

Mark Scheme (Results)
Summer 2016

Pearson Edexcel International Advanced
Subsidiary Level English Literature Unit 2
(WET02/01)

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Summer 2016

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General marking guidance

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

**Section A:
 PRE-1900 DRAMA**

Question Number 1	Indicative Content
	<i>The Rover</i> Candidates may refer to the following in their answers: - the female quest for happiness is undeterred by the dangers the women encounter: Florinda's attempts to meet Belvile lead to various attacks; Angellica's yearning for love ends in betrayal by Willmore; Hellena seems to have got what she wanted, but is unaware that the man she sets her heart on has attacked her sister - women experience various forms of control and violence: social control, via the institution of patriarchal family and marriage (such as Florinda's brother and the arranged marriage); economic control (such as the use of purchasing power to pay prostitutes/courtesans); physical violence (such as Willmore's attack on Florinda, followed by the attempted rape by Blunt, and the intention to rape of Frederick and Don Pedro) - how Behn draws a contrast between the sisters: Hellena's success as a female rake suggests women can control their destinies and find happiness, albeit at great personal risk, while Florinda's more conventional romance puts her in Belvile's power - the many risks do not deter the various women in their quest to find happiness: Hellena bravely rejects the convent, Angellica takes a great risk in swapping prostitution for a stable relationship - how Behn uses symbolism: at a symbolic level, space is used to represent the difficulties women have in escaping male control. Florinda especially finds herself at the mercy of powerful men in a succession of confined spaces. By contrast, Hellena does escape the convent - the propensity to violence is seen in all types of men: English, Spanish and Italian; men from town and country; aristocrats and soldiers. This may be linked to historical contexts of Restoration society in which aggressive masculinity is culturally acceptable, though Behn's own life indicates the changing status of women in this world - the effect of such controlling and violent behaviour on the comedy: we laugh at the poetic justice meted out to Blunt and Antonio, but Willmore's comparative success is perhaps disconcerting. This may be linked to contexts of theatrical history and generic development of comedy.

	These are suggestions only. Accept any valid alternative responses.
Question Number 2	Indicative Content
	<i>The Rover</i> Candidates may refer to the following in their answers: • the use of disguises at the masque parade situates the play in the tradition of masquerade comedy and the literary theory of the carnivalesque • the symbolic aspects of the masquerade costumes are complex – the rose, for example, is not what it seems, connoting not merely beauty but pain, temporality and availability • how the 'topsy-turvy world' of carnival gives participants some licence to go beyond, or even invert social codes and conventions: Hellena best embodies this festive mood, rejecting the passive obedience expected of her by embracing rakish adventure • disguise is used to highlight the discrepancy in men between outward appearances of civility/discipline and the barely submerged propensities to violence, lust and conquest. Blunt and Willmore, among the men, most clearly embody this discrepancy • similarly, there is a discrepancy in women between the outward appearance of passivity/vulnerability/dependence and the desire to pursue sexual pleasure/financial independence actively. Angellica and Hellena, among the women, most clearly embody this discrepancy • although men are not always what they seem to be, their names are a reliable indicator of character: Blunt, Willmore, Belvile • the removal of disguise at the end does not necessarily mean a return to normality: the play's resolution has an element of fantasy as Florinda's controlling brother cedes his power – not a reality many Restoration women would experience • how Behn's experience of life as a sometime spy might contribute to her understanding of disguise/deception. These are suggestions only. Accept any valid alternative responses.

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Level 2	7 – 12	General understanding/exploration - 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	13 – 18	Clear relevant application/exploration • 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	19 – 24	Discriminating controlled application/exploration • 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. • 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	25 – 30	Critical and evaluative • 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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Question Number 3	Indicative Content
	<i>She Stoops to Conquer</i> Candidates may refer to the following in their answers: - a variety of misunderstandings occur in the comic plot: farce follows principally from Marlow taking Kate for a barmaid and her father for an innkeeper - parents only belatedly come to a full understanding of their children's wants – much misunderstanding precedes such realisation - the active deception of Marlow and Hastings by the drinkers at the Three Pigeons is a satisfying exposure of the gullibility of the characters - Kate's wilful continuation of the misunderstanding for her own advantage suggests her resourcefulness and a willingness to temporarily swap class identity - Goldsmith's argument is in some ways political: supposedly evident and inviolable distinctions of social class are vulnerable to misinterpretation, for example, when Hastings fails to recognise Hardcastle believing him to be a humble tavern keeper - the concluding revelations, in which misunderstandings are brought to light, create not just romantic and comic resolution but offer a model of human society and relations that is shaped by contemporary theories of moral sentiments, based on tolerance and sympathy for others - the plot may be to some degree shaped by Goldsmith's own experience of being misunderstood: his Irishness, his reputedly wild youth, and his shy demeanour placed him as an outsider in some quarters of polite society - Kate's behaviour is in contravention of contemporary codes of proper femininity, as seen, for example, in the conduct books of John Gregory and James Fordyce. These are suggestions only. Accept any valid alternative responses.

Question Number 4	Indicative Content
	<i>She Stoops to Conquer</i> Candidates may refer to the following in their answers: • how Goldsmith creates situational (and often, in performance, physical) comedy from the conflict between town and country values. This is seen from the outset in the dispute between Hardcastle and his wife • the use of the stock comedy scenarios of differing world views of men and women – as evidenced in the Hardcastle marriage, and the differing opinions of a man’s value as discussed by Kate and her father – to comment on conventional male and female values • the use of the difference between the values and attitudes of parents and their children to create comedy • use of comic exaggeration to emphasise conflicting attitudes and values • the use of high versus low culture – as represented by the tavern and the country seat – to show how the distinction constantly threatens to collapse, for example, in the comedy that occurs when Marlow and Hastings fail to notice the difference between different social classes • contexts of relevance may include Goldsmith’s own biography (his outsider status, and his Irish identity, for example); the increasing hegemony of city values in mid-18th century England • social conventions of female propriety are satirised due to the conflict between such values and the actual behaviour of female characters • Goldsmith’s 1772 treatise on laughing versus sentimental comedy as a clash of literary cultures – this intervention in literary debate is an important context for the play. These are suggestions only. Accept any valid alternative responses.

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Question Number 5	Indicative Content
	<i>Twelfth Night</i> Candidates may refer to the following in their answers: • Shakespeare gives Viola resourcefulness, which is evident on numerous occasions – there are many examples of her good judgement; we see her ingenious and brave use of male identity and her skill in performing it convincingly; she also has a command of wit and reason, defying many contemporary stereotypes of women as lacking such rationality • Shakespeare uses the techniques of aside and soliloquy to allow the audience to understand and identify with the complexity of Viola • Olivia’s complexity lies in her excessive devotion to mourning her brother coupled with her impetuous desire for ‘Cesario’ • the complex identities generated by female cross-dressing make the play remarkable • although a minor and socially ‘low’ character, Maria contributes significantly to the festive comedy. She is small but uncommonly strong and determined, being compared to a wren, a beagle and to Penthesilea, Queen of the Amazons. She embodies pleasure, wit and desire, and her resourcefulness leads to marriage with Sir Toby • the depth of feeling expressed by the play’s women offers an insight into the complexity of female desire not often recognised in Shakespeare’s world • the social variety of women in the play – from a Countess to a domestic servant – adds to the complexity • historical contexts regarding the status of men and women in early 17th century England – diatribes against women, for example, those of John Knox, or the conduct books of Breton and Vives. These are suggestions only. Accept any valid alternative responses.
Question Number 6	Indicative Content
	<i>Twelfth Night</i> Candidates may refer to the following in their answers: • sexual desire is the principal type of desire in the play, and the play’s full title (<i>Twelfth Night, or, What you Will</i>) indicates that a festive licensing of otherwise prohibited desires will be central to the plot • the use of cross-dressing and gender misinterpretation leads

	to a complex but generally positive depiction of same-sex as well as heterosexual desire • same-sex desire also features in the sub-plot of Antonio's love for Sebastian • there is little attempt by Shakespeare to 'resolve' such complexities following the revelation of 'true' identities at the end. Orsino's speech in particular seems to indicate that Viola's masculinity is part of her appeal to him • comedy is derived from unlikely desires, such as Malvolio's vain hope of attracting Olivia • desires for social advancement are also presented: Malvolio's desire for Olivia is motivated not by love but by longing for elevation. Maria's cross-class desire for Sir Toby is presented as more genuinely motivated • the desire to humiliate and punish are strong forces in the plot also – the treatment of Malvolio in particular • relevant contexts will include comic conventions, Shakespearean biography, traditions of festivity and their implications for social class, and codes of appropriate masculinity and femininity in 17th-century literature and society. These are suggestions only. Accept any valid alternative responses.
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Question Number 7	Indicative Content
	<i>Doctor Faustus</i> Candidates may refer to the following in their answers: • the whole play is about Faustus' belief that he is in control of his actions, while unaware of the possibility that the heavens are conspiring his overthrow • Faustus' embracing of apparently limitless choice and unburdened free will is a rejection of God's plan; also the blasphemous use of religious discourse for evil acts • among the many appalling choices made by Faustus are: selling his soul, rejecting offers of forgiveness, choosing superficial things (wealth, beauty) over values of greater substance • Faustus' apparent power to conjure spirits is, according to Mephistophilis (accept alternative spelling), a variety of opportunistic devils voluntarily chasing his soul • Mephistophilis' powers of persuasion shape Faustus' thinking; the Good Angel and the Evil Angel also compromise Faustus' ability to think independently and rationally • Mephistophilis concedes that he too has made appalling choices • Faustus' active rejection of several opportunities to alter his decisions – for example, the Good Angel's offers, and the warning of the symbolically congealed blood. Calvinist ideas of predestination at the time might have led audiences to consider otherwise • contextual link to conventions of tragedy genre: concepts of fate, hamartia, hubris, and catharsis are of principal relevance.

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Question Number 8	Indicative Content
	<i>Doctor Faustus</i> Candidates may refer to the following in their answers: • the plot appears to condemn Faustus' desires. His initial desire for knowledge is soon corrupted into lust for power and degenerates into the pursuit of wealth, beauty and levity • a more positive interpretation of desire is possible, given the context of the Renaissance, in which Faustus' desire to know is a worthy humanist impulse. It is the methods used to realise this hunger for knowledge that condemns him, rather than the hunger itself • multiple examples of desires deserving condemnation are relevant here: the horns on the Knight, summoning Helen, the dreams of world domination by bridging Spain and Africa, the seven deadly sins. The irony of Faustus' phrasing: 'this feeds my soul' • the use of the Good Angel to voice the condemnation of desire • Faustus' desire to be autonomous and self-reliant spills over into egotism, pride and neglect of others • various comic moments in the subplot parody the pervasive power of desire • historical contexts of renaissance scepticism, anti-clericalism, nascent mercantilism may be relevantly applied • biographical details of Marlowe's life that are clearly relevant to desire. These are suggestions only. Accept any valid alternative responses.

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Question Number 9	Indicative Content
	<i>Othello</i> Candidates may refer to the following in their answers: • the depiction of Othello at the start, as a beast incapable of controlling his passions and appetites; increasingly towards the climax, his jealousy leads to unrestrained violence • Othello's passions stand in contrast to his calm in overcoming Brabantio's challenge • the assumption, made by several male characters, including Iago, Othello, Brabantio, and Roderigo, that women cannot control their passions • the consequences of the passions of Desdemona, Emilia, Bianca • Cassio's self-recrimination at his ill-discipline • Iago passionately resorts to destructive manipulation and violent revenge • the terrible consequences of Othello and Iago's capitulation to passion and neglect of reason accentuates their downfalls – contextual link to terminology of classical tragedy • sexist and racist attitudes of early 17th-century society. These are suggestions only. Accept any valid alternative responses.
Question Number 10	Indicative Content
	<i>Othello</i> Candidates may refer to the following in their answers: • there are many instances of betrayed trust leading to tragic consequences: Desdemona is an unfailingly loyal wife, but Othello murders her believing her to have betrayed him • betrayals include Iago's scheming revenge against Othello and Cassio; Emilia's theft of the handkerchief out of mistaken loyalty to Iago is a tragic betrayal of the mistress to whom she is otherwise loyal; Desdemona's apparent betrayal of her father's trust • the loyalty expected of military comrades is not always upheld or rewarded • the symbolism of the handkerchief is highly important in terms of loyalty and betrayal - tragic consequences follow from Desdemona's loss of it • sometimes genuine loyalty is misunderstood or ruined, such as Cassio's to Othello, and to Venice; loyalty can be feigned so that betrayal goes unobserved: Iago to Othello, principally, but also Roderigo • Iago believes his revenge is a proportionate response to his

	own betrayal by Othello (in the promotion of Cassio to a post he felt he deserved) • the loyalty of women to the powerful men who govern them is often questioned: Desdemona by both Brabantio and Othello; Emilia by Iago • the sexist and racist attitudes of early 17th-century society. These are suggestions only. Accept any valid alternative responses.
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Pearson Edexcel IAS/IA2
International Advanced Level in English Literature
Unit 2: Drama [WET 02]

**Section B:
POST-1900 DRAMA**

Question Number 11	Indicative Content
	<i>Top Girls</i> Candidates may refer to the following in their answers: - the play actively encourages its audiences to find correspondences between the historical characters at the restaurant with the modern women of the subsequent scenes - some of the continuities are positive: like their historical predecessors, Marlene, Angie, etc. have a yearning to express themselves, and be self-reliant; some of the correspondences are more negative – Marlene, like Isabella Bird, has an impoverished family life as a result of her quest for an independent income - many of the Scene 1 women of the past pay a heavy price for their quests for freedom: most are subjected, eventually, to patriarchal violence/punishment, or must live with disappointment and frustration - it seems that history will repeat itself. Angie’s prospects are bleak; Marlene’s drinking is a response to her private disappointments despite her success; Joyce’s ambitions are thwarted - as in Scene 1, the scenes set in the present provide a sharp contrast between aspirational women and those dedicated to patriarchal dependence (such as Howard’s wife) These are suggestions only. Accept any valid alternative responses.
Question Number 12	Indicative Content
	<i>Top Girls</i> Candidates may refer to the following in their answers: - married versus single life – Howard’s marriage, and Marlene’s parents’ marriage, are unhappy, but single life does not seem to offer greater fulfilments. The contrast is drawn also in Scene 1 - concepts of success and failure, for example, Marlene as a successful businesswoman while considering herself a failure as a mother - paid work versus housework – Joyce offers a stinging

	critique of the drudgery of housework in the closing scene • the contrast of the urban and the rural: Marlene's working life revolves around London and she tells Angie of other cities she has worked in. But this has been achieved by leaving the countryside behind • how, despite superficial improvements in women's lives, the past and the present are not entirely opposed. These are suggestions only. Accept any valid alternative responses.
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Level 2	5 – 8	General understanding/exploration - 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. - 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	9 – 12	Clear relevant application/exploration - 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. - Offers clear understanding of different interpretations and alternative readings of texts. Explores different

		interpretations in support or contrast to own argument.
Level 4	13 – 16	Discriminating controlled application/exploration • 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. • 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	17 – 20	Critical and evaluative • 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. • 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
	<i>A Raisin in the Sun</i> Candidates may refer to the following in their answers: • Walter longs to escape the servitude of being a rich white man's chauffeur and become an entrepreneur, but is swindled of his investment in a business scheme • Beneatha's suitors, Asagai and George, are sharply contrasted: the former is very idealistic, as a counter to the harsh reality of decolonised Africa; the latter, born to wealth, is without ideals or any grasp of the reality of poverty • Beneatha is seduced by Asagai's idealism, but her brother's folly in losing money assigned for her education endangers her prospects • the family's idealism in rejecting the buy-out payment shows admirable defiance of the harsh realities of racism as predicted/threatened by Lindner • Ruth's pragmatic world-weariness is at odds with the dreams of Mama and her children. These are suggestions only. Accept any valid alternative responses.
Question Number 14	Indicative Content
	<i>A Raisin in the Sun</i> Candidates may refer to the following in their answers: • Mama wishes to make a better future for her children and Travis through the college fund and the purchase of the house. The small dirt yard is all she wants for herself, but the old value of protecting one's family is one she clings to and tries to instil in her son • Walter is much less successful in balancing such desires. He wishes to be a good husband, but his desire to be a self-made man, dependent on no one, is stronger and in so doing he endangers his entire family's prospects • Walter is redeemed at the end for refusing to pull out of the property deal, citing his father's values as his reason • Beneatha dreams of becoming a doctor, but her brother's folly and her attraction to the Africanism of Joseph Asagai threaten this dream. She eventually balances her desire to change and her values by practising medicine in Africa • Beneatha rejects those who disavow their origins, such as the assimilationist George. These are suggestions only. Accept any valid alternative responses.

Please refer to the general marking guidance applying this marking grid.

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Level 1	1 – 4	Descriptive • 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 different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.		
Level 2	5 – 8	General understanding/exploration • 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. • 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	9 – 12	Clear relevant application/exploration • 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. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.		
Level 4	13 – 16	Discriminating controlled application/exploration • 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. • 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	17 – 20	Critical and evaluative • 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. • 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
	<i>Death of a Salesman</i> Candidates may refer to the following in their answers: • many instances of Willy's unrealistic dreams – his belief that his sons will succeed, imagining that Howard will indulge him, that he can earn enough to move house out to the country • his actual situation in life can be measured by his complaints about the area in which they live, his failing physical and mental health, the loss of his job, the discovery of his suicide attempts, the dawning truth about his sons as womanisers, liars, thieves • Linda is damaged by Willy's dreams – she faithfully supports him, unaware of his extra-marital affair. Her uncritical perspective perhaps perpetuates his dreams • Biff and Happy are profoundly affected by Willy's delusional belief that the power of popularity can bring a better life rather than effort or ability • Charley, to a lesser extent, is affected: he charitably supports Willy despite Willy's fantasy that he will settle his debts. These are suggestions only. Accept any valid alternative responses.
Question Number 16	Indicative Content

	<i>Death of a Salesman</i> Candidates may refer to the following in their answers: • characters are haunted by the past and many painful memories intrude: for Willy, Ben is a mythic figure, the man he could and should have been. In some respects, Linda's cautiousness in rejecting the Alaska move is never forgiven by Willy • memories of the boys' childhood years: early in the play, they maintain their masculine bravado, but increasingly as Willy collapses they must confront their past failures: the thefts, the cheated tests, the sackings, the poor sporting performances • Biff is haunted by the memory of witnessing his father with another woman; it is observed by Bernard that from that point on, Biff seemed to give up on life • the use of analepsis and dream sequence by Miller invites explicit connection of Willy's past and present situations and the effect of his failures on himself and his family • the Loman family is tormented by memories of Biff's youthful sporting successes, which he has been unable to sustain. These are suggestions only. Accept any valid alternative responses.
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Level 2	5 – 8	General understanding/exploration • 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. • 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	9 – 12	Clear relevant application/exploration • 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. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	13 – 16	Discriminating controlled application/exploration • 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. • 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	17 – 20	Critical and evaluative • 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. • 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.
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Question Number 17	Indicative Content
	<i>A Streetcar Named Desire</i> Candidates may refer to the following in their answers: • one way in which Blanche’s downfall is presented is through the personal failings in her character: for example, a poor marriage choice, indulgence in indiscreet affairs, unprofessional conduct as a teacher, and the excessive use of alcohol • familial imprudence also contributes to her downfall: the family estate is lost due to her own and her forbears’ vice and imprudence, meaning the family traditions and her personal inheritance are lost • changes in setting contribute to her downfall – her inability to adapt to new circumstances leads to expressions of snobbery towards her sister’s home and husband, provoking his anger and suspicion • the use of Stanley as Blanche’s nemesis accelerates her breakdown, but also enhances the dramatic tension of her downfall’s presentation: the audience wonders if he will succeed in his quest to bring her down • a further way in which Blanche’s downfall is presented is via the use of symbolism: for example, the use of the streetcar destination names; her obsessive bathing represents her desire to wash her past away; flowers, music, light and dark also symbolise aspects of Blanche’s decline and fall. These are suggestions only. Accept any valid alternative responses.
Question Number 18	Indicative Content
	<i>A Streetcar Named Desire</i> Candidates may refer to the following in their answers: • the sibling relationship is presented as strained and probably doomed, since Stella has adapted to her new situation while Blanche cannot • a continuity of past and present is used to show a pattern to Blanche’s catastrophic relationships: in the past, the affair with the student was certain to be exposed and caused her to lose her job; her marriage was also seemingly destined to fail, given her husband’s sexuality • present relationships are also unsuccessful: the encounter with the Young Man is humiliating, and any prospects of happiness with Mitch are doomed by Stanley’s determination to expose her and by her own mental deterioration • contrast is used to emphasise Blanche’s failures in relationships: her disappointments are contrasted with the

	happiness of Stella and Stanley. Stella believes herself happy despite Stanley's violence to her. The neighbours' marriage, Steve and Eunice, is also violent • as well as real relationships, fantastical relationships are presented: Blanche's invented relationship with Shep Huntleigh is not only doomed to failure, it hinders her prospects of finding genuine happiness. These are suggestions only. Accept any valid alternative responses.
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Question Number 19	Indicative Content
	<i>Waiting for Godot</i> Candidates may refer to the following in their answers: • the faith that Godot will eventually arrive and will be worth the wait seems to suggest there is a purpose to life • purpose is often sought, but proves elusive: Vladimir has an uncertain concept of a Saviour and of Salvation, and thus a conviction that human life, however flawed, must be worth saving • there are many opportunities to doubt, or disregard, the purpose of life: Lucky for example shows no interest in his existence or condition. A sense of futility often intrudes on any hint of purpose, for example when Hamlet's famous soliloquy on life and its purposes is parodied • pain and suffering are sometimes accepted blithely, and at other times meaning and purpose is sought through such suffering: Lucky never questions the pain he endures, but Estragon is highly conscious of his own suffering • the play toys with the belief, often held by theatre-going audiences, that narratives conventionally end in resolution; thus, the characters' quest for purpose is mirrored in the anticipations of the audience, who are waiting for Godot no less hopefully. These are suggestions only. Accept any valid alternative responses.
Question Number 20	Indicative Content
	<i>Waiting for Godot</i> Candidates may refer to the following in their answers: • Pozzo's god-like power and Lucky's slave-like subjection invite comparison with the unequal systems of slavery or industrial capitalism • Pozzo's watch is a symbol of his power: he uses it to unjustly control Lucky's life – again linking Pozzo with a god or a master. Pozzo's link of the ticking watch with the beating of a human heart is terrifying because he does not want to face up to the human pain and injustice his power causes • Lucky is Pozzo's slave, and the rope that secures him is a symbol of his restriction in not just a physical but an intellectual and emotional sense. The rope also signifies their mutual dependence – Pozzo needs Lucky in order to sustain his mastery • at Pozzo's mercy, Lucky is routinely worked to the point of exhaustion, and is subjected to physical and emotional abuse. His name is therefore highly ironic • Lucky appears to lack the self-consciousness that is granted

	to other characters – with all the worries and fears this creates for them about the meaning of life and the purpose of suffering. In this sense, however, Lucky’s name is more apt, for he experiences few of the agonies that plague others. These are suggestions only. Accept any valid alternative responses.
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