GradeMax



Mark Scheme (Results)

January 2017

Pearson Edexcel IAL
In English Literature (WET02)
Unit 2: Drama



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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.

Assessment Objectives: WET02_01

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO5	Explore literary texts informed by different interpretations

Section A: Pre-1900 Drama

Question Number	Indicative Content
1	***The Rover*** Candidates may refer to the following in their answers: • Willmore styles himself as a rampant lion on his first appearance in Act I; his pursuit of Angellica begins with the theft of her displayed image, which provokes a violent encounter; later, he will pursue Florinda and Valeria; despite his persistent inconstancy, Willmore is allocated the plot's highest form of reward, in obtaining Hellena at the end of the play • his insatiable appetite for sexual conquest leads him to attempt to rape Florinda, for which he goes unpunished; he also manages to escape Angellica's attempts at murderous revenge on him for his betrayal • the attempted rape of Florinda aligns Willmore with some of the play's least attractive characters – Frederick and Blunt – and he is compared to a beast but never punished • he is quick to resort to physical violence elsewhere in the play, becoming involved in several skirmishes, but escapes harm • Willmore's witty use of language indicates that despite his behaviour Behn ultimately seeks to reward him with approval from audiences • Willmore's status as one dedicated to the pursuit of happiness despite his penniless exiled condition identifies him as a Royalist cavalier, and thus closely aligned with Behn's own political sympathies, which might account for his being rewarded rather than punished • relevant contexts might include the literary type of the Rake in Restoration period literature; theatrical contexts might include comments on the various actors who have played Willmore. In the 17th Century he was played by actors renowned for depicting likeable, comic characters; in more recent productions, directors tend to present him as a much darker type of character. These are suggestions only. Accept any valid alternative responses.

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2	***The Rover*** Candidates may refer to the following in their answers: • the main sign of success in the play appears to be a marriage in which each partner retains a degree of independence. Hellena and Willmore are the most successful, and are also the characters who possess most wit • Hellena's quick wit proves immediately attractive to Willmore – her elaborate conflation of hearts and purses arouses his attention • Willmore's initially lethargic attempts at wooing Hellena are followed by a series of wittier ripostes; he is aware that she is a formidable verbal partner • Hellena's pursuit of pleasure requires her to think inventively, and create a persona that extends beyond the conventional role expected of her • Hellena's intelligent and inventive idea of disguising herself as a man, and her successful mimicry of patriarchal codes of speech and behaviour, are rewarded in the plot • Blunt forms a contrast to the wit of the cavaliers – his coarse language, his inability to understand who Lucetta is, his failure to use disguise skilfully, and the ease with which he is duped, identify him as a character lacking wit. He is, by his own admission, "dull" - a term widely used as an antonym of wit in the Restoration period • relevant contexts may include the culture of wit in the court of Charles II – the royal court was populated by young men famous for their daring thinking and speech, and for a refusal to conform to polite codes of behaviour – Hellena is Behn's female equivalent, and Willmore is thought to be modelled on John Wilmot, the court's leading light. These are suggestions only. Accept any valid alternative responses.

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2	6 – 10	**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.			
3	11 – 15	**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.			

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4	16 – 20	**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.
5	21 – 25	**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. • 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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3	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • Kate's loyalty to her father means that Hardcastle is prepared to listen to her when she insists that Marlow is not the brash, rude man that her father has come to suppose • Kate's ability to both please her father and get what she wants (for example, in the wearing of clothes) suggests her shrewdness and a willingness to compromise – she is adept at seeing that there may be two sides to Marlow also, and thus does not immediately reject him • her completion of Marlow's stuttering sentences, while giving him full credit for her own assertions, suggests she is highly intelligent, but modest – qualities which might endear her to audiences of the play • her ingenuity and quick thinking enable her to sustain the deception that she is a barmaid, enabling Marlow to overcome his shyness • Kate's skill with language enables her to make pithy comments and witty asides that possibly prompt admiration in audiences watching the play • Kate's willingness to cross boundaries of class in pursuit of what she wants suggests an admirable resourcefulness • unlike most characters in this play, who express a clear preference for either town or country, Kate is at home in both worlds, further suggesting that she is the character who is able to bridge many of the divisions that emerge in the text • relevant contexts may include gender differences and parent-child relationships in English society; the conventions of eighteenth-century comedy. These are suggestions only. Accept any valid alternative responses.

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4	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • Constance's constancy to the values of 'proper femininity' is partly a result of her fear of being disinherited should she marry Hastings rather than Tony • Hastings' romantic desire to marry Constance without her inheritance is a counterpoint to her dutiful pragmatism • the rude behaviour of Hastings and Marlow towards Hardcastle stems from their mistaken belief that he is a lowly innkeeper who, since he lacks wealth, does not command respect • Marlow is unwilling to propose to Kate because he fears she is a poor relation of the Hardcastles and will not bring a dowry • Tony's disregard for gentlemanly conduct is partly a result of knowing he will have the money to indulge his tastes when he comes of age. He plans to emulate his father in using money, rather than his personal qualities, to attract women such as Bet Bouncer • the Hardcastle marriage is notable for the contrasting attitudes of the partners to money. Mr Hardcastle is rich but loves the simple life of the countryside, while his wife is fascinated by the town and its fashions. She also uses money as a means of engineering a wedding between her son and Constance • relevant contexts may include social expectations regarding dowries and marriages in the period; class and gender differences in English society. These are suggestions only. Accept any valid alternative responses.

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5	***Twelfth Night*** Candidates may refer to the following in their answers: • pretence and pretending might be seen to be at the heart of the play as the driving force behind much of the comedy and also raise more serious issues about identity • Viola is most obviously pretending to be someone and something she is not, adopting the role of a male servant ('Cesario'). Her soliloquies and asides repeatedly refer to the complications that arise from leading a double life as both man and woman. Viola is forced to perform this role to escape her dangerous situation as an unprotected female in a strange country, highlighting gender inequality in Renaissance society • Maria represents the voice of sense and reason in her determination to expose anyone with pretensions to be what they are not, for example Malvolio's fantasy of being a gentleman worthy of Olivia, and Sir Andrew's pathetic attempt to convince as a brave fighter. Such vanities and their exposition are central to the play's humour • the exposition of the play suggests the inauthenticity of the roles played by Orsino and Olivia: both cast aside their adopted masks (as the unrequited lover and the grieving sister) when Cesario enters their lives • Malvolio is the victim of various pretences and performances: Maria feigns Olivia's hand in the fake letter; Feste pretends to be a priest (Sir Topas) to further torment him – he pretends that the windowless room is full of light to convince Malvolio he is mad and in need of exorcism • the revelation of Viola's pretences at the end does not bring simple resolution, however: Orsino partly regrets the divestment of her masculine persona • relevant contexts may include class and gender relations in Renaissance England, theatrical practices of Shakespeare's time, and codes of gentlemanly honour in English society. These are suggestions only. Accept any valid alternative responses.

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6	***Twelfth Night*** Candidates may refer to the following in their answers: • Maria's taste for pranks and tricks contributes to the festive comedy – her feigning of Olivia's hand convinces Malvolio to wear the yellow stockings • Maria's unlikely feelings for Sir Toby serve to darken the mood of romance in the play's resolution – his excessive drinking and unruliness, plus the social gulf between them, suggests this will be a challenging marriage • Feste's verbal wit and his skilful mimicry of a priest add greatly to the festive mood; the variety of songs he sings adds to the comic, romantic, and darker moods of the play • Sir Toby is used to represent energy, life and pleasure from his first entrance, in which he criticises Olivia's excessive mourning - but his contempt may also suggest crass insensitivity • similar ambiguities surround Sir Toby's actions elsewhere in the play: he uses oxymoron to characterise his treatment of Malvolio as "sportful malice", and his descriptions of Maria, whom he will later marry, are similarly equivocal • Sir Andrew is largely the butt of the comedy, due to his dull, witless attempts at humour, his easy exploitation by Sir Toby, and his weak attempts to challenge Cesario; it might also be argued that Shakespeare uses him to present the darker mood of the comedy through pathos • relevant contexts may include generic conventions of festive comedy, class difference in Renaissance England, and gender politics in Shakespeare's historical moment. These are suggestions only. Accept any valid alternative responses.

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7	***Doctor Faustus*** Candidates may refer to the following in their answers: • Mephistophilis is initially dismissed by Faustus as too ugly to serve him, and regarded with contempt because he is so easy to control • He soon prompts ardent longing in Faustus, however. The rapturous phrasing used by Faustus in expressing this desire is ambiguous enough to allow audiences to wonder if he wants to emulate Mephistophilis, or just become close to him • Although a servant of Lucifer, Mephistophilis is unfailingly honest in his verbal dealings with Faustus. While presumably capable of any deception, as evidenced by his early appearance in disguise, he paints what seems to be an authentic picture of heaven and hell • Marlowe invites the audience to sympathise with, and even pity Mephistophilis, when he tells Faustus of his torment at having once known God yet being condemned now to eternal pain for his allegiance to Lucifer • Mephistophilis even seems to have some good characteristics, for example trying to convince Faustus to change his course before the signing away of his soul • in the tricks played upon the Pope, Mephistophilis may have earned some admiration from the largely Protestant, and anti-Catholic, audience in England • Renaissance audiences would be unaccustomed to such a sympathetic portrait of an ostensibly evil character; equally discomfiting is the way Marlowe uses Mephistophilis to blur conventional distinctions between good/evil and hero/villain • Contexts of relevance may include the generic conventions of tragedy and religious doctrines and politics in Renaissance England and Europe. These are suggestions only. Accept any valid alternative responses.

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8	***Doctor Faustus*** Candidates may refer to the following in their answers: • Faustus, like Cornelius and Valdes, seeks material advantage from the powerful knowledge he possesses: from the outset, he seeks profit, power, and even omnipotence • He further fantasises about attaining divine status, becoming a mighty god; he dreams of displacing the natural order, for example, in fusing Africa and Europe • Faustus believes he has the power to control devils, even supposing that Mephistophilis is pliant. This shows how quickly his power has corrupted him • The extent of Faustus' corruption is measured by the increasingly frivolous use of his powers in the middle section of the play, for example: tricking the horse courser; the pranks played at the Pope's banquet • several politically powerful characters (including Emperor Charles V and the Duke and Duchess of Vanholt) use Faustus' powers to satisfy their own corrupt appetites • The corruption of the Catholic Church is satirised in the Pope's banquet scene. The greatest good done by these corrupt clerics, Mephistophilis claims, is filling their own bellies • Relevant contexts may include ideas of Catholicism in Protestant England, Marlowe's personal beliefs about power and religion, and the generic conventions of classical tragedy, including hamartia and hubris. These are suggestions only. Accept any valid alternative responses.

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9	***Othello*** Candidates may refer to the following in their answers: • questions of reputation and honour are central to the dispute between Brabantio and Othello: Brabantio assumes his daughter will not allow herself to be mocked for marrying a black man, and Othello is confident his military achievements can preserve him against Brabantio's attacks • Cassio realises that his drunken violence has cost him his reputation, as Othello had warned and just as Iago had intended • Iago cultivates his good reputation with Othello in order to advance his revenge plot and even makes philosophical speeches about the value of reputation, despite his own persistent lies and deceptions • Othello believes that since Desdemona is "protectress of her honour", she must be careful not to lose it • preparing to kill Desdemona, Othello wonders why "should honour outlive honesty", believing that if he is to preserve his own honour, he must expose his wife's dishonest and dishonourable behaviour • Othello styles the execution of Desdemona as an 'honour killing', and himself as an "honourable murderer", insisting he is motivated by noble honour, not base hatred • relevant contexts may include Renaissance ideas about gentlemanly honour and chivalric codes; ideas of military honour; the sanctity of female chastity and fidelity, and its policing by fathers and husbands; concepts of 'honour killings'. These are suggestions only. Accept any valid alternative responses.

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10	***Othello*** Candidates may refer to the following in their answers: • first impressions of Emilia are not positive – Iago's soliloquies voice his suspicion of her infidelity with Othello and later, Cassio • her willingness to steal the handkerchief at Iago's bidding stems from low self-worth: "I nothing / but to please his fantasy". She is used here to reveal the extent of Iago's manipulative powers and to advance the plot that will 'prove' Desdemona's infidelity • Shakespeare uses her to raise issues about gender: she inspires greater audience approval when she senses, in Acts 3 and 4, what the audience already knows about Iago and Othello's attitudes to women. She reveals an acute sense of the injustice of society's double standard that tolerates men's affairs while women are bound to absolute fidelity • she is used to increase dramatic tension when she is the first to suspect Othello's motives for wanting her to be absent when he returns to kill Desdemona • initially, both Iago and Emilia betray those they serve, but Emilia increasingly protects Desdemona while Iago continues to pursue Othello mercilessly • Emilia's intelligent analysis of Othello's behaviour contrasts sharply with Othello's raging passions. A contrast is also made with Desdemona, whose innocence and gullibility differ sharply from Emilia's increasingly assertive cynicism and awareness of men's betrayals • relevant contexts may include Renaissance ideas about class structure and the loyalties it should inspire; contemporary conventions of male and female sexual constancy; inequities of power within the institution of marriage; the changing outlooks of audiences over time – how 'impressive' Emilia is seen to be is likely to depend on different interpretations made by contemporary and modern audiences. These are suggestions only. Accept any valid alternative responses.

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Section B: Post-1900 Drama

Question Number	Indicative Content
11	***Top Girls*** Candidates may refer to the following in their answers: • the opening dinner table seems to be a celebration of female defiance in the face of patriarchal suppression – but even here, small tensions arise (Bird's comment about Eastern barbarism is challenged by Nijo; the interruptions sometimes indicate a reluctance to listen fully) • the potential for female allegiance that the opening scene had suggested was possible is not fulfilled: Marlene's treatment of female clients and colleagues, and family members, is essentially exploitative • Angie's relationships are either dysfunctional – she plans to kill Joyce – or inappropriate: her only friend Kit, aged just 12, is sometimes beaten, sometimes cuddled. Although she idolises her aunt/mother Marlene, she is unaware of Marlene's disparaging comments about her • Joyce shows little more encouragement to Kit (dismissing her ambition of being a physicist) than Marlene does to Jeanine • the sisters' relationship is highly fraught – beyond a shared dislike for their mother's ill-treatment by their father, Marlene and Angie have little in common; their final scene meeting is full of accusation and recrimination • personal relationships in the play can be read in the light of unequal gender relationships across various periods in time, particularly in early 1980s Britain; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

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12	***Top Girls*** Candidates may refer to the following in their answers: • the opening dinner table scene is a celebration of Marlene's promotion. At this early stage of the play, the audience is encouraged to see her as on a par with historical predecessors who also bravely defied male privilege and power • however, it soon emerges that she has succeeded at the expense of the other women: in a family setting, Joyce's opportunities have been curtailed by raising Marlene's daughter; at work, Marlene gives little help or support to her female clients • Marlene's materialism is apparent when she uses the buying of presents as a substitute for emotional support in her relationship with her daughter • her clinical dismissal of Angie's prospects is shocking – she labels her as "thick" and asserts bluntly that she's not going to make it. This makes the audience wonder if 'making it' is an admirable achievement • the final scene may create mixed feelings in an audience: while it is clear that Joyce has been exploited, Marlene's decision to strive for success at any price is partly explained by the brutal treatment of her mother by her father, and her desire to avoid a similar fate • measures of success in the play can be read in the light of gender relationships across various periods in time, particularly in early 1980s Britain; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

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2	6 – 10	**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.			
3	11 – 15	**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.			

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4	16 – 20	**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.
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Question Number	Indicative Content
13	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • in the play's exposition, Walter is presented as a man who is generally disconnected from his wife and son. He is preoccupied with money. His dissatisfaction with life as a rich white man's chauffeur leads him to drink • there are brief glimpses of what kind of man Walter might be if he were happier in his work: he can be charming and romantic; his display of African pride in the dance scene is drink-fuelled but also a sign of a submerged sense of self-worth • there is little surprise when his attempt to invest his father's insurance money falls victim to a scam – he ignores everyone's warnings about his investment partner, after his mother expressly refused to allow the money to be used in this way. At this stage, Walter seems to be a somewhat tragic figure, a man who might be great but who is fated to remain low • Walter's redemption comes when, to set a good example to the son he has hitherto remained distant from, he bravely takes a stand against racial prejudice. He challenges the barely-submerged racism of Karl Lindner, who represents the all-white neighbourhood into which the family plans to move • Walter is used by Hansberry as a heroic figure of determination, pride and ambition, as a black man who endorses the American dream but who heroically rejects the racism that thwarts so many black families and communities • Walter's struggle may be read in the context of racial segregation in the mid-twentieth-century United States; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • Ruth and Mama are selflessly devoted to the families they raise. This self-denial is never idealised: it has taken a considerable toll on Ruth, who appears exhausted and depressed in the early scenes of the play. Mama's intention to spend the windfall on improved accommodation for all of her family is typically selfless, though she does insist that the new property must have a yard so that she can tend a garden. The plant tended by Mama is symbolic of her concern to let others flourish • Beneatha's suitors are sharply contrasted: George Murchison represents acquisitive selfishness, but Joseph Asagai dreams of an independent Africa that can flourish in peace and freedom from colonial exploitation • Beneatha herself must choose which of these values she wishes to adopt: she is torn, but eventually chooses to practise medicine in Africa • Walter, like Beneatha, is torn. He is deeply attracted to the idea of the American dream, and is swindled by the selfish Willy Harris as a result. However, motivated by the need to set an honourable example to his son, he makes a spirited, heroic stand against the prejudices of Karl Lindner and the white community he represents • Karl Lindner is the most cynical voice of self-interest in the play. He is willing to bribe the Younger family to maintain the racial purity of his all-white neighbourhood • attitudes to self-interest and self-denial may be read in the context of mid-twentieth-century capitalism and colonialism; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

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2	6 – 10	**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.			
3	11 – 15	**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.			

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5	21 – 25	**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. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number	Indicative Content
15	***Death of a Salesman*** Candidates may refer to the following in their answers: • Miller's use of symbolism is typical of the expressionist theatrical style of the mid-twentieth century • the fallen elm trees are symbolic of Biff and Happy: the trees and the young men have grown but their youthful promise has not been fulfilled • the changing neighbourhood, which emerges through stage directions and through dialogue, indicates that the expanding dynamic world of modern New York has not been matched by any corresponding growth in Willy's wealth or status • Willy's desperate, manic desire to plant the seeds captures his inability to provide for his family, and his need to leave something of substance behind him when he dies • further instances of symbols that may be analysed as part of a reading of the theme of change include: stockings (which signify Willy's desire to provide for his wife, but also a memory of the time he was seen by his son giving stockings to his mistress, a life-changing event for Biff); diamonds (which are a symbol of the change from poverty to wealth experienced by Ben); the car (since cars are a potent symbol of American progress and social mobility, Willy's decision to die in his car is highly symbolic) • the symbolism of change may be read in the context of changes in society in mid-twentieth-century United States; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
16	***Death of a Salesman*** Candidates may refer to the following in their answers: • Biff's witnessing of his father's adulterous affair in Boston has a shaping influence on the young man's behaviour. Although Biff feels shame and anger at this betrayal of his mother, his own relationships with women are similarly exploitative and characterised by a contemptuous disrespect • Biff and Happy have sexual encounters with prostitutes (for example, Miss Forsythe). The Woman in Boston is not definitively identified as a prostitute, but Willy's presentation of stockings to her suggests that there is an economic aspect to the relationship. Miss Forsythe, whom the boys meet in a restaurant, is described as an item on a menu, to be purchased and consumed • Biff and Happy's fears about being unable to form stable relationships with women perhaps relate to their own experiences of growing up with a father who was inconstant to his wife. Happy paraphrases the Biblical complaint against female inconstancy that there is not one good, loyal woman in a thousand • an alternative explanation for the boys' contempt for women is that their mother has not adequately taught them better values. In her uncritical endorsement of Willy's delusions, Linda has allowed herself to be viewed as a version of her deeply flawed husband, and hence the sons have no more respect for her than they do for him • the cause of the disrespectful attitudes of the boys extends beyond the poor examples set by their parents: patriarchy is endemic in the world they inhabit. Howard's use of the tape recordings to praise his son and disparage his wife, daughter and housemaid is an indication of a widespread misogyny • attitudes towards women in the play may be read in the context of mid-twentieth-century gender relations; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
17	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • Blanche and Stella are from a family that has squandered its land and riches over several generations of imprudence and decadence – Blanche surrenders Belle Reve when she cannot afford its mortgage repayments, indicating how far her own and her once great family's fortunes have changed, though she continues to consider herself socially superior to Stanley and his friends • Blanche and her sister have very different ways of dealing with their new status – Stella embraces life in a working-class neighbourhood; Blanche is convinced she will be rescued by a suitably genteel husband • Stanley and Blanche embody the clash of working-class and genteel culture: he despises Blanche's snobbery, she his vulgarity – she even sees him as a sub-human or animal, yet she is excited by his virility. Stanley wrongly suspects Stella shares Blanche's contempt for him, describing both sisters as old queens • Mitch's character initially seems to present a gentler aspect to working-class culture: like Stanley, he is a blue collar worker with little education, but he has a politeness and compassion Stanley lacks – for this reason there is comparatively little conflict in the Blanche-Mitch relationship. On discovering her promiscuous past however, he attempts, as Stanley will later, to force Blanche to have sex with him. For all the difference in their origins, Mitch and Blanche are levelled by their inappropriate sexual conduct • there are many differences in the language used by Stanley and Blanche – vocabulary choices and sentence structures point to very difficult educational experiences, and also to their inability to communicate. Stella's earthiness suggests she has absorbed the language of her new environment and thus adapted better than Blanche can • relationships in the play may be read in the context of mid-twentieth-century American social class structures; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
18	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • the play ends with Stanley's brutal assault on Blanche, destroying what little remains of her mental stability. The rape may, it is hinted, have consequences for Stanley's marriage to Stella, who has herself been a victim of his propensity to violence • the dilution and destruction of the Dubois family wealth and power – culminating in Blanche's loss of Belle Reve – is attributed to "epic fornications". The play constructs an opposition between a dissolute 'old money' plantation class and a dynamic, mobile working class who destroy old certainties • Blanche's husband destroys their marriage: he takes his life following her discovery of his homosexual affair • Blanche's affair with a student leads to her dismissal from her teaching post, accelerating the destruction of her reputation and her mind; Stanley's persistent enquiries turn up several further disgraces relating to Blanche's appetite for sex, for example, her eviction from a notorious hotel • the play's title indicates that desire is a dynamic force in the text, but one that takes the characters who desire towards the metaphorical 'end of the line', to states of extreme violence or despair • the destructions may be read in the context of the collapse of the old values represented by the South, the poetic and romantic being replaced by the brutal and realistic; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
19	***Waiting for Godot*** Candidates may refer to the following in their answers: • the two tramps have their own character traits and idiosyncrasies, for example: Vladimir appears to be more reflective, spiritually aware, intelligent, and dominant; Estragon is more often confused and passive. Vladimir, unlike Estragon, seems to have some connection to Godot • without Vladimir, Estragon seems highly vulnerable: Vladimir would have saved Estragon from being attacked; Estragon always comes crawling back whenever they try to separate • the prospect of Vladimir surviving the suicide pact is terrible because the idea of "Didi alone" is unbearable • pronoun choices indicate that both men repeatedly use plural inclusive pronouns (we/us/our) and seek to preserve the unity this implies. This is most apparent in the line in Act 2: 'Don't let's do anything. It's safer' • Vladimir, while more curious about Godot, suggests that both he and Estragon are tied to him, extending the play's multiple metaphors of ropes and cords that serve to secure or bind (or punish or destroy) • ideas of selfhood and relationships in the play may be read in the context of nihilism and existentialism; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

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20	***Waiting for Godot*** Candidates may refer to the following in their answers: • the famous critical observation that *Godot* is 'a play in which nothing happens, twice' is confirmed by the structure of each act, in which Vladimir and Estragon are alone, joined by Pozzo and Lucky, left alone again, joined by the messenger, and finally left alone again • the setting and time frame of Act 2 seem to mirror those of Act 1: each act begins early in the morning, just as the tramps are waking, and both acts close with the moon - said to be pale with weariness at seeing the same events endlessly replayed - having risen. The action takes place in an apparently identical location - a lonely, isolated road with one single tree • the endings of each act are almost identical: Vladimir and Estragon discuss hanging themselves, and the verbal exchange 'Shall we go? / Yes, let's go' is followed by the stage direction, 'They do not move' • in Act 2, the messenger arrives to announce that Godot will come tomorrow – a repetition of his words in Act 1 • Beckett's use of the conventions of absurdist drama, most notably the rejection of linear, developmental narrative and characterisation; laughter is derived from the tramps' resemblance to a married couple, in their repeated parody of domestic routines • the use of repetition in the play may be read in the context of nihilism and existentialism; the repetition mimics industrial processes in use at the time the play was written; candidates may comment on the effect the play has had on audiences over time. These are suggestions only. Accept any valid alternative responses.

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