

Paper 1 Mark scheme

Question number	Indicative content
1	<p>Antony and Cleopatra</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the different attitudes to life that the two worlds represent; Rome associated with austerity and frugality; Egypt associated with wealth and gluttony • Cleopatra (freeness of passion in the East) versus Octavia (Roman womanhood, submissive and meek/pure); Antony (divided loyalties) versus Caesar (and his duty to the West) • Rome’s repression of emotions, Egypt’s expression of them; Rome associated with power and politics; Egypt with pleasure • perceptions held by the Elizabethans about Western and Eastern cultures; the impact on the Elizabethan audience of Cleopatra’s power in a man’s world • the significance of Rome and republicanism/imperial rule and the relationships between characters in the worlds of Egypt and Rome • Tony Tanner’s comment that Egypt in the play is a ‘timeless present contrasted with constant movement elsewhere’ (ANTHOLOGY) • Emrys Jones’s discussion of the changes in locations and settings encouraging an ironical comparative response (ANTHOLOGY).
2	<p>Antony and Cleopatra</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Antony’s mythical power, his reported heroism; the importance of image to Antony – exterior and public versus interior • how Cleopatra exercises her power and how she uses her power and her sexuality • Cleopatra in relation to Rome and military power as opposed to Cleopatra, Egypt and sensuality; themes of reason and emotion; the clash of West and East; the role of honour etc • the impact on the Elizabethan audience of Cleopatra’s power in a man’s world • structure of the classic tragedy in relation to Antony’s destructive passion through the course of the play • how Shakespeare presents and portrays Antony as rational and a Roman soldier in the initial acts and the shift following his desertion of Octavia and returning to Cleopatra • Emrys Jones’s reflections (ANTHOLOGY) on how public actions are interpreted in different ways by different characters in the play • Howard Jacobson’s contention (ANTHOLOGY) that the indignities of Antony’s last hours are ‘the price he must pay for having made himself too much a man...’.

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Level 1	1–4	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft. Shows limited awareness of contextual factors. 		
Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	13–17	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18–21	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

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3	<p>Hamlet</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Hamlet's attempting to avenge his father by killing his uncle, Claudius; Laertes' attempt to avenge the murder of his father by killing Hamlet; Fortinbras' attempt to avenge the death of his father • the impact of the ghost's words to Hamlet, "Revenge his foul and most unnatural murder" (Act 1, Scene 5, Line 25) and the role of the ghost • the role of the soliloquies in relation to Hamlet and revenge • how death and disease, both physical and emotional, fate/divine providence, madness and feigned madness, and corruption all reflect the theme of revenge • revenge tragedy as a genre; interest in the supernatural and metaphysical and how Shakespeare uses them to illustrate revenge • contemporary attitudes to private revenge, e.g. blood feuds settled by duels • John Kerrigan's thesis that the play is about remembrance rather than revenge (ANTHOLOGY) • Janet Adelman's consideration of revenge – is Hamlet motivated by desire to avenge his father or to transform his mother? (ANTHOLOGY).
4	<p>Hamlet</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • tangible conflict: Hamlet's father's death; the ghost to Hamlet (real to Hamlet); Rosencrantz and Guildenstern. Intangible conflict: sane vs insane; the play within a play etc. • perception vs truth; knowledge vs ignorance; society vs individuality • Hamlet's character's conflict: sense of self-worth, beliefs about himself and his 'fight' with his conscience, confidence, reassurance, indecisiveness • Hamlet's inner conflict stemming from his attitude to Claudius • Hamlet's difficulty in distinguishing what is real and what is illusion – and the impact of this on the audience • the play in the context of political conflict between the reigns of Elizabeth I and James I • A C Bradley's comments on tragedy's concerns with people in powerful positions 'whose quarrels are of public moment' (ANTHOLOGY) • Tom McAlindon's exploration of Aristotelian conflict in tragedy (ANTHOLOGY).

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5	<p>King Lear</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • power shifts within the play: who has it and how they use it; shifts from powerful to powerless, e.g. Lear, Gloucester; power in relation to gender, age, corruption, motivation • different ways in which power manifests itself: personal, sexual, social etc. • power and language, e.g. introduction to Lear “Attend the lords of France and Burgundy” etc. • use of comedy and the Fool within the play to reflect Lear’s actions and the comic/tragic nature of them. Link to Greek Chorus • use of literary devices, e.g. the 11 soliloquies and the plot/sub-plot, emphasising natural law • role of the monarchy, e.g. James I as absolutist monarch • Carol Rutter’s links between Lear’s powerlessness and his ‘effeminization’ (ANTHOLOGY) • Frank Kermode’s analysis of the language in the ‘division of the kingdom’ scene (ANTHOLOGY).
6	<p>King Lear</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • false protestations: Goneril and Regan vs Cordelia, Edmund vs Edgar • truth versus dishonesty: Goneril and Regan vs Cordelia; Edmund vs Edgar; Kent; the Fool; mistaken identity and deceit • extent to which duplicity and love is unacceptable, e.g. Goneril and Regan – is it justifiable in the case of Edmund? • blindness: literal and metaphorical in both major and minor characters • devices used by Shakespeare: storm scenes; pathetic fallacy; the link between the chaos in the country and the chaos in Lear’s mind etc; the use of disorder and pathetic fallacy, e.g. Lear on the heath • effects of the play’s pre-Christian setting, e.g. “Fairies and gods/Prosper it with thee” • Frank Kermode’s analysis of Goneril and Regan’s language as ‘manifestly insincere’ and as ‘rhetorical falsity’ contrasted with Cordelia’s silence or refusal to speak due to her genuine feelings (ANTHOLOGY) • Fintan O’Toole’s discussion of the play’s ending – appears to have concluded ‘moral ending’ but in fact has not and ‘injustice breaks through’ (ANTHOLOGY).

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7	<p>Othello</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • nature of Othello as tragic hero, his motivation and how he is viewed by the other characters • Othello's move from being responsible and respected to an envy-ridden murderer; the private and public life of Othello • Othello in contrast to other characters, e.g. Iago's exploitation of Othello and his subsequent jealousy. Iago vs Othello – Iago is presented as vicious, cunning and lecherous whereas Othello is noble, respected and has authority • use of literary devices, e.g. plant and animal imagery; use of sight and blindness • social and political context in which the play was written and its impact on the audience then and now, e.g. the backdrop of the wars between Venice and Turkey in the latter part of the sixteenth century • opposition of black and white imagery that marks the difference between Othello and the Europeans; seventeenth-century attitudes to non-Europeans and attitudes today • Ania Loomba's article on the play as 'a nightmare of racial hatred and male violence' (ANTHOLOGY) • E A J Honigmann's view that 'Dramatic perspective can even make us the villain's accomplices...' (ANTHOLOGY).
8	<p>Othello</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • deliberate and unwitting acts of betrayal, e.g. Othello's betrayal of Desdemona, Emilia's betrayal of Iago, Iago's betrayal of Roderigo, Iago's betrayal of Othello • use of literary devices, e.g. visual images such as the handkerchief and candle; Desdemona and faith imagery; black and white imagery; magic imagery • use of mask • social/political backdrop of the wars between Venice and Turkey in the latter part of the sixteenth century • Elizabethan belief that appearance reflects the inner life, e.g. good/evil and the misinterpretation by the audience because Iago looks honest • timelessness of the themes of love, jealousy, race and betrayal • E A J Honigmann's discussion of Iago as a 'liar, betrayer, mental torturer' (ANTHOLOGY) • Ania Loomba's consideration of the play's context – is Desdemona's fate inevitable as she has betrayed society in marrying Othello? (ANTHOLOGY).

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Level 4	13–17	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18–21	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

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9	<p>A <i>Midsummer Night's Dream</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • order vs chaos as typical of the genre; the use of this feature in relation to contemporary political contexts • pairs of characters pitted against one another, e.g. Oberon and Titania as reflections of Theseus and Hippolyta; common feature of comedy genre • role of Puck as an agent of chaos • theme of illusion vs reality; Shakespeare's use of sleep and dream images and their effect on the play's mood and tone – "It seems to me/That yet we sleep, we dream" • contrasting settings as reflections of order and disorder – Athens and the woods • notions of metamorphosis and a circular plot structure; the plot begins in the ordered environment of Athens and returns there at the end • Laroque's distinction between festive comedy and comical satire (ANTHOLOGY) • Lisa Hopkins' consideration of marriage as an appropriate ending for comedy (ANTHOLOGY).
10	<p>A <i>Midsummer Night's Dream</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • explorations of gender roles – comic and serious ("Nay, faith, let me not play a woman; I have a beard coming" and how different audiences might respond to these in the play • metamorphosis and magical transformation, e.g. the lovers' transformed views of one another or Bottom's physical transformation – how Shakespeare uses these to comment on the nature of love • Shakespeare's use of plays within plays, e.g. the mechanicals play as an illumination of the lovers' plot • comic themes of disguise and deception; typical features of Shakespearian comedy – the reasons for their use in this play, e.g. festive celebration or power play • Pyramus and Thisbe narrative and its links to the play • notions of creativity and imagination – 'The lunatic, the lover and the poet are of imagination all compact' • C L Barber's discussion of the play within the play (ANTHOLOGY) • Stephen Fender's analysis of the mechanicals' production in the play (ANTHOLOGY).

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11	<p>Measure for Measure</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • different types of power presented – political, economic, sexual power etc and its abuse • Shakespeare’s explorations of the nature of leadership/inadequate leaders, e.g. the ambivalent character of the Duke • power of patriarchal authority – what might the play say about contemporary attitudes to the divine right of kings? • virginity/virtue as sources of power, e.g. Lucio tells Isabella to “assay the power you have” to plead for her brother; her virginity is a sought-after commodity • power of feigning and disguise – how these features of comedy are used in this play • the play as a ‘problem comedy’ and discussion of the use of disguise and feigning for malevolent purposes • Katharine Eisaman Maus’s examination of Isabella’s moral power – the context in which the play was written and the powerful association of chastity (ANTHOLOGY) • R W Maslen’s argument that comedy is always ‘crushed beneath the weight of authoritarian retribution’ (ANTHOLOGY).
12	<p>Measure for Measure</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Duke’s life of isolated intellectualism/separated from his people – how do the audience respond to him? • Angelo’s religious inflexibility and impossibly rigid notions of morality • Isabella as naive, immature, and innocent – what does a 21st-century audience make of her moral choices? • Claudio as a catalyst in the play; Claudio’s development (or lack of it) as a character • Lucio’s role as a ‘fool’ enables him to function with more ease than the others – what is his dramatic function? • varied interpretations regarding the ending – do the characters learn anything? Is the ending too hopeless for a comedy? • Stuart Hampton-Reeve’s consideration of the troubled context in which the play was first written and performed (ANTHOLOGY) • Philip Brockbank’s argument (ANTHOLOGY) that the Duke is one of the ‘well-meaning devices that people employ in order to save each other...’ (ANTHOLOGY).

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Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	13–17	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18–21	Critical and evaluative <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (A05)
	0	No rewardable material.
Level 1	1–2	Descriptive <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	General exploration <ul style="list-style-type: none"> Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.
Level 3	6–8	Clear relevant exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	Discriminating exploration <ul style="list-style-type: none"> Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	12–14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
13	<p><i>The Taming of the Shrew</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Petruchio's pretence that "Tis bargain'd 'twixt us twain" when in fact the marriage arrangement is between two men; Elizabethan marriage conventions in relation to this play • comparisons between Lucentio's relationship with Bianca with that between Petruchio and Kate and what these might suggest about attitudes to gender roles • Hortensio and Gremio and their roles in relation to Lucentio and Petruchio • comic devices in the wooing scenes, interspersed with darker social issues • clothes and disguise as ways of experimenting with gender roles • possible interpretations of the speech by Kate at the end of the play in Act 5, Scene 2 • Karen Newman's exploration of family politics in the play (ANTHOLOGY) • Ann Thompson's consideration of twentieth-century actresses' interpretations of Katherine (ANTHOLOGY).
14	<p><i>The Taming of the Shrew</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • function of Christopher Sly in the play, e.g. Shakespeare's use of him in the role of 'a 'Lord' to highlight class distinctions • Shakespeare's contrasting of the country and the city, e.g. the cultured city of Padua set against the rougher, rural setting into which Petruchio brings Katherine • masters and servants and their roles, e.g. Shakespeare uses role-inversion to explore social attitudes between aristocratic men and their male servants • speech and clothing as indicators of social class • notions of educating women in Elizabethan society; possible interpretations of the scenes around 'teaching' episodes, e.g. Katherine's attack on the music teacher to Bianca and Lucentio's love lessons • marriage as commerce ("...my goods, my chattels...") – Elizabethan social attitudes to marriage and class • Lisa Hopkins's argument that marriage in Shakespeare's plays is 'that most basic prop of social and patriarchal order' (ANTHOLOGY) • Walter Kerr's assertion that 'tragedy speaks always of freedom. Comedy will speak of nothing but limitation' (ANTHOLOGY).

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
		Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. 		
Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	13–17	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18–21	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1–2	Descriptive <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	General exploration <ul style="list-style-type: none"> Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.
Level 3	6–8	Clear relevant exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	Discriminating exploration <ul style="list-style-type: none"> Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	12–14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
15	<p>Twelfth Night</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • function of Feste, a wise fool, and his relationship with the audience • other characters who play the fool – Sir Toby/Maria – but who are nonetheless very influential • foolish characters – Malvolio/Sir Andrew/The Duke – their differences and similarities and for what purpose Shakespeare uses them • nature of fools – Feste’s discussion with Viola in Act 3 Scene 1 • Twelfth Night – the Lord of Misrule – order vs chaos and Elizabethan attitudes to order of various kinds • comic vs serious nature of foolery, e.g. the critical debate around the impact of Malvolio’s treatment at the hands of the others – is this in keeping with a festive comedy? • Walter Kerr’s view of Shakespearean comedy relating to the humiliations and ridiculousness of everyday life (ANTHOLOGY) • David Bevington’s view that... ‘the battle is joined between Lent and Carnival in this play.’ (ANTHOLOGY).
16	<p>Twelfth Night</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • notions of Puritanism – critics have seen Malvolio as a symbol of Puritan repression that Shakespeare wished to satirise • <i>Twelfth Night</i> as festive comedy – ideas of Elizabethan holidays/carnivals setting the tone for comic drama of the time, e.g. Feste as the Lord of Misrule, leading the revels by encouraging the duping of Malvolio etc • Malvolio sub-plot’s reflection of the main themes • unmasking of hypocrisy, e.g. Shakespeare’s use of language to contrast the pomposity of Malvolio with the more down-to-earth attitudes of Maria, Feste etc • endings in comedy – how is the audience meant to respond to Malvolio’s bitterness at his cruel treatment: “I’ll be revenged on the whole pack of you”? • Malvolio as a foil to Feste – both of a similar age and status, their fates may be contrasted to explore ideas of revelry vs duty; clowning vs decorum etc • David Bevington’s claim that Malvolio is the subject of the most pointed satire Shakespeare ever wrote (ANTHOLOGY) • David Bevington’s discussion of Malvolio as representing sobriety and repression – the opposite characteristics of the play overall (ANTHOLOGY).

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
		Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. 		
Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	13–17	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18–21	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1–2	Descriptive <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	General exploration <ul style="list-style-type: none"> Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.
Level 3	6–8	Clear relevant exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	Discriminating exploration <ul style="list-style-type: none"> Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	12–14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
17	<p>Doctor Faustus</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • importance of the Prologue in setting out Faustus' ambitions and failings • pact Faustus makes with the Devil; his relationship with Mephistopheles/Mephistophilis • warnings ignored and opportunities for repentance not taken • dramatic techniques used to enable the audience to question the nature and extent of Faustus' guilt • how Marlowe enlists our sympathy for Faustus: struggle and ambivalence; final soliloquy and how Faustus is portrayed as a human and tragic figure • other dramatic devices Marlowe uses to enlist our sympathy for Faustus, e.g. the way Faustus struggles with his decision to make the pact with the devil and his ambivalence towards what he gains and loses • how the play explores contexts, e.g. humanism, the Protestant Reformation, morality and the morality play, tragic heroes etc.
18	<p>Doctor Faustus</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • warnings Mephistopheles/Mephistophilis gives Faustus before he signs his pact, foreshadowing Faustus' fate • description of the Fall and of Hell given by Mephistopheles/Mephistophilis • relationship of power between Faustus and Mephistopheles/Mephistophilis, master/servant, other servant/master relationships in the play • struggle within Faustus to repent is externalised in the device of the Good and Bad Angel and the appearance of the Old Man • dramatic devices Mephistopheles/Mephistophilis uses to distract Faustus from changing his mind, e.g. Helen of Troy • dramatic techniques Marlowe uses to create suspense • how the play explores contexts, e.g. humanism, the Protestant Reformation, morality and the morality play, tragic heroes etc.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–5	Descriptive <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. 		
Level 2	6–10	General understanding/exploration <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	11–15	Clear relevant application/exploration <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	16–20	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	21–25	Critical and evaluative <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Question number	Indicative content
19	<p>The Duchess of Malfi</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how Webster explores class differences by having the Duchess and Antonio enter a socially unacceptable marriage; effect of that on audiences in Webster's time and later • use of Bosola to explore the contemporary issues around veteran soldiers and other 'malcontents' of an emerging, non-aristocratic class • how the play presents the role of women in early 17th- century society – e.g. the impact of the Duchess's rebellion against societal norms etc. • anxieties around social class and the emerging Jacobean middle class as demonstrated by Ferdinand and the Cardinal – "Shall our blood, /The royal blood of Aragon and Castile,/ Be thus attainted?" • use of Antonio to explore contemporary attitudes to social mobility – e.g. he tells Bosola, "Saucy slave! I'll pull thee up by the roots" • impact of the play's ending, where the son of a middle-class steward is potentially able to ascend to a wealthy position among the aristocracy.
20	<p>The Duchess of Malfi</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • madness seen as defiance of convention and a threat to the social order, the marriage between the Duchess and Antonio is seen as "a fearful madness." • Ferdinand's lycanthropy and the significance of werewolves to a Renaissance audience • significance of the masque of the madmen in Act IV Scene ii – and comparisons between the reactions of Ferdinand and the Duchess • presentation of Ferdinand's mental decline throughout the play - "I bade thee, when I was distracted of my wits,/ Go kill my dearest friend, and thou hast done't." • melancholy of Bosola as a sign of form of madness; the 'malcontent' as a feature of Renaissance drama • madness as a feature of revenge tragedy • audience responses over time to Ferdinand's incestuous inclinations towards his sister – e.g. his voyeuristic fantasies of her imagined lovers ("Happily with some strong-thighed bargeman...") etc.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. 		
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Question number	Indicative content
21	<p>The Home Place</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • origins and identity: relationship to place of birth and place where a character lives/settles • political context: English landowners and Irish peasants; ‘planters’ and the dispossessed; emergence of political struggle of the Irish towards Home Rule • ambivalence about home for Christopher and Maggie and how these characters change during the course of the play • lack of ambiguity in Con Doherty and Dr Richard • succession and the future: the relationship between David and Maggie. Does Maggie have a future with David or is it just a fantasy? • Christopher’s realisation that he is a marked man and will lose his home and land • extent to which the impact of the play on audiences depends on an understanding of the politics of Ireland from the nineteenth century to the present day and the general/specific impacts of colonialism.
22	<p>The Home Place</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • symbolism of the marked trees and accidental marking of Christopher with whitewash to signify death and deposition not only in the political sense but also the son replacing the father. Referencing Chekov’s <i>The Cherry Orchard</i> • singing of the school choir – emblematic of an over-romanticised view of Irish identity, heritage and destiny • Dr Richard’s anthropological experiment measuring the local people representing 19th-century views about colonialism and race • symbolism of the falcon suggesting threat to English landowners in Ireland. Creates sense of foreboding and disaster linked to the references to the recent murder of a landowner • Family divisions and Christopher’s ‘break down’ at end of the play as a metaphor for wider political divisions within Ireland and between England and Ireland. • what an audience brings to the play with their privileged knowledge of Irish history and politics in the 20th-century • why Friel chose to situate his play at this particular time i.e. before the uprisings of the early 20th-century and how the symbolism reflects imminent social and political change • contemporary (within the play) attitudes to culture (music, language and myth) politics and race • how Friel depicts the complexity and diversity of attitudes towards English rule in Ireland.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. 		
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Question number	Indicative content
23	<p>A Streetcar Named Desire Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Blanche: sexual desire; unconsummated marriage; sexual liaisons with men; link between desire and shame; imagery of shadows and Blanche's fear of bright light and being seen; irony implicit in her name; desire for the past – nostalgia. Ambiguity in Blanche: does she, at some level, desire Stanley? • Stella: physical attraction to Stanley; openness about her sexuality (contrast with Blanche); Stella's reaction to the rape; desire and need for Stanley greater than her need to face the truth about him • Stanley: animal sexuality and its expression in physical and sexual violence; brutalisation and debasement of civilised values; misogyny • Mitch's sexism and use of Blanche, treating her like a prostitute when he learns the truth about her past; his disillusionment with her but his feelings of pathos towards her at the end • social and historical contexts of the play, contemporary attitudes to morality and their effect on characterisation.
24	<p>A Streetcar Named Desire Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • techniques the playwright uses by referencing uncovered and shaded lights to convey: the contrast between transparency and secrecy, truth and denial, reality and pretence • Blanche prefers illusion to facing up to the reality of her life: past failures and the shame and fear of a degraded, poverty-stricken future • how the play compares and contrast the two sisters with regard to the theme of reality and illusion • extent to which Stella is a realist. Her inability to face up to the truth of what her husband has done to Blanche; her need for an illusion for her marriage to survive and her future to be secure • Mitch's illusions and disillusionment with Blanche; is he able to accept her failings, to have a realistic view of her as a flawed character who is to be pitied rather than condemned? • techniques the playwright uses to convey the complexity of the cost of Stanley's 'realist' approach to life • how the final scene is structured so as to create ambiguity in the way the audience reacts to Blanche and whether she is 'mad' or not • how the play's social and historical contexts condition audience responses to Blanche.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. 		
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Question number	Indicative content
25	<p><i>The Importance of Being Earnest</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • city vs country theme as typical of the genre – Comedy of Manners • Cecily = the country/Gwendolyn = the town – how Wilde uses setting and background to construct character • Jack straddling both town and country and his behaviour in each setting or notions of characters leading ‘double lives’ – “I have invented an invaluable permanent invalid called Bunbury, in order that I may go down to the country whenever I choose” • Wilde’s use of audience expectations of town/country and how he confounds these at times • country/town contrasts as a source of comedy • Wilde’s use of settings to satirise features/values of Victorian society • sense of the town as being more sophisticated than the country, e.g. “The amount of women in London who flirt with their own husbands is perfectly scandalous”.
26	<p><i>The Importance of Being Earnest</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • eating and devouring food as a metaphor for suppressed emotion • meals as a source of comedy, e.g. the extended cucumber sandwich joke in Act 1 or the running muffin jokes • Wilde’s exploration of the psychology of eating (“When I am in trouble, food is the only thing that consoles me”) and the impact on different audiences • food and eating as sources of conflict, e.g. in Act 2, food becomes part of the polite catfight between Gwendolen and Cecily • use of food to make points about class and social structure • students might explore how Wilde uses food to satirise the importance of social ritual in Victorian society • Wilde’s use of food to establish character, e.g. the meals Algernon eats and never pays for in restaurants as a symbol of his detachment from responsibilities towards society in general • eating as a source of Comedy of Manners tropes, e.g. taking tea etc.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–5	Descriptive <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. 		
Level 2	6–10	General understanding/exploration <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	11–15	Clear relevant application/exploration <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	16–20	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	21–25	Critical and evaluative <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Question number	Indicative content
27	<p>The Pitmen Painters</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dialect as a source of humour between characters who speak with a strong dialect and those who do not, e.g. Oliver asking “Ye de de ort, divvent ye?” to the uncomprehending Lyon • Hall’s use of dialect to foreground class differences between the characters, e.g. between Robert Lyon and the miners; “Bless you” after the mention of Titian etc • Use of dialect to introduce stereotypes, e.g. George as stereotypical union ‘stickler’ for rules – “For a start, we’d have to get written permission!” • dialect as a source of common bonding between the men and to show friendship between characters. The miners/painters share a common language as much as the art experts do. • exploration of Mr. Lyon’s often didactic speeches and their effect on the audience and how this influences their view of him as a character – “It’s not that the working class doesn’t have talent, it’s that no one’s given them a paintbrush” • dialect and vocabulary as an indicator (or not) of education in characters such as Jimmy and George (miners/painters) and Mr Lyon and Helen Sutherland (the art lovers) • notion of a discourse for ‘art’ and how each character talks about art, e.g. Jimmy and his ‘blob’; Oliver’s comment: “The meaning is not in the objective world, the meaning is an internal thing”.
28	<p>The Pitmen Painters</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • painting war preparation scenes for the government, e.g. the poignancy of Jimmy’s: “This is preparations for battle in the form of a blob” • Harry’s poisoned lungs from World War I – he can’t now work in the mines and is a ‘dental mechanic’ • depictions of war in the men’s art • how both world wars are viewed through the play’s episodic structure and the emotional impact this creates • war between the pitmen and the blacklegs, e.g. at the end of Act 2, Jimmy claims that taking the stipend would make Oliver “like a scab” • class war, e.g. Oliver v Helen Sutherland – “ it’s not about the money, I’m a pitman, a bloody good pitman”; “all these little streets look the same” • how the play’s tone changes with the advance of World War II in the second act • how Hall manipulates time in his plot and the impact this has on a contemporary audiences, e.g. Young Lad is killed in the war; the failed post-war hopes of nationalisation etc.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–5	Descriptive <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. 		
Level 2	6–10	General understanding/exploration <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	11–15	Clear relevant application/exploration <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	16–20	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	21–25	Critical and evaluative <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Question Number	Indicative content
29	<p>The Rover</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • women characters hiding their private desires behind disguise, masks etc • Behn's use of confused identities to explore social roles, e.g. Blunt/Lucetta episode • the 'theatrical' presentation of Angellica, e.g. singing behind the balcony curtain • Willmore's bawdy language as a counterpoint to his public status in society • female characters as commodities rather than people • marriage being described in terms of commerce, e.g. 'potion'/'jointure' • the double standards of the Cavaliers' attitude to women – how might 17th-century audiences have responded to this?
30	<p>The Rover</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • attitudes to social class and marriage, e.g. Belvile's admission of defeat in his quest for Florinda to "the Viceroy's son, who has the advantage of me in being a man of fortune" • bride as a commodity • Hellena going to the convent saves her father a dowry – a theme of many of Behn's plays. How does a modern audience respond to the dowry system prevalent in 17th-century England? • marriage and virginity, e.g. Angellica makes a lot of money as a highly sought-after courtesan but is worthless in the eyes of men and society as a viable prospect for marriage • courtesan vs the bride – whether Willmore behaves differently with Angellica and with Hellena; the methods Behn uses to foreground these differences • discussion of the happy ending of comedy and whether the three marriages are merely a genre feature • the ways in which Behn usurps (or doesn't usurp) conventions of Restoration comedy to explore marriage in the play • use of the language of trade and commerce to describe marriage – "See, here be those kind merchants of love you look for".

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. 		
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Question number	Indicative content
31	<p>Waiting for Godot</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • constant references to action, leaving, etc, that are never followed up ('Yes, let's go. They do not move') • use and significance of props, e.g. boots, trousers, carrots, rope etc. and the significance of Vladimir's vapouriser spray • repetition of actions or details to emphasise futility, e.g. the scene where the characters exchange hats eight times • changes between the first and second acts (Pozzo is blind, tree has leaves etc) • function of the Boy messenger – various possible critical responses, e.g. a Biblical symbol/an Absurdist device etc • impact of minimalist setting – typical of Absurdist drama; emotional impact on the audience • idea of futility within the religious/social context at the time the play was written and responses of modern audiences to this • constant references to the play's theatricality in the dialogue, e.g. 'The light suddenly fails. In a moment it is night. The moon rises at back, mounts in the sky, stands still...' • ways in which Beckett plays with memory as a theme: "That's the way I am. Either I forget immediately or, I never forget."
32	<p>Waiting for Godot</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Beckett's presentation of the characters as interdependent – both waiting for Godot/united in suffering, e.g. Estragon's feet and Vladimir's bladder • two characters as symbols of one person: Estragon represents the body/Vladimir represents the mind • their clothing and physical demeanour, e.g. bowler hats and the suggestion of Vaudeville comedy conventions etc • how roles are interchangeable – constantly switching; links to Pozzo and Lucky; Beckett's use of pairs in the play • teacher/pupil, e.g. Vladimir has the longest most purposeful speech in the play: "Yes, in this immense confusion one thing alone is clear. We are waiting for Godot to come..." • saviour/survivor – Estragon owes his life to Vladimir; religious interpretations of the text and contemporary religious ideas or views on morality • nature of the dialogue between the two – the sense of a game – "Come on... return the ball can't you, once in a way?" • sense of their shared past, e.g. a missed opportunity to jump together from the top of the Eiffel Tower in the 1890s.

Please refer to the specific marking guidance on page 2 when applying this marking grid.		
		A01 = bullet point 1 A02 = bullet point 2 A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft. • Shows limited awareness of contextual factors.
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.