



Mark Scheme (Results)

January 2022

Pearson Edexcel International Advanced Level
In English Literature (WET02)
Unit 2: Drama

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January 2022

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General Marking Guidance

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

Specific Marking Guidance

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

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

**Section A:
PRE-1900 DRAMA**

Question Number 1	Indicative Content
	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• the play is indeed principally a love story – at the centre of the plot, Florinda and Hellena overcome many obstacles to be with the men of their choosing – but along the way there are several instances of violence• physical violence between men – there are various threats made of violence between men who are competing for females: various men are willing to duel for Angellica, for example• sometimes this violence has a comic aspect: Blunt is dumped, naked, into a sewer after being tricked by the courtesan Lucetta and her partner/accomplice• Florinda is the target of multiple threats of sexual violence, including an attempted rape by Willmore – behaviour that leads both Florinda and Belvile to brand him a ‘beast’• there are further attempted rapes, by a disgruntled Blunt, seeking revenge upon any woman for his earlier humiliation by Lucetta; Florinda is fortunate to escape being raped by her own drunken brother, Don Pedro, in the final act• the violence is not just perpetrated by male characters: Angellica is so infuriated by Willmore’s betrayal that she pursues him with a brace of pistols, fully intending to shoot him• contexts of relevance might include historical or theoretical details relating to conflict and violence in the late seventeenth century; the presentation of violence in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number 2	Indicative Content
	<p data-bbox="376 398 501 427"><i>The Rover</i></p> <p data-bbox="376 468 1034 497">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 539 1385 1294" style="list-style-type: none"> <li data-bbox="427 539 1385 678">• the English Cavaliers constantly bemoan the fact that they do not have sufficient wealth to impress those they would love, creating a dramatic tension between desire and the ability to purchase. This creates a prevailing mood of cynicism towards love <li data-bbox="427 685 1385 786">• Blunt originally has the most money but is reduced to poverty after ‘purchasing’ Lucetta who steals everything he has – the loss of cash and reputation he sustains provokes a greedy desire for revenge on womankind <li data-bbox="427 792 1385 857">• Don Pedro picks a husband for his sister based almost solely on the suitor’s wealth <li data-bbox="427 864 1385 965">• Angellica, too, is obsessed with money, and the audience witnesses her inner conflict, torn between giving her heart to Willmore for free, or greedily holding out for the highest bidder <li data-bbox="427 972 1385 1037">• Angellica not only sells her body, but her image – men compete to buy, leading to violence between them <li data-bbox="427 1043 1385 1108">• the language of buying and selling – literal and figurative – abounds in the text, as characters speak about purchasing love, or giving each other credit <li data-bbox="427 1115 1385 1294">• contexts of relevance might include historical or theoretical details relating to money and consumerism; the presentation of money, commodities and consumerism in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="376 1337 1177 1366">These are suggestions only. Accept any valid alternative responses.</p>

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

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

Question Number 3	Indicative Content
	<p data-bbox="373 398 655 432"><i>She Stoops to Conquer</i></p> <p data-bbox="373 468 1038 501">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 539 1385 1619" style="list-style-type: none"> <li data-bbox="424 539 1385 678">• Kate’s shrewdness means that she often gets what she wants (for example, in the wearing of clothes) and manages not to come into conflict with her father – inspiring perhaps for young women trying to navigate their way towards independence <li data-bbox="424 685 1385 786">• she is a good judge of character – she senses that there may be two sides to Marlow also, and thus does not immediately reject him. This is a trait with timeless appeal for audiences, both then and now <li data-bbox="424 792 1385 931">• her completion of Marlow’s stuttering sentences, while giving him full credit for her own assertions, suggests she is highly intelligent, but modest – qualities that might endear her to eighteenth-century audiences of the play, but less likely to impress more ‘liberated’ twenty-first century women <li data-bbox="424 938 1385 1111">• her ingenuity and quick thinking enable her to sustain the deception that she is a barmaid, enabling Marlow to overcome his shyness but, more importantly, so that she can make a conquest of him – a trait that today’s audiences would approve of, though earlier audiences may have been less comfortable with the notion <li data-bbox="424 1117 1385 1323">• Kate’s skill with language enables her to make pithy comments and witty asides that possibly prompt admiration in audiences watching the play. This would have seemed more surprising perhaps to female audience members in the 1770s, who lived in a society in which wit was largely a male preserve. Today’s audiences would certainly approve, as might more independent-minded women in the 1770s <li data-bbox="424 1330 1385 1433">• Kate’s willingness to cross boundaries of class in pursuit of what she wants suggests an admirable resourcefulness that may have been unusual in practice in the 1770s but was presumably fantasised about <li data-bbox="424 1440 1385 1619">• contexts of relevance might include historical or theoretical details relating to female identity; the presentation of values and attitudes relating to assertive female characters in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="373 1655 1182 1688">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 4	Indicative Content
	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Goldsmith’s use of poetic justice to reward virtue and punish greed, self-interestedness and inauthenticity identifies it as a typical text of the age of sensibility • Mrs Hardcastle’s comeuppance – a ducking in a pond – often delights audiences because it is suitable punishment for one so pompous, and so ready to interfere in the lives of Constance and her son • Mr Hardcastle is neither rewarded nor punished, as such, but he is the butt of much of the play’s humour, since he reacts reasonably to the unreasonable behaviour of his guests • Tony Lumpkin’s coarse manners and crude speech seem, initially, to mark him out as one liable to be punished by the moralising plot. But in fact, Tony is rewarded, for his determination to be true to himself and resist the attempts of his mother to turn him into a more conventional gentleman • Kate is the most thoroughly rewarded character, for her ingenuity, her wit, and her excellent judging of character; she justly obtains the hand in marriage of the man she wanted, whose good qualities she instinctively felt • contexts of relevance might include historical or theoretical details relating to socially acceptable or unacceptable behaviours deserving of reward or punishment in late eighteenth-century Britain; the presentation and reception of the poetic justice employed in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations. 			
Level 3	11 – 15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument. 			
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. 			

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

Question Number 5	Indicative Content
	<p data-bbox="376 394 549 427"><i>Twelfth Night</i></p> <p data-bbox="376 465 1038 499">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 539 1390 1653" style="list-style-type: none"> <li data-bbox="424 539 1390 712">• geographical boundaries are crossed: Viola is newly arrived in a foreign land and as a woman she is highly vulnerable and must cross several boundaries in order to survive. The difficulties of adapting to a new culture are relatable for contemporary audiences, in an age when immigration is commonplace <li data-bbox="424 719 1390 819">• Viola also moves between the two households, stirring desire from both Orsino, her employer, and Olivia, who s/he has been sent to woo on Orsino's behalf <li data-bbox="424 826 1390 1039">• cross-dressing calls into question boundaries of male/female and masculine/feminine – such inversions are the stuff of carnival comedy in Shakespeare's era, and their chief consequence is laughter; today we have a different understanding of sex and gender and there is increasing acceptance of people who choose to cross what were previously considered to be absolute boundaries <li data-bbox="424 1046 1390 1218">• class boundaries are crossed, for example when Sir Toby marries Maria, and in Malvolio's fantasy of moving up the social ladder – the consequence of the marriage is to suggest that class boundaries are, or ought to be, permeable; Malvolio's aspirations, however, suggest that there are limits to how far one can acceptably rise <li data-bbox="424 1225 1390 1326">• ethical boundaries are repeatedly challenged, most obviously in the gulling of Malvolio – audiences today might consider Feste's torments to be excessive and to feel a degree of pity for Malvolio's suffering <li data-bbox="424 1332 1390 1471">• Sir Toby routinely disregards the boundaries of conventional propriety: he parties late into the night, when others wish to sleep; he drinks to excess and when drunk he speaks and acts with an openness that goes beyond the limits of polite convention <li data-bbox="424 1478 1390 1653">• contexts of relevance might include historical or theoretical details relating to use of class, gender, and national boundaries in the period; the changing presentation of the various crossed boundaries in the play in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="376 1691 1182 1724">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 6	Indicative Content
	<p data-bbox="376 398 549 430"><i>Twelfth Night</i></p> <p data-bbox="376 470 1037 501">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 542 1382 1536" style="list-style-type: none"> <li data-bbox="376 542 1382 609">• the play's title and setting is 'Twelfth Night' – the final night of Christmas, a festive occasion in which inversion and disorder are traditionally celebrated <li data-bbox="376 613 1382 788">• Viola's reinvention of herself as the male servant Cesario creates much disorder in Illyria: Olivia is smitten, Sir Andrew is jealous – lust and violence threaten to spiral out of control. Viola's conscience is disordered by the sin of deception and the psychological confusion of becoming masculine: 'Disguise, I see, thou art a wickedness, / Wherein the pregnant enemy does much' <li data-bbox="376 792 1382 927">• Olivia's self-imposed discipline in honour of her brother soon gives way to the disorder of uncontrollable desire. Despite having only recently insisted she will renounce society for seven years, her first encounter with Cesario/Viola leads her to abandon her pledge <li data-bbox="376 931 1382 999">• Sir Toby's riotous behaviour cannot be checked: Olivia has warned him to modify it, to no avail, and Maria also tries without success <li data-bbox="376 1003 1382 1106">• Maria exceeds her role as a servant to Olivia by becoming involved in intrigues and plots, for example against Malvolio – she disrupts the normal chain of command with relish, and her appetite for disorder grows as a result <li data-bbox="376 1111 1382 1245">• language is prone to a disorderly excess also: Orsino's extended conceits are extraordinarily elaborate, Feste appears to be witty and wise but does so partly by inventing fake authorities and fake quotations on wisdom: 'For what says Quinapalus? Better a witty fool than a foolish wit' <li data-bbox="376 1249 1382 1352">• Malvolio's gulling by Feste and his friends leads to mental disorder in Malvolio – they continue to torment him long after he seems to have been broken by the experience <li data-bbox="376 1357 1382 1536">• contexts of relevance might include historical or theoretical details relating to excess, misrule and disorder in the early seventeenth century; the changing presentation of the play's carnivalesque elements in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="376 1576 1181 1608">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations. 			
Level 3	11 – 15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument. 			
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. 			

		<ul style="list-style-type: none"> • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number 7	Indicative Content
	<p data-bbox="373 398 561 430"><i>Doctor Faustus</i></p> <p data-bbox="373 465 1037 497">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 542 1385 1182" style="list-style-type: none"><li data-bbox="424 542 1385 609">• answers may refer to medieval plays that contain an ‘Everyman’ figure, or to later versions of the Faust myth to support their answer<li data-bbox="424 613 1385 680">• Faustus’ curiosity and thirst for knowledge is a common human characteristic<li data-bbox="424 685 1385 788">• his ambition, and the risks he takes to achieve it, to attain wealth, and power, are also widely shared - his acquisitiveness is easy for modern audiences, and very likely the original audience, to identify with<li data-bbox="424 792 1385 860">• Faustus’ belated recognition of his mortality, that his lease on life is short, is a further universal trait<li data-bbox="424 864 1385 967">• however, some of Faustus’ decisions and dilemmas are more historically grounded: specific concerns with damnation, predestination and fate are still of concern to many in the modern world, but are by no means universal<li data-bbox="424 972 1385 1182">• contexts of relevance might include historical or theoretical details relating to moral or social values generally in the Renaissance period; the presentation of Faustus’ dilemmas and their uses and effects in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="373 1227 1181 1258">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 8	Indicative Content
	<p data-bbox="373 398 561 427"><i>Doctor Faustus</i></p> <p data-bbox="373 472 1038 501">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 546 1390 1406" style="list-style-type: none"> <li data-bbox="424 546 1390 680">• Faustus’ life has been dominated by books: he is a scholar ‘graced with a doctor’s name’. He is reading excessively even before he sells his soul, ‘glutted now with learning’s golden gifts’ – gluttony being one of the deadly sins he will later be confronted by <li data-bbox="424 689 1390 824">• despite his scholarly training, Faustus reads the Bible inexpertly – he twists the meaning of scripture to suit his own purposes; the good Angel specifically advises him to set aside his book of magic and pick up his Bible instead. But he thinks ‘necromantic books are heavenly’ <li data-bbox="424 833 1390 967">• Faustus’ book of magic is both a plot device and highly symbolic – its pages contain the spells that will summon Mephistophilis and perform many other spectacular tricks. It becomes also a symbol of forbidden, prohibited, illegitimate knowledge <li data-bbox="424 976 1390 1077">• others gain access to Faustus’ book, and while their spells are less grandiose, they are equally sinful: Wagner uses the book to turn a clown into his slave; Robin and Rafe use the book to satisfy their base desires <li data-bbox="424 1086 1390 1153">• when Lucifer appears following the parade of deadly sins, he gives Faustus a gift of a book <li data-bbox="424 1162 1390 1229">• the final Chorus suggests that truly wise people should ‘wonder’ at forbidden knowledge rather than pursue it <li data-bbox="424 1238 1390 1406">• contexts of relevance might include historical or theoretical details relating to Renaissance ideas of knowledge and learning; the presentation of books in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="373 1451 1182 1480">These are suggestions only. Accept any valid alternative responses.</p>

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

Question Number 9	Indicative Content
	<p data-bbox="376 398 469 427"><i>Othello</i></p> <p data-bbox="376 472 1038 501">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 546 1390 1335" style="list-style-type: none"> <li data-bbox="427 546 1286 611">• Iago is the master of deception, convincing Othello of Desdemona's unfaithfulness, using a repertoire of rhetorical strategies <li data-bbox="427 618 1318 683">• Iago is in some respects also delusional – there is no evidence Emilia is sleeping with Othello as he claims <li data-bbox="427 689 1342 719">• Iago's deception of Emilia regarding the significance of the handkerchief <li data-bbox="427 725 1302 790">• Iago's deception of Roderigo is easily achieved because of Roderigo's delusional belief he will be attractive to Desdemona <li data-bbox="427 797 1390 1010">• Othello falls prey to delusional jealousy – he is too credulous of Iago's claims, and fails to use reasonable scepticism in the incident of the handkerchief. He might have seen through Iago's deceptions had he spoken to the wife he claims to love. Jealousy of the type to which Othello falls prey has been named 'Othello Syndrome' by psychologists. Othello deludes himself that killing Desdemona will restore her to honour and sanctity <li data-bbox="427 1016 1382 1155">• women in the play are also capable of deception: Desdemona's secret marriage without her father's permission; Emilia's theft of the handkerchief and her subsequent lies to Desdemona. Bianca deludes herself into believing that she and Cassio are in love <li data-bbox="427 1162 1374 1335">• contexts of relevance might include historical or theoretical details relating to truth, honesty and authenticity in the Renaissance period; the presentation of deception and delusion in contemporary and modern productions; reference may be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="376 1379 1182 1408">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 10	Indicative Content
	<p data-bbox="376 398 469 427"><i>Othello</i></p> <p data-bbox="376 472 1038 501">Candidates may refer to the following in their answers:</p> <ul data-bbox="400 546 1385 1536" style="list-style-type: none"> <li data-bbox="400 546 1385 680">• conflict helps bring Desdemona and Othello together, but it also generates conflict: between her and her father, and between Othello and Iago and Roderigo who, despite their different motives, both abuse Othello using racially-inflected insults <li data-bbox="400 689 1385 786">• military prowess, and an appetite for conflict, are presented as sexually attractive qualities – Othello’s account of his own valour is clearly seductive for Desdemona <li data-bbox="400 795 1385 929">• Iago’s deceptions create conflict in Othello’s mind and in his marriage: belief that Desdemona has been unfaithful drives Othello to the brink of mental crisis, and eventually leads him to murder her in the marital bed – a place that ought to be a sanctuary from conflict <li data-bbox="400 938 1385 1106">• promotion within the ranks of the Venetian army proves to be a significant source of conflict: Iago is bitter at Cassio’s preferment and Othello’s leadership; given his talent for strategising, Iago may have a case for a promotion, but his brilliance is misdirected when he uses it against his former comrades <li data-bbox="400 1115 1385 1211">• Iago experiences conflict in his own marriage: he claims, though we see no evidence to support it, that his wife Emilia is sleeping with Othello; and Emilia at the end sees through his lies <li data-bbox="400 1220 1385 1355">• the central male figures in the plot are accustomed to violence, and also use violence in their personal relationships: Othello kills Desdemona and later himself, Cassio stabs Roderigo, Cassio is maimed by Iago, Iago kills Emilia with his sword <li data-bbox="400 1364 1385 1536">• contexts of relevance might include historical or theoretical details relating to conflict – military and domestic - in the Renaissance period; the presentation of the various conflicts in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="376 1581 1182 1610">These are suggestions only. Accept any valid alternative responses.</p>

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

		<ul style="list-style-type: none"> • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Section B:

POST-1900 DRAMA

Question Number 11	Indicative Content
	<p data-bbox="379 533 488 566"><i>Top Girls</i></p> <p data-bbox="379 607 1043 640">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 680 1382 1429" style="list-style-type: none"><li data-bbox="427 680 1382 779">• the opening, surreal scene encourages the audience to compare the past experience of historical women with the current achievements and the aspirations of the modern-day women who populate the rest of the play<li data-bbox="427 786 1382 920">• the more naturalistic scenes that follow the opening restaurant scene do not unfold in linear order: the final scene, for example, takes place a year previously, and explains, among other things, why Angie is wearing a dress far too small for her<li data-bbox="427 927 1382 1032">• we shuttle haphazardly between Suffolk and London, with the effect being both to contrast rural poverty and urban affluence, but also to help explain Marlene’s complex personality<li data-bbox="427 1039 1382 1173">• Act 2 Scene 2, set amidst the ‘junk shelter’ of a shambolic children’s den, in which Kit and Angie’s bleak lives are exposed, forms a contrast to the preceding scene, in which women discuss promotion prospects in a thriving employment agency in London<li data-bbox="427 1180 1382 1249">• as the modern scenes evolve, the dramatic structure reveals itself: each of the modern women is a version of the historical women of Act 1<li data-bbox="427 1256 1382 1429">• contexts of relevance might include historical or theoretical details relating to postmodern culture and non-naturalistic theatre forms; the use of set, lighting, casting and other theatrical devices to explore the dramatic structure in productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="379 1469 1182 1503">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 12	Indicative Content
	<p data-bbox="375 394 488 427"><i>Top Girls</i></p> <p data-bbox="375 465 1038 499">Candidates may refer to the following in their answers:</p> <ul data-bbox="419 539 1388 1355" style="list-style-type: none"> <li data-bbox="419 539 1388 678">• many of the historical women of the opening act who narrate their experiences had to use a strategy of secrecy in order to survive and thrive in male-dominated societies; concealed identities, denied identities, hidden pregnancies <li data-bbox="419 683 1388 822">• modern women also must use secrecy to survive in the world of business; the slow revelation that Marlene has organised a conspiracy to keep her daughter believing that she is her aunt, so that she can pursue a career unhindered by the demands of motherhood <li data-bbox="419 826 1388 929">• Win’s affair with Howard has been kept secret: when his wife comes in to the agency to confront Marlene about her being preferred for promotion over Howard, it’s clear she knows nothing about the affair <li data-bbox="419 934 1388 1072">• not all secrets are secure: Angie has worked out that Marlene is her mother – her journey to London is an attempt not simply to escape Joyce, but to get close to Marlene. We wonder however if her secret plan to kill her mother means Joyce, or Marlene <li data-bbox="419 1077 1388 1180">• Angie keeps a secret notebook, in which she records her suspicions about her aunt/mother and her dark meditations on her life: she keeps it secret because Joyce would not be sympathetic to her views <li data-bbox="419 1184 1388 1355">• contexts of relevance might include historical or theoretical details relating to women's private lives in the time periods covered by the play; the presentation of secrets and secrecy in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="375 1395 1182 1429">These are suggestions only. Accept any valid alternative responses.</p>

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

		<ul style="list-style-type: none"> • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number 13	Indicative Content
	<p data-bbox="373 394 606 425"><i>A Raisin in the Sun</i></p> <p data-bbox="373 465 1037 497">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 537 1372 1285" style="list-style-type: none"> <li data-bbox="424 537 1372 604">• Walter is the great dreamer of the play – he has long harboured the dream of becoming an independent man of business <li data-bbox="424 613 1372 725">• the insurance money becomes a source of conflict in the Younger family as Walter wishes to use it to fulfil his dream but Mama is not convinced that he will act responsibly <li data-bbox="424 734 1372 806">• Walter considers dreaming to be a masculine pursuit – men are dynamic, and visionary, women practical and material, in his view <li data-bbox="424 815 1372 887">• Asagai is a complex character: he is enthused and motivated by the dream of pan-Africanism, but seems eager to recruit others to take the action <li data-bbox="424 896 1372 1008">• Mama is practical, knowing exactly what she wants and acting decisively to attain it. But her new home is also a result of dreaming – her actions now are the acting out of long-held dreams <li data-bbox="424 1016 1372 1088">• Walter earns redemption for his earlier follies by finally acting, when he stands up to Lindner <li data-bbox="424 1097 1372 1285">• contexts of relevance might include historical or theoretical details relating to aspirations, of all kinds, in twentieth-century United States; the presentation of dreams and dreamers in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="373 1326 1181 1357">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 14	Indicative Content
	<p data-bbox="375 398 606 427"><i>A Raisin in the Sun</i></p> <p data-bbox="375 468 1037 497">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 539 1385 1361" style="list-style-type: none"> <li data-bbox="427 539 1385 674">• Walter’s frustrations are in some ways very historically and geographically specific – the culturally specific prejudices of others against his racial and social origins place an obstacle in the path to becoming the person he’d like to be <li data-bbox="427 685 1385 786">• Walter feels a range of very familiar human emotions – frustration in his career, wanting to provide for his family – that many viewers, whatever their race or class or nationality, can identify with <li data-bbox="427 797 1385 898">• trapped in his job, he has aspirations to become a businessman. Walter's desires to better himself are not just individual, but fit into the wider values of the 'American Dream' - such values may not necessarily be universal <li data-bbox="427 909 1385 1010">• a very human curiosity about one's origins is a common human trait: Walter seeks to discover his African roots. Wearing Asagai's tribal headdress helps Walter to reconnect with his roots in the past <li data-bbox="427 1021 1385 1189">• the plot's climax is a familiar, possibly universal, battle between the forces of good and evil, in which Walter represents good. Lindner is Walter’s antagonist – at once representing the specifics of racial segregation in 1940s Chicago, and at another level he embodies the ignorance and prejudice that the hero must defeat <li data-bbox="427 1200 1385 1361">• contexts of relevance might include historical or theoretical details relating to social and personal identity in mid-twentieth-century United States; the presentation of Walter in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="375 1406 1181 1435">These are suggestions only. Accept any valid alternative responses.</p>

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

		<ul style="list-style-type: none"> • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number 15	Indicative Content
	<p data-bbox="373 394 632 427"><i>Death of a Salesman</i></p> <p data-bbox="373 465 1038 499">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 539 1382 1581" style="list-style-type: none"> <li data-bbox="424 539 1382 678">• the play presents us with a variety of families, both in the present action (the Lomans and their two sons; their neighbours Charley and Bernard) and in Willy's past (Willy's memories of times with his father and brother, and his old boss Howard Wagner and his son) <li data-bbox="424 685 1382 857">• the Loman family apparently functions quite conventionally -Willy casts himself as the breadwinner, and Linda appears content to be the homemaker. She was instrumental in choosing this model of 'safe' suburban family life over the buccaneering lifestyle that Willy wanted to pursue when a young man <li data-bbox="424 864 1382 1003">• Willy's parenting of his sons has left them poorly equipped for life in the world beyond the family 'nest' – both are struggling with work and relationships; their return home, at Linda's instigation, is not a success – their relationship with their father is, at core, deeply dysfunctional <li data-bbox="424 1010 1382 1077">• it is significant that Willy's unsuccessful suicide attempt occurs in the family home knowing that Linda would discover him <li data-bbox="424 1084 1382 1256">• Willy's early memories of time spent with his father and older brother Ben unsettle him – he mainly remembers being itinerant rather than specific memories of his father and he never mentions his mother. The success – as Willy measures it – of Ben and Dave Singleman may be because they are untrammelled by family responsibilities <li data-bbox="424 1263 1382 1402">• Charley and Bernard are used by Miller as foils for Willy and his elder son Biff: despite the Lomans' mockery, their neighbours go on to achieve much more in their lives and their relationship is far stronger, as evidenced by Charley's warm recounting of Bernard's successes <li data-bbox="424 1408 1382 1581">• contexts of relevance might include historical or theoretical details relating to the family in mid-century United States society; the presentation of the families in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="373 1619 1182 1653">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 16	Indicative Content
	<p data-bbox="373 398 632 427"><i>Death of a Salesman</i></p> <p data-bbox="373 472 1038 501">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 546 1382 1368" style="list-style-type: none"> <li data-bbox="424 546 1382 680">• the vast majority of the characters in the play deceive others or themselves to the point where lies become habitual and commonplace; Miller's wider point seems to be that the Loman family has been sold and has bought into the lie of 'success' by their society <li data-bbox="424 689 1382 786">• Willy's poor parenting of his sons includes giving his tacit approval for theft and deception; his sons, now grown men, are habitual liars and self-deceivers <li data-bbox="424 795 1382 860">• Willy's concealed affair is uncovered when Biff discovers the truth on a trip to Boston <li data-bbox="424 869 1382 934">• Willy never experiences the anagnorisis – the realisation of the true causes of one's tragic downfall - typically undergone by heroes of classical tragedy <li data-bbox="424 943 1382 972">• he continues to deceive Linda about his situation at work until it's too late <li data-bbox="424 981 1382 1077">• Linda has been in denial about the extent of Willy's depression and erratic behaviour – but belatedly she summons her sons to try to solve the problem <li data-bbox="424 1086 1382 1182">• Willy's summoning of Ben into his troubled mind perpetuates his mythologisation of Ben as a "success", in a binary way in which anything he does is doomed to fail <li data-bbox="424 1191 1382 1368">• contexts of relevance might include historical or theoretical details relating to truth, lies, delusion, deception; the presentation of the various lies and deceptions in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="373 1413 1182 1442">These are suggestions only. Accept any valid alternative responses.</p>

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

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

Question Number 17	Indicative Content
	<p data-bbox="373 394 695 425"><i>A Streetcar Named Desire</i></p> <p data-bbox="373 465 1038 497">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 537 1388 1366" style="list-style-type: none"> <li data-bbox="424 537 1326 604">• Stella has made her peace with leaving Belle Reve behind – she is quite contented in her small apartment in New Orleans <li data-bbox="424 611 1382 712">• Blanche, by contrast, is repelled by the city and the apartment; the clothing she arrives in further suggests she is yet to fully accept the loss of Belle Reve and its lifestyle <li data-bbox="424 719 1388 896">• Stella’s relationship with Stanley is highly charged, tactile, and somewhat patriarchal. Like Blanche, she is keenly aware of how to use her sexuality – a trait learned perhaps at Belle Reve, where ‘epic fornications’ have been part of the Dubois family history. But Stella is at ease with her sexuality, unlike Blanche whose desires are erratic and inappropriate <li data-bbox="424 902 1382 1003">• Blanche lives in hope of being whisked away by a romantic hero, inventing Shep Huntleigh when such a hero does not materialise in real life. Stella has no need of such illusions <li data-bbox="424 1010 1362 1111">• at the end of the play, Stella’s decision to prefer Stanley’s account over Blanche’s regarding the rape, suggests that she prioritises maintaining her life in New Orleans over loyalty to her sister <li data-bbox="424 1117 1310 1187">• the decision to remove Blanche to an institution for treatment for her mental illness is done with Stella’s knowledge and approval <li data-bbox="424 1193 1382 1366">• contexts of relevance might include Williams’ own family life; historical and theoretical details relating to the institution of the family, the breakdown of the social class system in the American South, and attitudes and values towards sexuality and madness; the critical reception of the play on its first performance and on subsequent productions. <p data-bbox="373 1406 1182 1438">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 18	Indicative Content
	<p data-bbox="376 398 695 430"><i>A Streetcar Named Desire</i></p> <p data-bbox="376 470 1037 501">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 542 1385 1581" style="list-style-type: none"> <li data-bbox="424 542 1385 712">• Belle Reve, the DuBois ancestral estate, is built on the proceeds of slavery and this historical injustice has had a shaping effect on the subsequent generations. The Dubois wealth and status have been diluted by decadence, including ‘epic fornications’. Blanche is fully aware of this history; Stella less so, and less affected by it <li data-bbox="424 721 1385 819">• Blanche reveals her discovery of her husband’s homosexuality, and his subsequent suicide, events in the past that have traumatised Blanche and seem connected to her self-destructive behaviours <li data-bbox="424 828 1385 963">• Mitch is lonely and his past is somewhat uneventful in comparison with the other characters, but his life spent at home with his elderly mother may be a burden from which he seeks release - candidates may interpret his violent sexual advances on Blanche as the result of pent-up frustration and anger <li data-bbox="424 972 1385 1214">• Stanley's recent past includes emigrating from his native Poland and serving in WWII on the American side. He is unburdened by this past; he exhibits no signs of trauma, and in fact, to the contrary, displays supreme confidence. He shows contempt for those who live in the past, like Blanche - he resents the ancient DuBois family and the old South that they represent. Stanley plays the role of a detective, eager to dig into Blanche’s past, in order to expose her as a fraud in the present <li data-bbox="424 1223 1385 1285">• Williams' stage directions indicate that Stanley lives very much in the present, with no concern for past or future: he is the ‘gaudy seed-bearer’ <li data-bbox="424 1294 1385 1393">• Blanche’s mental breakdown is an understandable consequence of her recent and more historical traumas. Williams uses music to signify the return of painful moments from Blanche’s past <li data-bbox="424 1402 1385 1581">• contexts of relevance might include historical or theoretical details relating to ancestry and the influence of the past on modern society; the presentation of the past’s influence in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="376 1621 1181 1653">These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

		<ul style="list-style-type: none"> • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number 19	Indicative Content
	<p data-bbox="375 398 603 427"><i>Waiting for Godot</i></p> <p data-bbox="375 472 1034 501">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 546 1385 1585" style="list-style-type: none"> <li data-bbox="427 546 1385 645">• Vladimir is the character who gropes for meaning in talk and language, which proves elusive: his attempts are reduced to incoherence and, finally, silence by his partner, Estragon <li data-bbox="427 651 1385 750">• Lucky’s chaotic language may reflect a mind in trauma: he stutters (‘acacacademie’; ‘anthropometric’; ‘qua-quaquaqua’), and stammers (‘etabli tabli tabli, ce qui suit qui’) <li data-bbox="427 757 1385 855">• the inability of language to convey meaning is captured in multiple uses of ellipsis and incomplete construction: ‘I can’t bear it...any longer...the way he goes on...you’ve no idea...it’s terrible...he must go...I’m going mad’ <li data-bbox="427 862 1385 1003">• misunderstanding among the characters results from ambiguity, mispronunciation and uncontextualised homophones: e.g. when Pozzo asks ‘Are you friends?’ it sparks a long and entirely fruitless discussion about who exactly is the ‘you’ referred to by Pozzo, and what is the meaning of friendship <li data-bbox="427 1010 1385 1182">• repetition is used frequently, perhaps to convey the repetitive nature of human existence: staccato sound repetitions (‘Dis, Didi’); Vladimir’s lullaby, which is comprised of repeated single words (‘Do do do’, ‘Bye bye bye bye’); potentially meaningful phrases are repeated until they become hollow (‘nothing to be done’) <li data-bbox="427 1189 1385 1361">• talk and language soon cease to be tools that can be used in a quest for rational enquiry or metaphysical truth; language formerly imbued with great significance – such as the Gospels, or <i>Hamlet</i> - offers no guide to meaning or truth. Language thus becomes no more than a painkiller to deaden the agony of waiting <li data-bbox="427 1368 1385 1585">• contexts of relevance might include Beckett’s interest in existentialism and absurdism; the political and social conditions of the 1950s; the influence of Joyce on Beckett’s use of language; the critical reception of the play on its first performance and on subsequent productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="375 1621 1177 1650">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 20	Indicative Content
	<p data-bbox="376 398 603 427"><i>Waiting for Godot</i></p> <p data-bbox="376 472 1038 501">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 546 1390 1406" style="list-style-type: none"> <li data-bbox="427 546 1390 680">• Vladimir and Estragon crave companionship, though largely from a mutual fear of loneliness. Estragon needs help putting on his boots, for example, but when Vladimir does so it is not clear if he is motivated by sympathy and kindness, or by self-interest <li data-bbox="427 689 1390 792">• they use the inclusive pronoun 'we', but it feels increasingly hollowed out of fellow feeling as the play goes on, with any shared experience being more coincidental than shared <li data-bbox="427 801 1390 936">• attempts at sympathy and kindness inevitably collapse into mockery and abuse: when Lucky falls, Pozzo tells Estragon to 'Comfort him, since you pity him ... wipe away his tears, he'll feel less forsaken' but he makes only 'childish gestures' <li data-bbox="427 945 1390 1079">• Estragon is so habituated to being beaten that he can no longer distinguish one band of attackers from another; Lucky is treated without any sympathy or kindness by his master, Pozzo, but never reacts to, or rebels against, the beatings <li data-bbox="427 1088 1390 1223">• language is not used to express sympathy or kindness in a sustained way: although initially concerned for the injured Pozzo's plight, the two tramps are soon plotting how to exploit him, even as he lies crying helplessly beside them <li data-bbox="427 1232 1390 1406">• contexts of relevance may include: the tendency for human interactions to be without sympathy or kindness may be read in the light of Beckett's use of the Absurdist drama genre; his interest in existentialist and nihilistic philosophies; critical reactions, and the reactions of audiences to various productions of the play over time. <p data-bbox="427 1451 1230 1480">These are suggestions only. Accept any valid alternative responses.</p>

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