Mark Scheme (Results)

Summer 2016

Pearson Edexcel GCE
in English Literature Unit 1
(8ET0/01)

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General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points

- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements

- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors

- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Paper 1 Mark scheme

Question number	Indicative content
1	Reward all reasonable and relevant interpretations of 'memorable characters' in the named poem and the poem of the student's own choice. Students may refer to the following in their answers: • the use of effective details to give characters substance and credibility • the effect of narrative points of view, for example the shifts between naiveté and knowledge in *Out of the Bag* • the use of poetic imagery to enrich the portrayal, for example the descriptions of the doctor's bag and buttonhole in *Out of the Bag* • the development of characters, for example when Heaney links doctor and poet at Epidaurus • manipulation of language in devices such as alliteration, assonance, sensual diction, variety of tone, and the comparative effects of these • the use of characters to develop themes, such as creation and inspiration in *Out of the Bag* • the nature of the relationships between characters in the poems. These are suggestions only. Reward any appropriate poem selection and relevant comparisons.
2	Reward all reasonable and relevant interpretations of 'disturbing events or situations' in the named poem and the poem of the student's own choice. Students may refer to the following in their answers: • poetic ways in which the disturbing nature of events or situations are brought alive for the reader, for example brutal simplicity of diction in *The Deliverer* • the effects of structural features, such as the shifts between Kerala and Milwaukee in *The Deliverer* • the ways in which the poets establish thematic issues, such as culture, race, gender, disability in *The Deliverer* • the use of tone and language to create voice and engage the reader • dramatic action to increase the impact of the poems, for example the dog in *The Deliverer* • the nature and effect of narrative points of view • the ways in which questions are raised, for example about morality, with words such as 'ceremony', 'tradition', 'right' in *The Deliverer* • the uses of contrast to create interest and challenge for the reader. These are suggestions only. Reward any appropriate poem selection and relevant comparisons.

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

AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3

Level	Mark	Descriptor (AO1, AO2, AO4)
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. • Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. • Has limited awareness of connections between texts. Describes the texts separately.
Level 2	5–9	**General understanding/approach** • Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. • 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. • Gives general connections between texts. Provides straightforward examples.
Level 3	10–14	**Clear understanding/exploration** • Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. • Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. • Makes clear connections between texts. Supports with clear examples.
Level 4	15–19	**Consistent application/exploration** • Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. • Makes connections between texts. Uses consistently appropriate examples.
Level 5	20–24	**Discriminating application/exploration** • 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. • Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. • Makes effective connections between texts. Exhibits discriminating use of examples.

Question number	Indicative content
3	*Doctor Faustus* Students may refer to the following in their answers: • initial presentation of Faustus as a man of learning • Marlowe's development of a sense of foreboding, for example references to Icarus in the Prologue • classical references throughout to overreaching • pursuit, and limitations, of knowledge from Catholic and Reformation perspectives • *Dr Faustus* as a Morality play • Faustus' turning from traditional subjects of study to magic • impact of Faustus' final soliloquy • role of Mephistopheles in Faustus' pursuit of knowledge • impact of the Robin and Dick scenes on the audience's view of Faustus' pursuit of knowledge. These are suggestions only. Accept any valid alternative response.
4	*Doctor Faustus* Students may refer to the following in their answers: • Mephistopheles as a reflection of Medieval and Renaissance concepts of Hell • nature of the relationship between Mephistopheles and Faustus • dramatic irony of Mephistopheles' honesty • Mephistopheles as a clever manipulator of Faustus • Mephistopheles as a servant of Lucifer • Mephistopheles as part of a literary tradition of sympathetic devils • his role in the development of the theme of fate versus free will and links to contemporary religious debate • Marlowe's use of Mephistopheles to create an atmosphere of fear, for example his allusions to Hell as a psychological state. These are suggestions only. Accept any valid alternative response.

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

	AO1 = bullet point 1	AO2 = bullet point 2

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. • Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.
Level 2	5–9	**General understanding/approach** • Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. • 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.
Level 3	10–14	**Clear understanding/exploration** • Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. • Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.
Level 4	15–19	**Consistent application/exploration** • Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.
Level 5	20–24	**Discriminating application/exploration** • 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. • Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.

		Please refer to Specific Marking Guidance 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	**Recalls information/descriptive** • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5–9	**General understanding/approach** • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10–14	**Clear understanding/exploration** • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15–19	**Consistent application/exploration** • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20–24	**Discriminating application/exploration** • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

Question number	Indicative content
5	***The Duchess of Malfi*** Students may refer to the following in their answers: • contemporary attitudes to marriage as politically expedient rather than based on love • perceptions of the Duchess as highly sexualised in Act 1 and the impact on different audiences • Antonio's motives for marriage • class differences between the Duchess and Antonio and the response of contemporary and modern audiences • relationship between Ferdinand and his sister as an exploration of incestuous love • juxtaposition of the relationship between the Duchess and Antonio and that between the Cardinal and Julia • links between love and death as a typical feature of Jacobean tragedy • forbidden love as a common trope of Jacobean tragedy. These are suggestions only. Accept any valid alternative response.
6	***The Duchess of Malfi*** Students may refer to the following in their answers: • the status and political power of the Duchess • power struggles within the Aragon family • abuses of power by the Cardinal and Ferdinand as a satire of contemporary religion and politics • exploration of power and class • exploration of power and gender • power struggles as typical of revenge tragedy • the play's presentation of various types of government, for example the Italian versus French courts • Bosola as an observer of courtly power play. These are suggestions only. Accept any valid alternative response.

Please refer to Specific Marking Guidance when applying this marking grid.		
	AO1 = bullet point 1	**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. • Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.
Level 2	5–9	**General understanding/approach** • Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. • 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.
Level 3	10–14	**Clear understanding/exploration** • Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. • Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.
Level 4	15–19	**Consistent application/exploration** • Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.
Level 5	20–24	**Discriminating application/exploration** • 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. • Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.

		Please refer to Specific Marking Guidance 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	**Recalls information/descriptive** • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5–9	**General understanding/approach** • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10–14	**Clear understanding/exploration** • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15–19	**Consistent application/exploration** • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20–24	**Discriminating application/exploration** • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

Question number	Indicative content
7	**The Home Place** Students may refer to the following in their answers: • effect of the play's setting at the outbreak of the Irish Land Wars • impact and significance of Lifford's murder • inhabitants of the lodge as symbols of the Anglo-Irish in decline • symbolism of the trees as barriers to progress • Sally as a representation of progress as she prepares to leave the 'Big House' • Margaret as a character caught between tradition and progress • Clem O'Donnell and Gore both clinging to nostalgic notions of the past • dramatic effects of the traditional Irish songs • the play's comment on scientific progress, for example Richard's eugenic theories, seen from a 21st century perspective. These are suggestions only. Accept any valid alternative response.
8	**The Home Place** Students may refer to the following in their answers: • Margaret as a symbol of the displacement of both the Anglo-Irish and Irish • her complex relationship with her father, for example her shame at his drunkenness yet her emotional attachment to his music • dramatic impact of her relationship with Christopher • dramatic impact of her relationship with David • her links to her violent cousin and the suggestions of the impending Land Wars • Margaret as a symbol of upward mobility versus the power of one's origins • her response to the singing of 'Oft in the Stilly Night' and its links to romantic notions of an idealised Ireland • impact of her impending return home at the end of the play. These are suggestions only. Accept any valid alternative response.

Please refer to Specific Marking Guidance when applying this marking grid.		
	AO1 = bullet point 1	**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. • Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.
Level 2	5–9	**General understanding/approach** • Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. • 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.
Level 3	10–14	**Clear understanding/exploration** • Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. • Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.
Level 4	15–19	**Consistent application/exploration** • Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.
Level 5	20–24	**Discriminating application/exploration** • 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. • Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.

		Please refer to Specific Marking Guidance 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	**Recalls information/descriptive** • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5–9	**General understanding/approach** • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10–14	**Clear understanding/exploration** • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15–19	**Consistent application/exploration** • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20–24	**Discriminating application/exploration** • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

Question number	Indicative content
9	*A Streetcar Named Desire* Students may refer to the following in their answers: • presentation of Blanche's vulnerabilities, for example her clothing in the opening scene marks her as an outsider • Blanche's weakness in contrast to the strength of Stanley and Stella • the play's moral ambiguity around vulnerabilities, for example the notion of Stanley as vulnerable to the threat Blanche presents to his marriage and status • Stella's vulnerability to her sexual and economic dependence on Stanley • contemporary expectations of gender roles and how these render characters vulnerable, for example Stanley's resentment of Blanche; Mitch's naïve expectations of relationships • vulnerabilities stemming from contemporary attitudes to sexuality, for example Alan's suicide • characters as economically vulnerable in this working-class neighborhood of New Orleans • Williams' use of sound and lighting effects to enhance the sense of characters' vulnerability. These are suggestions only. Accept any valid alternative response.
10	*A Streetcar Named Desire* Students may refer to the following in their answers: • recurring images of death throughout the play • impact of the use of polka music to allude to the suicide of Blanche's husband • symbolic 'death' of the Old South in Blanche's narrative • links between sex and death, for example the deaths of Blanche's ancestors are blamed on their 'epic fornications'; the link between the birth and the rape • symbolic reminders of death that torture Blanche, for example Mitch's cigarette case • Blanche's desperate fear of death as represented by her resistance to ageing and worries about her fading looks • Stanley's contrasting nonchalance about death, for example his 'lucky' escape at Salerno • significance of Mitch's dying mother. These are suggestions only. Accept any valid alternative response.

Please refer to Specific Marking Guidance when applying this marking grid.		
	AO1 = bullet point 1	**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. • Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.
Level 2	5–9	**General understanding/approach** • Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. • 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.
Level 3	10–14	**Clear understanding/exploration** • Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. • Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.
Level 4	15–19	**Consistent application/exploration** • Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.
Level 5	20–24	**Discriminating application/exploration** • 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. • Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.

		Please refer to Specific Marking Guidance 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	**Recalls information/descriptive** • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5–9	**General understanding/approach** • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10–14	**Clear understanding/exploration** • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15–19	**Consistent application/exploration** • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20–24	**Discriminating application/exploration** • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

Question number	Indicative content
11	***The Importance of Being Earnest*** Students may refer to the following in their answers: • the comic effects of Cecily's obsession with marriage and choosing a husband • her diary and letters in advance of meeting Algernon • her compassion for Jack's 'bereavement' • the function of Cecily in allowing Wilde to explore contemporary gender expectations • her mature attempt to reconcile Jack and 'his brother' • her relationship with Miss Prism, satirising Victorian ideas about education and literature • the comic conflict and reconciliation between Cecily and Gwendolen • Wilde's witty inversion of conventional morality in Cecily's meeting with Algernon. These are suggestions only. Accept any valid alternative response.
12	***The Importance of Being Earnest*** Students may refer to the following in their answers: • Wilde's use of lies to drive the plot and create humour, for example Lane's initial lie about the cucumbers to save Algernon • the dramatic techniques used to create comedy through the fictions of Bunbury and Ernest, revealing contemporary attitudes to family • the blend of comedy and melodrama in the final revelations • the comic confusion of Algernon posing as Ernest after Jack has announced his death • Cecily's diary and letters satirising Victorian attitudes to courtship and marriage • Lady Bracknell hiding the fact of a lost baby to protect her reputation, highlighting the importance of social status • Jack's unease with the truth when being interviewed by Lady Bracknell • Jack's readiness to lie about the death of Ernest to Cecily. These are suggestions only. Accept any valid alternative response.

Please refer to Specific Marking Guidance when applying this marking grid.		
	AO1 = bullet point 1	**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. • Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.
Level 2	5–9	**General understanding/approach** • Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. • 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.
Level 3	10–14	**Clear understanding/exploration** • Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. • Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.
Level 4	15–19	**Consistent application/exploration** • Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.
Level 5	20–24	**Discriminating application/exploration** • 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. • Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.

		Please refer to Specific Marking Guidance 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	**Recalls information/descriptive** • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.	
Level 2	5–9	**General understanding/approach** • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.	
Level 3	10–14	**Clear understanding/exploration** • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.	
Level 4	15–19	**Consistent application/exploration** • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.	
Level 5	20–24	**Discriminating application/exploration** • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.	

Question number	Indicative content
13	***The Pitmen Painters*** Students may refer to the following in their answers: • A dramatic construction of the working-class community of the miners • the contrast between the vernacular and the sophisticated in the dialogue • Oliver's agonising over Helen Sutherland's offer of a stipend and his final decision displaying the relationship between art and money • the shifting attitudes of Lyon and Helen Sutherland to the Ashington Group, reflecting changes in artistic taste in the first half of the 20th century • the comic effect of disparities in knowledge and experience between the classes • the character of Harry as a parody of left-wing attitudes and language • the effect of the final scene and final projection as a backdrop to the history of class conflict in Britain • Hall's use of stagecraft to establish the political contexts of art and work. These are suggestions only. Accept any valid alternative response.
14	***The Pitmen Painters*** Students may refer to the following in their answers: • emphasis on Helen Sutherland's wealth and class status • use of language to distance her from the Ashington Group and set up debate about art appreciation • her apparent ignorance about working class life and culture used to create humour • comparison between Helen Sutherland's role and those of other women in the play • her knowledge of modern art – Moore, Nicholson, Mondrian – to provide context for the Ashington Group • her authentic appreciation for Oliver's work and attempted generosity towards him, leading to dramatic conflict exploring the idea of patronage • repeated references to money contributing to the dramatised debate about the purpose and value of art • the dramatic effect of her final rejection of the Ashington Group, perhaps reverting to class stereotype. These are suggestions only. Accept any valid alternative response.

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

	AO1 = bullet point 1	AO2 = bullet point 2

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. • Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.
Level 2	5–9	**General understanding/approach** • Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. • 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.
Level 3	10–14	**Clear understanding/exploration** • Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. • Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.
Level 4	15–19	**Consistent application/exploration** • Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.
Level 5	20–24	**Discriminating application/exploration** • 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. • Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.

		Please refer to Specific Marking Guidance 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	**Recalls information/descriptive** • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5–9	**General understanding/approach** • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10–14	**Clear understanding/exploration** • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15–19	**Consistent application/exploration** • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20–24	**Discriminating application/exploration** • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

Question number	Indicative content
15	*The Rover* Students may refer to the following in their answers: • disguise as a source of comedy, for example Don Pedro's comedy of mistaken identities • dramatic impact of the exotic, carnival setting and its possibilities for disguise and escapism • function of the mask, for example allowing characters freedom of movement and the crossing of social boundaries • disguise as a major driver of the plot • disguise as a reflection of the political intrigues of the interregnum period • exploration of the darker aspects of disguise, such as Willmore's assault on Florinda • disguise as a common feature of Restoration drama • disguise and cross-dressing as ways to destabilise gender roles • disguise as a possible reflection of Behn's experiences in espionage. These are suggestions only. Accept any valid alternative response.
16	*The Rover* Students may refer to the following in their answers: • Hellena's outspoken desire to lose her virginity and her rejection of the convent as challenges to contemporary attitudes to religion and morality • the wit and vivacity of the language Behn gives Hellena, for example in her description of Don Vincentio • the language of her criticisms of gender roles and expectations as a reflection of Behn's concerns • Hellena's pursuit of Willmore and her pleasure in the power she exercises over him, perhaps as a challenge to dramatic convention • Florinda as a dramatic foil to Hellena in the exploration of sexual ethics • her appreciation of her own attraction and value • points at which she shows vulnerability, for example jealousy, for complex dramatic effects • the reward of her final triumph - wealth and a husband – as a reflection of contemporary attitudes to marriage. These are suggestions only. Accept any valid alternative response.

Please refer to Specific Marking Guidance when applying this marking grid.		
	AO1 = bullet point 1	**AO2 = bullet point 2**

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. • Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.
Level 2	5–9	**General understanding/approach** • Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. • 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.
Level 3	10–14	**Clear understanding/exploration** • Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. • Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.
Level 4	15–19	**Consistent application/exploration** • Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.
Level 5	20–24	**Discriminating application/exploration** • 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. • Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.

		AO3 = bullet point 1	**AO5 = bullet point 2**

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

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5–9	**General understanding/approach** • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10–14	**Clear understanding/exploration** • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15–19	**Consistent application/exploration** • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20–24	**Discriminating application/exploration** • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

Question number	Indicative content
17	*Waiting for Godot* Students may refer to the following in their answers: • the various ways Vladimir and Estragon pass the time in expectation of Godot's arrival • the themes of hope and survival as possible reflections of Beckett's experiences in WWII • repeated references to visitation and redemption reflecting changes in religious belief • the contrast between them and Pozzo and Lucky in terms of survival and mutual support • the use of humour to alleviate suffering as a feature of Absurdist drama • their care for each other giving some sense of purpose to their waiting • structural repetition of dialogue to enforce their continued hopeful expectations • the ambiguous effects of Vladimir's grasp of their situation and sense of past events and time passing. These are suggestions only. Accept any valid alternative response.
18	*Waiting for Godot* Students may refer to the following in their answers: • Vladimir's almost parental care for Estragon's wellbeing and appearance • his intellectual superiority and curiosity, for example the interpretation of the gospels, suggesting ideas about the value of knowledge • his compassion for others, as in his disgust at Pozzo's treatment of Lucky as a possible comment on WWII and its aftermath • his realisation of their position, but also his refusal to give up hope • his control over their scant resources, for example food, perhaps relating to post-war austerity in Europe • use of props and costume to create dramatic imagery, for example his hat • a sense of him having a past in references to philosophy, venereal disease • comparison between Vladimir and Pozzo as authority figures. These are suggestions only. Accept any valid alternative response.

Please refer to Specific Marking Guidance when applying this marking grid.		
	AO1 = bullet point 1	**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Recalls information/descriptive** • Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. • Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.
Level 2	5–9	**General understanding/approach** • Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. • 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.
Level 3	10–14	**Clear understanding/exploration** • Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. • Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.
Level 4	15–19	**Consistent application/exploration** • Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.
Level 5	20–24	**Discriminating application/exploration** • 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. • Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.

		Please refer to Specific Marking Guidance 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	**Recalls information/descriptive** • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5–9	**General understanding/approach** • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10–14	**Clear understanding/exploration** • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15–19	**Consistent application/exploration** • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20–24	**Discriminating application/exploration** • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.