

## Paper 1 Mark scheme

Question number	Indicative content
1	<p>Appropriate selection of poem to accompany <i>An Easy Passage</i>, exploring the shift from childhood to adulthood such as <i>To My Nine-Year-Old Self</i> by Helen Dunmore. Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the comparative impact of the first-person speaker in one poem and the third-person perspective in the other</li> <li>• the varied effects of structures (e.g. narrative structure of <i>An Easy Passage</i>; Dunmore’s imagined dialogue) and how the poets use these to develop their themes</li> <li>• how each poet conveys a sense of change and movement in the course of the poem (“I won’t keep you then.”, Copus’s use of the present tense throughout)</li> <li>• the distant observations of Copus contrasted with the personal and bittersweet tone of Dunmore’s poem (“...nothing in common beyond a few shared years...”)</li> <li>• the impact of the intervention of the speaker’s voice in the rhetorical question (“What can she know of the way the world admits us less and less...?”)</li> <li>• effects of Dunmore’s use of pronouns –“We” and “I” and how they enable subtle shifts in perspective</li> <li>• the absence of imagery in <i>An Easy Passage</i> in contrast to Dunmore’s sensual description</li> <li>• how both poets focus on vivid detail to convey the intensity of growing up (“hole-punched aluminum lever”, “shimmering oyster”, “nail varnish”)</li> <li>• consideration of the impact of each poem’s ending.</li> </ul> <p>Reward any other appropriate poem selection and relevant responses.</p>

Question number	Indicative content
2	<p>Appropriate selection of poem to accompany <i>Chainsaw Versus the Pampas Grass</i> in which poets use ordinary events to explore universal themes such as <i>A Leisure Centre is Also a Temple of Learning</i> by Sue Boyle. Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• how both poems move from the commonplace (cutting grass; a changing room) towards a much wider perspective (human frailty/mutability)</li> <li>• how the poems create a sense of drama (Armitage's extended metaphor of the personified chainsaw; Boyle's dramatic pause before the final lines)</li> <li>• how the poets play with language to create effects (the colloquially masculine diction of "Knocked back a quarter pint..."; the strained sensuality of advertising copy – "Toned every muscle", "gentle exfoliant")</li> <li>• a consideration of the different types of imagery used by the poets (e.g. Armitage's images of battle: "the dead zone..." Boyle's deliberately hackneyed: "...like a waterfall.")</li> <li>• the poets' use of sardonic humour to develop their themes, e.g. the deliberately 'macho' vocabulary in Armitage's description of the chainsaw – "juices ran", "gunned the trigger"; Boyle's natural imagery being undercut by "chemicals" and "charlatan"</li> <li>• the effect of the poets' use of literary/biblical allusions ("Corn in Egypt", the "bee... sip" reference to Keats's <i>Ode on Melancholy</i>; Boyle's Greek chorus)</li> <li>• the reminder at the end of each poem of the limitations of human endeavour ("...we know what happens next."; "...its man-made dreams...").</li> </ul> <p>Reward any other appropriate poem selection and relevant responses.</p>

Please refer to the specific marking guidance on page 2 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.		
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <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	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>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.</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	<b>Clear understanding/exploration</b> <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 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	<b>Consistent application/exploration</b> <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	<b>Discriminating application/exploration</b> <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>Doctor Faustus</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Marlowe’s exposition of Faustus’s moral dilemma at the beginning of the play</li> <li>• dramatic use of the Good and Bad Angels to embody Faustus’s choice</li> <li>• impact of delight Faustus takes in magic and trickery, e.g. rendered invisible, he plays tricks on the Pope and the Cardinal of Lorraine, snatching their food and drink and tormenting them with fireworks</li> <li>• complex dramatic effect of his final speech, eliciting pity as well as horror</li> <li>• impact of occasions when Faustus considers asking forgiveness, e.g. the Good Angel, the Old Man</li> <li>• use of the Chorus to comment and foreshadow, e.g. “He surfeits upon cursed necromancy”</li> <li>• contemporary attitudes to sin, repentance, salvation</li> <li>• the conflict between Faustus’s personal ambition in this world and eternal damnation</li> <li>• the impact of the historical context in which the play was written – the economic, political and intellectual changes taking place in England</li> <li>• the impact of the Renaissance and the Reformation on Marlowe’s dramatic presentation of Doctor Faustus</li> <li>• the extent to which Faustus can be seen as personifying the spirit of the Renaissance and his character being the spirit of the Renaissance man</li> <li>• knowledge and its propensity to doom Faustus in relation to context</li> <li>• Faustus’s conflicting thoughts about his control over his own destiny.</li> </ul>
4	<p><b>Doctor Faustus</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• effect of the dramatic presentation of the Seven Deadly Sins</li> <li>• growing abuse of his powers by Faustus in tricks and escapades, e.g. where he cheats and torments the Horse-Courser</li> <li>• graphic descriptions of Hell in the context of growing realism in Renaissance art</li> <li>• effect of the comic contribution of Robin and Rafe/Wagner and the Clown</li> <li>• the ironical use of Lucifer as a witness to key decisions by Faustus, e.g. “The god thou servest is thine own appetite/Wherein is fixed the love of Belzebug”</li> <li>• how the play dramatises contemporary attitudes to sin and evil and to developing humanist ideas</li> <li>• Faustus as a character who is both exalted and punished, extolled through both comedy and tragedy</li> <li>• the comic and tragic idea of an individual selling their soul to the devil for knowledge</li> <li>• differing interpretations (historically) of Faustus’s quest for knowledge and his interest in earthly pleasures</li> <li>• the impact of Renaissance ideas around the Great Chain of Being – how this is seen in ‘order’ and ‘disorder’ in the play and how it has been interpreted</li> <li>• Marlowe’s choice of structure – dramatic juxtaposition of comedy and tragedy and its impact on the audience/reader</li> <li>• the use of banality in the play and the impact of the comedy on the stature of Faustus as the hero of the play.</li> </ul>

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Level	Mark	AO1 = bullet point 1 Descriptor (AO1, AO2)	AO2 = bullet point 2
	0	No rewardable material	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <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	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>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.</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	<b>Clear understanding/exploration</b> <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 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	<b>Consistent application/exploration</b> <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	<b>Discriminating application/exploration</b> <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 the specific marking guidance on page 2 when applying this marking grid.			
		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	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 contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/exploration</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 to 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>	

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5	<p><b>The Duchess of Malfi</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Antonio's function as the choric voice at the beginning of the play – and his role as Webster's mouthpiece for commentary on a range of social issues</li> <li>• Webster's use of Antonio and Delio's dialogue to portray the possibilities of how a court may be run, in contrast to the corrupt court at Amalfi.</li> <li>• dramatic impact of the relationship between Antonio (Steward) and the Duchess and its foregrounding of issues of social status and gender in Jacobean society</li> <li>• Antonio's use as a device to illuminate the Duchess and her tragedy: "We are forced to woo, because none dare woo us"</li> <li>• Antonio as a foil to the brothers, e.g. he is described by Bosola as "cedar planted by a spring" in contrast to the "plum-trees that grow crooked over standing-pools"</li> <li>• Antonio presented as a man of virtue and stoicism, e.g. "Were there nor heaven, nor hell/I should be honest: I have long serv'd virtue/And ne're ta'en wages of her."</li> <li>• dramatic effect of Antonio's self-deprecating speech on death: "We follow after bubbles, blown in the air".</li> <li>• Some evaluation of whether Antonio is portrayed as 'out of his depth'</li> </ul>
6	<p><b>The Duchess of Malfi</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Webster's use of the Machiavel (arch dissembler) – a stock character in contemporary drama, e.g. The Cardinal; Bosola</li> <li>• dramatic impact of the deceptive behaviour of the Duchess and her acknowledgement of it in contrast to other characters: "Oh misery, methinks unjust actions should wear these masks and curtains, and not we."</li> <li>• dramatic effect of Bosola's soliloquies highlighting his deceptions to the audience</li> <li>• Webster's use of the Italian setting as a means to make comments on English society and avoid censorship</li> <li>• presentation of the Cardinal (coldly cynical/spying etc) representing Machiavellian ideas – divorcing politics from Christian ethics etc.</li> <li>• presentation of the Julia sub-plot, her adultery, her attempt to seduce Bosola, to develop the play's major themes</li> <li>• emotional impact of Act III, Scene 2 and the Duchess's confession to the lying Bosola</li> <li>• dramatic effects of characters' self-deceptions, e.g. Ferdinand sees himself as an embodiment of the law: "Then the law to him/Is like a foul black cobweb to a spider..."</li> <li>• Webster's frequent use of darkness, references to night, etc. – references to stagecraft in Webster's time and later</li> <li>• Some evaluation of other effects of deception in the play, e.g. possible moments of grim humour, etc.</li> </ul>

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<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <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	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>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.</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	<b>Clear understanding/exploration</b> <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 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	<b>Consistent application/exploration</b> <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	<b>Discriminating application/exploration</b> <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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		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	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 explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/exploration</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 to 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
7	<p><b>The Home Place</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Richard's racial attitudes and beliefs and how they dramatise contemporary attitudes to Darwinism and genetic imperialism, e.g. "a primeval people really."</li> <li>• complex dramatic impact of the measuring experiment</li> <li>• Richard's attitude in the stand-off with Con Doherty</li> <li>• Richard's comments on Christopher's response to the confrontation</li> <li>• use of comedy in his exchange with Clement to develop the theme of English attitudes to Irish culture</li> <li>• dramatic effect of Christopher ordering him to go</li> <li>• Richard as a reflection on contemporary attitudes to race, class and scientific truth, e.g. "If we could break into that vault... we wouldn't just control an empire, we would rule the entire universe."</li> <li>• impact of Richard's self-belief and the similarities and differences between him and Con Doherty – which add to the dramatic complexity of their encounters</li> <li>• comic effect of the relationship with Perkins and how this heightens the sinister aspects of his views and attitudes</li> <li>• how the comedy heightens the audience's awareness of how seriously Richard takes himself</li> <li>• impact of Richard's fearlessness and belief in furthering scientific discovery is ironically undermined by the narrowness and harm of his beliefs</li> <li>• how the play dramatises the experience of English landowners in Donegal and the impending land war.</li> </ul>
8	<p><b>The Home Place</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Friel's use of dramatic metaphor of the marking of the trees, e.g. "That's a white birch isn't it? 'A five-foot Betula Pendula Tristis.' A sad birch."</li> <li>• creation of mystery and fear around the death of the landowner and the 'list', e.g. "No, only us. Frightened – terrified, for God's sake: which of us is next on the list?"</li> <li>• tension and menace in the confrontation between Richard and Con</li> <li>• use of domestic detail to emphasise confrontation, e.g. the bills</li> <li>• dramatic effect of Christopher's collapse at the end of the play</li> <li>• use of Con Doherty to foreshadow conflict</li> <li>• the destabilising of 'home' throughout the play, e.g. the "home place" (family seat, origins) and "home" (where one lives and feels at home) never coincide</li> <li>• dramatic metaphors of the falcon and marking of the trees, creating a sense of foreboding – and foreshadowing violent change</li> <li>• dramatic irony of domestic activity to indicate stability; continuity contrasted with the growing tension and fear in the play</li> <li>• irony of the singing indicating a romantic idea of an idealised Ireland, contrasted with the realism of the menace of Con Doherty</li> <li>• English aristocracy/landowners and Irish tenant farmers – "the doomed nexus".</li> </ul>

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<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>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.</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	<b>Clear understanding/exploration</b> <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 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	<b>Consistent application/exploration</b> <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	<b>Discriminating application/exploration</b> <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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		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	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 explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/exploration</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 to 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>	

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9	<p><b>A Streetcar Named Desire</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Stanley’s generally violent behaviour, e.g. radio, trunk, plates</li> <li>• dramatic impact of Stanley’s physical attack on Blanche</li> <li>• use of Stanley’s psychological cruelty to Blanche to develop character and plot, e.g. his exposure of her past, the ticket back to Laurel</li> <li>• Mitch’s psychological cruelty, e.g. she being ‘not clean enough’ to meet his mother</li> <li>• dramatic impact of the final scene as a challenge to the contention that she ‘cannot survive’</li> <li>• contemporary social attitudes to male/female relationships etc.</li> <li>• presentation of the physical nature of the relationship between Stanley and Stella in Scene 1 of the play as he ‘heaves’ a package of meat towards her as indicative of how they relate and communicate</li> <li>• dramatic impact of the escalating physical and verbal violence in the play; the role of the language of violence in the play to build dramatic tension</li> <li>• Stanley’s attack on Stella and her ambivalent response to violence</li> <li>• contrast between the overt sex and violence of Elysian Fields and the suppressed sex and violence of Blanche’s world</li> <li>• description of the violent death of Blanche’s husband, foreshadowing the impact of Stanley’s violent attack on Blanche and the psychological impact on her of both</li> <li>• dramatic and structural function of violence which is central to the climactic scene of Stanley’s physical attack on Blanche, precipitating her psychological collapse</li> <li>• the dramatisation of differing social attitudes to the role of violence in sexual relationships and how this reflects the new American taste for realism that emerged following the Depression and World War II.</li> </ul>

Question number	Indicative content
10	<p><b>A Streetcar Named Desire</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic portrayal of Mitch's positive qualities, e.g. love for his mother</li> <li>• structural parallels between his past and Blanche's, eliciting sympathy, e.g. "And then the searchlight which had been turned on the world was turned off again and never for one moment since has there been any light that's stronger than this kitchen candle."</li> <li>• use of contrasts between Mitch and Blanche to develop themes of class and education, e.g. "I guess we must strike you as being a pretty rough bunch".</li> <li>• Stanley's attitude to Mitch, developing dramatic complexity, e.g. "There isn't no millionaire! And Mitch did not come back with roses..."</li> <li>• Mitch's character as a commentary on contemporary attitudes to masculinity, sexuality and marriage</li> <li>• dramatic effect of the contrast between Mitch and Stanley in the poker scene; his caring qualities contrasted with the more physical and course behaviour of the others</li> <li>• dramatic irony of the attraction between Blanche and Mitch; her perception of him as a gentleman and his perception of her decency</li> <li>• structural parallels between Mitch's past and Blanche's, expressed in their mutual need for each other as misfits in the violent world of the Elysian Fields – eliciting sympathy</li> <li>• contrast in Mitch's behaviour towards Blanche before and after learning the truth about her and the impact of his harm towards her in her subsequent breakdown, e.g. the moment when Mitch tears the paper lantern off the lightbulb is a shocking violation, and it mirrors the rape in the succeeding scene</li> <li>• dramatic contrast between Mitch's care of and loyalty to his mother and the contrast with his treatment and abandonment of Blanche – indicating his weakness</li> <li>• the use of Mitch to explore gender roles in the 1940s.</li> </ul>

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		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <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	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>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.</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	<b>Clear understanding/exploration</b> <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 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	<b>Consistent application/exploration</b> <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	<b>Discriminating application/exploration</b> <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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		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	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 explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/exploration</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 to 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>The Importance of Being Earnest</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Wilde's satire on Victorian views of marriage for political and social reasons, e.g. comic effect of Lady Bracknell's interview with Jack</li> <li>• marriage as a theme typical of comedy of manners and Wilde's debt to Restoration comedy</li> <li>• mocking of the superficiality of Victorian morality around marriage, e.g. the comic obsession of the women wishing to marry someone called Ernest</li> <li>• inversion of gender expectations in Gwendolen's relationship with Jack, e.g. where she takes over from the stammering Jack to make sure the proposal goes smoothly: "And to spare you any possible disappointment, Mr. Worthing. I think it only fair to tell you quite frankly before-hand that I am fully determined to accept you"</li> <li>• Wilde's use of Lane to introduce the theme of marriage and set the tone – "...been married only once... in consequence of a misunderstanding..."</li> <li>• effect of Wilde's use of epigram to comment on social attitudes towards marriage – "Divorces are made in heaven"</li> <li>• Algernon's cynicism contrasted with Jack's romantic nature/Gwendolen's realistic view of marriage contrasted with Cecily's fantasies</li> <li>• dramatic resolution in the final betrothals – typical of romantic comedy – even Miss Prism and Dr Chasuble etc</li> <li>• involvement in the late 19th century of parental approval and the social standing and parentage of potential suitors is an obstacle in the marriages of the play – "An engagement should come on a young girl as a surprise, pleasant or unpleasant, as the case may be. It is hardly a matter that she could be allowed to arrange for herself..."</li> <li>• marriage as a means of exploring contemporary attitudes towards the social-climbing merchant class – "Never speak disrespectfully of Society, Algernon. Only people who can't get into it do that. When I married Lord Bracknell I had no fortune of any kind."</li> </ul>
12	<p><b>The Importance of Being Earnest</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Wilde's presentation of Gwendolen as a portrait of conventional Victorian womanhood, e.g. her absurd attachment to the name of Ernest over anything else in a man suggests a morality fixed on superficial appearances over truth and integrity</li> <li>• ways in which Wilde subverts this presentation, e.g. her self-confidence, willingness to go behind her mother's back etc</li> <li>• effect of Gwendolen as a comic character whose absurd comments allow Wilde to comment on prevailing social attitudes – "In matters of grave importance, style, not sincerity is the vital thing"</li> <li>• ways in which Wilde manipulates similarities and differences between Gwendolen and Lady Bracknell – "You don't think there is any chance of Gwendolen becoming like her mother in about a hundred and fifty years, do you, Algy?" – "All women become like their mothers. That is their tragedy."</li> <li>• extent to which the character of Gwendolen reflects the New Woman ideal emerging at the end of the 19th century, e.g. she is the instigator in the relationship with Jack etc</li> <li>• Gwendolen as a foil to Cecily and also as a means of exploring attitudes to the country and the town – CECILY: "When I see a spade I call it a spade". GWENDOLEN: "I am glad to say that I have never seen a spade. It is obvious that our social spheres have been widely different"</li> <li>• Wilde's use of Gwendolen as a satirical comment on fashionable London values, e.g. she tries to upstage Cecily's announcement that her engagement will be in the county newspaper, asserting her higher social standing by declaring that her engagement to Ernest will be in the "Morning Post."</li> </ul>

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Level	Mark	Descriptor (AO1, AO2)	
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<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <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	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>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.</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	<b>Clear understanding/exploration</b> <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 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	<b>Consistent application/exploration</b> <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	<b>Discriminating application/exploration</b> <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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		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	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 explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/exploration</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 to 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>The Pitmen Painters</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• accounts of the men's experiences as children in the mines and possible audience responses to them, e.g. Jimmy's story</li> <li>• telling details of physical hardship and how Hall uses these to engage the audience in the story of the miners, e.g. "I've been crawling round on my belly all week, man..."</li> <li>• how Hall conveys a sense of the men's camaraderie, e.g. the crescendo effect of their joint voices at the end of the first act and the singing of the Miners' Hymn at the end of the play</li> <li>• pride/pomposity of the union official, George, as a source of comedy, e.g. his contemptuous comments about painting in the art class</li> <li>• sense of pride in their work, e.g. Jimmy's boast: "Miners are small and wiry like me."</li> <li>• dramatic impact of men never being presented in their working clothes and of the absence of scenes in the mine itself</li> <li>• how Hall dramatises and explores contemporary attitudes to social class and expectations, work, and art, across the decades, e.g. use of slides as backdrop; references to 30s recession/World War II/WEA etc.</li> </ul>
14	<p><b>The Pitmen Painters</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Hall's use of speech to highlight class and other differences between Lyon and the men, e.g. when Lyon mentions Henry Moore – "...I divvint care where you've been gallivanting as a student..."</li> <li>• Hall's use of Lyon as a source of comedy, e.g. his lack of awareness in the opening scenes – LYON: "But what do you mean by meaning?" GEORGE: "... Listen, mate, if you divvint knaa... what bloody chance have we got?"</li> <li>• Lyon as a link between the world of the miners and that of Helen Sutherland – "I'm really sorry. We met at supper on Saturday and I took the liberty of inviting her up here..."</li> <li>• Lyon as a dramatic foil to Oliver – his optimism compared to Oliver's more grounded approach, e.g. the scene where Oliver offers a harsh critique of Robert's portrait of him</li> <li>• Hall's use of Lyon to explore themes of aestheticism and education and lack of opportunities given to working-class people; context of the Workers' Educational Association</li> <li>• possible audience interpretations of Lyon's motives, e.g. were they genuinely philanthropic or were the pitmen just a 'project'? For example, his comments on the Chinese painters: "I don't think there's much evidence of any real skill. Quite clearly generic scenes – perfectly ordinary, really."</li> <li>• how Hall dramatises the biographical material about the Ashington painters and William Feaver in his portrayal of Lyon.</li> </ul>

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<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>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.</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	<b>Clear understanding/exploration</b> <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 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	<b>Consistent application/exploration</b> <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	<b>Discriminating application/exploration</b> <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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		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	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 explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/exploration</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 to 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>The Rover</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play as a commentary on male commodification of women in the 17th century - e.g. Florinda: "I would not have a man so dear to me as my brother follow the ill customs of our country and make a slave of his sister"</li> <li>• Behn's handling of stock male characters of Restoration comedy – libertine wit; country squire etc</li> <li>• dramatic impact of the bawdy, debauched exploits of Willmore and his gang of roving cavaliers</li> <li>• Behn's use of male characters to explore class, e.g. Belvile cannot possibly win Florinda – "the Viceroy's son, who has the advantage of me in being a man of fortune"</li> <li>• extent to which Behn portrays Willmore as a lovable rogue and the challenges here for a modern audience</li> <li>• masculine disguises of Hellena and other female characters – the rake heroine and different audience reactions to this.</li> <li>• Behn's use of Belvile and Antonio to comment on wealth versus personal worth, e.g. both are tempted, but only Antonio succumbs – "Florinda! Name not those distant joys; there's not one thought of her will check my passion here"</li> <li>• Behn's critique of cavalier culture through her presentation of Blunt and Lucetta's humiliation of him: "If I understand my Trade, he's mine, he's English too; and they say that's a sort of good natur'd loving People, and have generally so kind an opinion of themselves, that a Woman with any Wit may Flatter 'em into any sort of Fool she pleases."</li> </ul>
16	<p><b>The Rover</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Behn's use of satire to portray Blunt as self-centred and foolish, e.g. "Tis so – she is taken – I have Beauties which my false glass at home did not discover..."</li> <li>• Blunt's pursuit of Lucetta as a dramatic parallel to Wigmore's of Angellica and its effect on the audience</li> <li>• language Behn gives Blunt in order to mark him out from the other male characters , e.g his provincialism in contrast to their urbanity – "... you have been kept so poor with Parliaments and Protectors, that the little Stock you have is not worth preserving – but I thank my Stars, I have more Grace than to forfeit my Estate by Cavaliering"</li> <li>• Blunt as a source of comedy and farce , e.g. visual comedy of the trapdoor scene</li> <li>• Blunt as a stock character of Restoration comedy – naive country squire – comic foil to other characters</li> <li>• Blunt's vengeful attempt to rape Florinda and what this represents in terms of attitudes to women at the time</li> <li>• Behn's use of Blunt to show how women were treated as marketable commodities – "She's damnably in love with me, and will ne'er mind settlements..."</li> <li>• Blunt as a representative of the rising commercial class with excessive wealth.</li> </ul>

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<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <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	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>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.</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	<b>Clear understanding/exploration</b> <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 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	<b>Consistent application/exploration</b> <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	<b>Discriminating application/exploration</b> <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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		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	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 explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/exploration</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 to 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	<b>Waiting for Godot</b>
17	<p><b>Waiting for Godot</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• effect of any of the numerous references to time in the dialogue, e.g. ESTRAGON: Yes, now I remember, yesterday we were blathering about nothing in particular. That's been going on now for half a century</li> <li>• stratagems used to pass time – forced conversations, hat swapping, vegetables – and their dramatic effects</li> <li>• the dramatic significance of the tree – potential for Christian interpretations of the play; randomness of the leaves sprouting between acts</li> <li>• the significance of the physical changes in Pozzo and Lucky across the Acts</li> <li>• the dramatic implications of the non-appearance of Godot, e.g. the audience is also waiting; Beckett's exploration of Existentialist ideas</li> <li>• Beckett's exploitation of time filling as a source of humour, e.g. the exchange of insults; comic timing – "Charming spot", (pause) "Inspiring prospects" (longer pause) "Let's go."</li> <li>• the use of repeated dramatic structures, exploiting the humour of personal intimacy and predictable routine</li> <li>• attitudes to religion and human identity and how these are dramatised, e.g. Theatre of the Absurd; tragicomedy.</li> </ul>
18	<p><b>Waiting for Godot</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• structural contrasts between Pozzo/Lucky and Vladimir/Estragon and the impact on the audience, e.g. the degeneration of the former, the survival of the latter</li> <li>• ways Beckett uses Pozzo and Lucky to elicit compassion, e.g. maltreatment, blindness</li> <li>• effects of the contrast in the predicaments of the two pairs of characters – e.g. Pozzo and Lucky are physically tied to each other. Estragon and Vladimir are tied to each other by abstract bonds; Vladimir and Estragon are waiting, Pozzo and Lucky seem to be going</li> <li>• significance of the changes undergone by Pozzo and Lucky across the Acts, e.g. Pozzo losing his sight and the reaction of the audience to this</li> <li>• complex physical comedy, e.g. Lucky as Pozzo's beast of burden; Lucky's dance and the symbolism of his entanglement</li> <li>• verbal comedy, e.g. Lucky's monologue – the mixture of classical references with crude corruptions – "Belcher", "Fartov", "Cunard"</li> <li>• complexity of the shifting power relationship between the two and what this might suggest thematically</li> <li>• how these characters are used to explore contemporary ideas about freedom, identity and salvation, e.g. post-war nihilism; context of the Cold War; Britain and Ireland power struggles etc.</li> </ul>

Please refer to the specific marking guidance on page 2 when applying this marking grid.			
		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <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	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>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.</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	<b>Clear understanding/exploration</b> <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 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	<b>Consistent application/exploration</b> <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	<b>Discriminating application/exploration</b> <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 the specific marking guidance on page 2 when applying this marking grid.			
		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	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 explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/exploration</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 to 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>	