



# Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Literature (8ET0\_01)

Paper 01: Poetry and Drama

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Summer 2019

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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.

## Paper 1 Mark Scheme

Question Number	Indicative content
1	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of how change is presented in both poems, e.g. the change from the freedom of travelling to domesticity in <i>The Furthest Distances I've Travelled</i></li> <li>• ways that change is presented, e.g. through the imagery of travelling in <i>The Furthest Distances I've Travelled</i></li> <li>• tone of the poems, e.g. how the restlessness and change in <i>The Furthest Distances I've Travelled</i> used to be exciting, but has now changed and become dispiriting because of 'evictions'</li> <li>• use of proper nouns, e.g. 'Krakow', 'Zagreb' to conjure up an exotic past and the change to the more prosaic present, e.g. 'post office', 'cinema'</li> <li>• ways in which the poets have used form and structure to explore change, e.g. the use of couplets and rhyme / half-rhyme in <i>The Furthest Distances I've Travelled</i> and the stability and uniformity of the last two stanzas to demonstrate the restriction of freedom in the speaker's new life</li> <li>• comparison of the voices of the poems, e.g. the first person speaker in <i>The Furthest Distances I've Travelled</i>.</li> </ul> <p>These are suggestions only. Reward any appropriate poem selection and relevant comparisons.</p>
2	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• title of the poems, e.g. the lack of the honorific uncle in the title of <i>Giuseppe</i> suggests the speaker is trying to distance himself from his relative because of their immoral actions</li> <li>• physical settings of the poems, e.g. the contrast between the beautiful courtyard and the immoral action that took place in <i>Giuseppe</i></li> <li>• time settings of the poems, e.g. <i>Giuseppe</i> during the Second World War, to cast light on the morality of the action</li> <li>• use of language and poetic devices in the poems, e.g. the listing of job titles in <i>Giuseppe</i> to distance the individual from their actions, 'doctor', 'fishmonger' and 'aquarium keeper'</li> <li>• comparison of the ways in which the speaker positions the reader in relation to the morality of the actions described</li> <li>• use of form and structure to explore ideas of morality, e.g. the irregular stanza structure of <i>Giuseppe</i> to mirror the irregular ideas of morality.</li> </ul> <p>These are suggestions only. Reward any appropriate poem selection and relevant comparisons.</p>

Please refer to Specific Marking Guidance on page 3 when applying this marking grid.

AO1 = bullet point 1      AO2 = bullet point 2      AO4 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, A4)
	0	No rewardable material
<b>Level 1</b>	1 – 4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>• Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li> <li>• Has limited awareness of connections between texts. Describes the texts separately.</li> </ul>
<b>Level 2</b>	5 – 9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references to texts, though not always securely. Gives a general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> <li>• Gives general connections between texts. Provides straightforward examples.</li> </ul>
<b>Level 3</b>	10 – 14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>• Demonstrates a clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> <li>• Makes clear connections between texts. Supports with clear examples.</li> </ul>
<b>Level 4</b>	15 – 19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> <li>• Makes connections between texts. Uses consistently appropriate examples.</li> </ul>
<b>Level 5</b>	20 – 24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> <li>• Makes effective connections between texts. Exhibits discriminating use of examples.</li> </ul>

Question Number	Indicative content
3	<p><b><i>Doctor Faustus</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comic scenes parallel and parody the more serious scenes in the play</li> <li>• comedy foreshadows the tragedy, e.g. Mephistopheles turning Robin and Rafe into animals foreshadows Faustus' inevitable fall and punishment</li> <li>• comic scenes satirising the power of the Catholic Church would have appeal for the contemporary audience, e.g. the Pope's chamber, Robin and Rafe with the Vintner's goblet</li> <li>• comic scenes allow the audience to laugh at Faustus and to believe he deserves his fate; his pride and ambition are laughable</li> <li>• the comedy only serves to delay the inevitable end of Faustus, e.g. with the Horse-Courser</li> <li>• comedy emphasises the poor decisions Faustus has made, e.g. how Faustus' power is limited to conjuring tricks</li> <li>• although there are comedy scenes, the character of Faustus still follows the narrative arc of a tragic hero.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p><b><i>Doctor Faustus</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Faustus begins his own damnation in the opening scene, e.g. his response to his friends, impact of 'This night I'll conjure though I die therefore'</li> <li>• dramatic presentation of the Good and Evil Angels mirror contemporary debates on free will and predestination</li> <li>• Faustus claims not to be terrified of 'damnation', e.g. he disregards Mephistopheles' description of being 'damn'd with Lucifer' and 'being depriv'd of everlasting bliss'</li> <li>• Faustus rejects any possibility of salvation, although he is offered the opportunity to repent</li> <li>• damnation is presented in the play as a consequence of actions and free will</li> <li>• dramatic presentation of damnation through the conflict between the Good and the Evil Angels is a feature of medieval morality drama</li> <li>• impact of the final scene in which Faustus is forced to confront the reality of his damnation.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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	0	No rewardable material
<b>Level 1</b>	1 – 4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>• Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 2</b>	5 – 9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references to texts, though not always securely. Gives a general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 3</b>	10 – 14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>• Demonstrates a clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	15 – 19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> </ul>
<b>Level 5</b>	20 – 24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>

Please refer to Specific Marking Guidance on page 3 when applying this marking grid.

		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has an explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>	



Question Number	Indicative content
5	<p><b><i>The Duchess of Malfi</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Ferdinand and the Cardinal are immoral and corrupt, so the justice they enact is immoral and corrupt, e.g. Ferdinand uses the law as a 'foul' trap</li> <li>• use of imagery to reflect the corruption of justice, e.g. Ferdinand's disease of lycanthropy as a symbol of the diseased body-politic</li> <li>• the lack of justice for the Duchess and Antonio adds to the tragedy of the play</li> <li>• justice is used throughout the play to serve the self-interest of the people who enact it, e.g. Bosola tries to justify his actions in killing the Duchess</li> <li>• impact of the ending of the play in which justice is not served</li> <li>• the corruption of justice in the court of Malfi, reflects for a contemporary audience the concerns about corruption in their own society</li> <li>• in presenting an unjust world, Webster is appealing to the contemporary appetite for revenge tragedies.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><b><i>The Duchess of Malfi</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic presentation of the limited life choice of the Duchess, e.g. she is ultimately condemned because she is a woman who has betrayed the wishes of her brothers</li> <li>• demeaning language used to describe the Duchess and Julia by Ferdinand and the Cardinal, e.g. 'strumpet', 'whores'</li> <li>• presentation of violence against women in the play, e.g. Julia is killed by the action of kissing</li> <li>• the Duchess is presented as a strong and moral character as a dramatic foil to her brothers</li> <li>• the Cardinal and Ferdinand are representatives of the two central patriarchal institutions of 17th century society: the Church and the Nobility</li> <li>• the Duchess and Julia are presented as challenging the norms of patriarchal society</li> <li>• the Duchess as a widow is wealthy, politically powerful and sexually experienced; the brothers' attempts to contain her mirror contemporary fears of the 'unruly' woman.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 1</b>	1 – 4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>• Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 2</b>	5 – 9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references to texts, though not always securely. Gives a general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 3</b>	10 – 14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>• Demonstrates a clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	15 – 19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> </ul>
<b>Level 5</b>	20 – 24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>

Please refer to Specific Marking Guidance on page 3 when applying this marking grid.

		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	0	No rewardable material.	
Level 1	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has an explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
Level 2	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
Level 3	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>	
Level 4	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>	
Level 5	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>	

Question Number	Indicative content
7	<p><b><i>The Home Place</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of self-interest as being at the heart of personal relationships, e.g. neither Christopher nor David have Margaret's interests at heart, only their own</li> <li>• presentation of self-indulgent nostalgia of Clem and its impact on Margaret</li> <li>• Richard's interest in eugenics, and how this supersedes any concerns for the impact it may have on others, including his brother</li> <li>• Christopher's self-interest in preserving the Lodge and his life in Ireland, as reflective of the attitudes of contemporary English landowners</li> <li>• use of dramatic symbolism to reflect an attack on the self-interest of English landowners, e.g. cutting down the trees</li> <li>• the play as a comment on narrow-minded politics, e.g. self-interest of Con Doherty above the wellbeing and job security of his cousin Margaret</li> <li>• presentation of Margaret as a character who does not demonstrate self-interest, e.g. she does not exploit the situation of having Christopher and David in love with her.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p><b><i>The Home Place</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of political hopes for a free Ireland, e.g. Con Doherty and Johnny MacLoone's hope for freedom from the landowners</li> <li>• language in which hope for a more peaceful time is expressed despite the conflict in the play, e.g. Christopher's 'rise above'</li> <li>• parallel between both David and Christopher's hopes for a future with Margaret</li> <li>• dramatic presentation of the contrast between Richard's hope to discover the ethnic code of the Irish and 'control the universe' and the simple hopes of Tommy and Mary</li> <li>• setting of the Lodge reflects the hopes of some characters to rise above the conflicts threatening society, e.g. Clem describes the Lodge as a house of 'tolerance and grace'</li> <li>• Friel's use of the choir singing at the beginning of the play to contrast with the conflict that is to come</li> <li>• play as an exploration of Anglo-Irish relations and a reflection on the hopes for the peace process.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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	0	No rewardable material
<b>Level 1</b>	1 – 4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>• Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 2</b>	5 – 9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references to texts, though not always securely. Gives a general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 3</b>	10 – 14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>• Demonstrates a clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	15 – 19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> </ul>
<b>Level 5</b>	20 – 24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>

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		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has an explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
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<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>	

Question Number	Indicative content
9	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Stanley as the epitome of masculinity and his devotion to his role as breadwinner and patriarch of the family, e.g. 'he heaves the meat package'</li> <li>• Stanley and his male friends' crude and vulgar language and dress, e.g. the primary colours of the shirts on poker night</li> <li>• acceptance of violence and the implicit blame on the women, e.g. 'Poker should not be played in a house with women'</li> <li>• contemporary attitudes towards sexuality and masculinity, e.g. Mitch is belittled for wanting to look after his sick mother; Allan is sensitive and likes poetry</li> <li>• Blanche's weakness in contrast to the strength of Stanley, e.g. Stella accepts Stanley's version of events as he is more powerful as a man</li> <li>• contemporary expectations of gender roles, e.g. Stella accepts that Stanley likes to pay the bills, even though this leaves her with no money; Blanche looks to Shep Huntleigh to come and rescue her</li> <li>• Williams' use of colour, sound and lighting effects to enhance the power of the men, e.g. Stanley is in gaudy colours, whereas Blanche is in white; Stanley is characterised by the 'blue piano' and 'hot trumpet', and later the cries and noises of the jungle.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of literary devices to express loneliness, e.g. the use of imagery 'then the searchlight which had been turned on the world was turned off again'</li> <li>• use of music to emphasise Blanche's loneliness, e.g. the Varsouviana</li> <li>• other characters' concerns about being alone, e.g. Mitch worries about being alone after his mother dies; Stanley is inconsolable when he thinks Stella has left him</li> <li>• presentation of loneliness as a consequence of contemporary changes in society, e.g. Stella has chosen Stanley to save her from loneliness and the deaths at Belle Reve</li> <li>• Blanche's loneliness as a symptom of her isolation from the new world order</li> <li>• Williams presents loneliness, and the fear of loneliness, as a reaction to both the recent experiences of the Second World War and the Great Depression</li> <li>• claustrophobia of the setting in Stanley and Stella's apartment contrasts with the loneliness that Blanche feels.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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	0	No rewardable material
<b>Level 1</b>	1 – 4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>• Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 2</b>	5 – 9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references to texts, though not always securely. Gives a general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 3</b>	10 – 14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>• Demonstrates a clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	15 – 19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> </ul>
<b>Level 5</b>	20 – 24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>



Please refer to Specific Marking Guidance on page 3 when applying this marking grid.

		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has an explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>	

Question Number	Indicative content
11	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play's focus on the characters' obsession with names, e.g. Cecily and Gwendolen are obsessed with the name Ernest</li> <li>• Wilde's use of different settings to highlight superficiality, e.g. Jack prefers the town as he only has to worry about amusing himself there and living a superficial life</li> <li>• title of the play is ironic as it highlights the importance of the superficial to the characters</li> <li>• appearance of people presented as more important than anything else, e.g. Gwendolen states that style is more important than sincerity</li> <li>• impact of Miss Prism's superficial attitude to education</li> <li>• presentation of the superficiality of personal relationships, e.g. Algernon falls in love with Cecily before he has met her</li> <li>• Wilde's use of Chasuble and Lady Bracknell to mock the Church and the aristocracy.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Wilde inverts the conventional contemporary thinking about class, e.g. Algernon describing the lower classes as having to set a moral example</li> <li>• upper class characters are presented as having no occupation and expecting the working class to do all the work, e.g. Miss Prism refuses to let Cecily water the flowers</li> <li>• the upper class is valued for family and origin, rather than any other attribute, e.g. Lady Bracknell disapproves of Jack because of his lack of family knowledge</li> <li>• the French Revolution is held up as an example of what happens when the lower classes are allowed to think</li> <li>• Wilde presents ignorance about the working class, e.g. Miss Prism chastises the lower classes for having too many children</li> <li>• Wilde satirises the Victorian sensibility of keeping people in their place, e.g. Chasuble mentions a sermon he gave to the Society for the Prevention of Discontent Among the Upper Orders</li> <li>• Wilde mocks the upper class for their obsession with appearance, e.g. Lady Bracknell says to Cecily 'there are distinct social possibilities in your profile'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	5 – 9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references to texts, though not always securely. Gives a general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 3</b>	10 – 14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>• Demonstrates a clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	15 – 19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> </ul>
<b>Level 5</b>	20 – 24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>

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<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO3, AO5)</b>	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has an explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>	

Question Number	Indicative content
13	<p><b><i>The Pitmen Painters</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the men experience self-discovery through art, e.g. Oliver talks about being his own 'boss' and really 'achieving' something for the first time when he completes his first painting</li> <li>• Hall presents the different ways the men develop their knowledge, e.g. Oliver goes from knowing nothing about art to visiting the library in Newcastle to learn more about the art world</li> <li>• Hall explores the men's expanding knowledge of the world through art, e.g. the group's visit to London, to the Royal Academy and the Tate</li> <li>• the group develops from amateurs to putting on their own exhibition</li> <li>• the group's developing sophisticated awareness of the concerns of contemporary art, e.g. the discussion on Jimmy's 'Blob'</li> <li>• use of the final projection to imply that art does not bring about change</li> <li>• impact of the men's continuing to work as miners.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
14	<p><b><i>The Pitmen Painters</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• impact of the opening scene, e.g. Lyon's initial inability to communicate with the men</li> <li>• the use of Geordie phrases and dialect throughout by the group emphasises their difference with the middle class and the art establishment</li> <li>• Hall's use of the trip to London to foreground class differences, e.g. Lyon travelling first class</li> <li>• presentation of Helen Sutherland as representative of the middle class</li> <li>• Oliver's perception that you cannot be an artist and working class</li> <li>• Hall's dramatic presentation of the link between art and social class and the context of 1930s Britain</li> <li>• use of the projections to suggest the continuation of class differences.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 1</b>	1 – 4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>• Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 2</b>	5 – 9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references to texts, though not always securely. Gives a general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 3</b>	10 – 14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>• Demonstrates a clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	15 – 19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> </ul>
<b>Level 5</b>	20 – 24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>

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<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO3, AO5)</b>	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has an explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>	

Question Number	Indicative content
15	<p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• violence exists in the periphery of the play, e.g. Belvile first met Florinda at the Siege of Pamplona</li> <li>• underlying threat of sexual violence undercuts the heroic qualities of the male protagonists</li> <li>• Behn's presentation of sexual violence and varying attitudes towards it, e.g. is Blunt's humiliation sufficient punishment?</li> <li>• potential contemporary and modern audience responses to the sexual violence of the Cavaliers</li> <li>• play's conventional ending in contrast to the violence that precedes it, e.g. Willmore's engagement to Hellena</li> <li>• setting of warfare and violence as a reflection of contemporary political chaos in England</li> <li>• literary context of a female dramatist writing in the Restoration mode.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Behn's presentation of men's cultural and social values as reflective of contemporary society's attitudes towards women</li> <li>• setting of carnival offers the promise of freedom from societal constraints for both men and women</li> <li>• Don Pedro's attempts to control his sisters' lives, e.g. Florinda represents the struggle to gain agency in marriage and choose the husband she wants; Hellena refuses to accept her fate as a nun and vows to find a man during carnival</li> <li>• men's treatment of women as commodities, e.g. Angellica embodies the idea that women have value based on beauty</li> <li>• misogynistic language used by the men to describe women, e.g. 'baggage', 'value', 'stock', 'wench'</li> <li>• presentation of male assumptions around women's roles and class, e.g. Willmore mistakes Florinda for a prostitute</li> <li>• presentation of men's idealisation of women, e.g. Willmore is attracted to the idea of Hellena as a nun and an obstacle for him to overcome.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



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<b>Level 1</b>	1 – 4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>• Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 2</b>	5 – 9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references to texts, though not always securely. Gives a general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 3</b>	10 – 14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>• Demonstrates a clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	15 – 19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> </ul>
<b>Level 5</b>	20 – 24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>

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		<b>AO3 = bullet point 1</b>	<b>AO5 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO3, AO5)</b>	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has an explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>	

Question Number	Indicative content
17	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• minimalist setting contrasts with the detailed directions for the actors, e.g. 'A country road. A tree. Evening'</li> <li>• addition of leaves on the tree in Act II indicates a time difference and foreshadows the change in the action</li> <li>• use of stage directions to mark important themes, e.g. 'silence', 'pause'</li> <li>• stage directions provide meaning for the actors and the audience in a play where nothing happens and the words are often meaningless; a typical feature of Absurdist drama</li> <li>• stage directions are repeated in each act, e.g. the arrival of Pozzo and Lucky shows how they have both changed and stayed the same</li> <li>• extent to which stage directions can be considered 'choreography'</li> <li>• context of the Theatre of the Absurd and how this was shaped as a response to the political turmoil of post-war Europe.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• characters' lack of memory as a trope of Absurdist drama</li> <li>• impact of the inability of the characters to remember Act I on the play's overall structure, e.g. if they cannot remember what has happened then has it happened many times already?</li> <li>• characters' lack of memory creates a world without the formal structure of time and allows Beckett to experiment with existential ideas</li> <li>• Beckett's refusal to allow the audience a linear narrative, e.g. Estragon's lack of memory casts doubt on the men's friendship</li> <li>• use of Pozzo's blindness to add to the general sense of confusion around memories</li> <li>• Beckett's use of the theme of memory to explore notions of truth, e.g. Vladimir asks at the end of Act II 'What truth will be there?'</li> <li>• unreliable memories in the context of a post-war Europe.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	5 – 9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references to texts, though not always securely. Gives a general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 3</b>	10 – 14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>• Demonstrates a clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	15 – 19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> </ul>
<b>Level 5</b>	20 – 24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>

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<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO3, AO5)</b>	
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<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has an explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
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