument. 			

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position. 			
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position. 			

Section B: Post-1900 Drama

Question Number	Indicative Content
11	<p><i>Top Girls</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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.
Question Number	Indicative Content
12	<p><i>Top Girls</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the 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 • 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.

Question Number	Indicative Content
13	<p><i>A Raisin in the Sun</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 Number	Indicative Content
14	<p><i>A Raisin in the Sun</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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.

Question Number	Indicative Content
15	<p><i>Death of a Salesman</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 Number	Indicative Content
16	<p><i>Death of a Salesman</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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.

Question Number	Indicative Content
17	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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.

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19	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of 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.

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	0	No rewardable material.			
Level 1	1 – 5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response. 			
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations. 			
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument. 			

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Level 5	21–25	Critical and evaluative <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position. 			