GradeMax



Mark Scheme (Results)

Summer 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: • in rejecting her brother's attempt to enforce their father's wish that she enter the convent, Hellena is used by Behn to challenge two patriarchal institutions: the family and the church • Hellena is used by Behn as an embodiment of female resistance to the patriarchal power that objectifies women and renders them passive. Adopting the traditionally male discourse of business, Hellena pledges to put her attractive body and personality to active "employment" in a "venture" • she regularly demonstrates mental and verbal acuity. Her wit is profound enough to enable her to parry with Willmore and to devise ingenious plots to secure him • Behn gives her an appetite for "mischief strangely" that contributes to both the carnival mood, and the romantic plot: she pursues pleasure and self-interest at the carnival, and remains attracted to Willmore despite his many acts of disloyalty and cruelty • Behn uses Hellena to articulate female independence: Hellena is frank about her appetite for sexual adventure, and is willing to seek its satisfaction actively • she demonstrates great resourcefulness in attaining what she wants, adopting disguise, and practising various deceptions among other measures • relevant contextual details may include Behn's own life experiences, gendered divisions in the later seventeenth-century court and within society generally, the function of marriage and women's status within it. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***The Rover*** Candidates may refer to the following in their answers: • almost all of the characters are motivated by self-interest, whether it be in pursuit of sexual or financial gain • as his name promises, Willmore is perhaps the most self-interested character, since he pursues women who interest him regardless of the pain he causes to those he leaves behind. However, at the play's end he expresses, to Angellica, some regret at his inconstancy, and consents to marry Hellena • Angellica's initial position is to maximise her income by selling her body to the highest bidder. When she falls for Willmore, however, the prospect of not getting what she wants causes her to contemplate murder. The quest to get revenge on Willmore is not just motivated by self-interest though: she will do it, she says, for all womankind • Hellena resists the intentions of her father and brother to see her cloistered, and embraces the spirit of carnival in choosing to pursue pleasure, principally sexual, by whatever means necessary. Her persistent pursuit of Willmore is motivated at first by lust, but increasingly by a desire for commitment • the subplot featuring Lucetta and Blunt reveals the comic aspect of excessive self-interest: Blunt's eagerness to be with her means that he is easily gulled and left penniless and even without clothes • the language of the play is replete with terms drawn from business, trade, and investment. Sex, marriage and friendship are all susceptible to economic forces, it seems • some characters stand above the naked self-interest that dominates this world: Valeria, a cousin to Hellena and Florinda, takes great personal risks in assisting their rebellious defiance of their brother; Belvile is a constantly decent and noble young soldier and is thus a fitting match for Florinda • contexts of relevance may include the excesses of court life in the Restoration period; Behn's proto-feminist interest in presenting women's desires as legitimate and their self-aggrandisement as a necessary resistance to patriarchy. 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: • Marlow is used by Goldsmith to satirise English society's excessive concern with class distinctions. He speaks very differently to Hardcastle and Kate when he believes them to be an innkeeper and barmaid • Tony by contrast makes few concessions to the decorum expected of a gentleman in polite company: he speaks in much the same way, whether addressing a gathering at the Three Pigeons or his family and their guests • Marlow's bashfulness in polite company extends to being intimidated by genteel women • Tony is, by contrast, never bashful, and unintimidated by genteel women. He can even pretend to be in love with Constance to suit both his and Constance's plans • Tony is a practical joker who revels in low tricks and deceptions. For example, he sends Marlow and Hastings to the Hardcastle home believing it to be an inn, and is responsible for Mrs Hardcastle imagining her husband to be a highway robber • Marlow, by contrast, is easily duped. Tony is the first to gull him, before Kate also fools him by perpetuating his belief that she is a humble barmaid • although in many ways dramatic foils for each other, Tony and Marlow are similar in their taste for barmaids. Marlow finds Kate in her barmaid's disguise extremely attractive, and part of the appeal of the Three Pigeons to Tony is the presence there of Bet Bouncer. This overlapping character trait reminds us however of a significant difference: Tony is willing to marry his barmaid, but Marlow, for reasons of class snobbery, is not • relevant contextual details might include attitudes to social class and gender in late eighteenth-century England; expectations of children within genteel families; the different types of comedy employed by Goldsmith in constructing the plot, and different ways in which stage productions have presented Marlow and Tony. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • the two principal settings of the play are the Hardcastle family seat, where much of the action takes place, and an inn ('The Three Pigeons') • the social class division between the two settings is considerable. The inn is populated by low characters, who speak, sing, and act without refinement; the mansion ought to be a site of more polished and sophisticated manners, but the various confusions and disguises adopted mean that this isn't always the case • the play opens in a more private space: the chamber of Mr and Mrs Hardcastle where their unguarded conversation serves as an exposition of the principal characters and plot line • as well as real settings, there are imagined settings that add greatly to the comedy: Marlow and Hastings believe that the Hardcastle home is an inn, and Mrs Hardcastle is later deceived into believing her garden is Crackskull Common, a haunt of bandits • Tony Lumpkin is the character who bridges the two worlds of the play. As the son of Mrs Hardcastle's first marriage, he is entitled to a place in the genteel environs of the Hardcastle house, but longs to escape to the inn and the company of his friends and Bet Bouncer the barmaid • not seen onstage but important nonetheless as a key location is London: much of the town characters' bizarre behaviour is attributed to London fashionability that Hardcastle, who abhors the town, cannot fathom • relevant contextual details may include debates about town versus country in eighteenth-century society and literature; the conventions of comedy and Goldsmith's experimentation in the form; class divisions in contemporary society; the staging and production history of the play since its first perfomances. 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: • Malvolio, a steward, is overheard expressing his hope that his love for aristocratic Olivia will be returned - to the amusement of the eavesdropping Maria and her friends • in the guise of a male servant named 'Cesario', Viola finds herself attracted to the wealthy Duke Orsino who amusingly gives 'Cesario' advice on relationships with women • 'Cesario' also attracts the amorous attention of Olivia, who renounces her grief for her dead brother in order to pursue 'Cesario' • Sir Andrew, who also has hopes of marrying Olivia, sees lowly 'Cesario' as a rival and unwisely challenges 'him' to a duel. The farce descends further into confusion when Sir Andrew proves to be a feeble combatant • when Olivia eventually marries Sebastian – Viola's twin – believing him to be 'Cesario', Orsino advises her to be content, since she has not crossed any boundaries of class • Sir Toby and Maria form an unlikely couple, given their class differences. They do share a taste for merriment however, and Sir Toby asserts that he would marry her if her only dowry was her ability to devise practical jokes • both Malvolio and Maria seek marriage with someone from a higher rank, but the plot punishes Malvolio and rewards Maria because her love is earnest, while Malvolio's is apparently for status and money • contexts of relevance may include ideas of class and estate in Shakespeare's society; conventions of romance and comedy in the Renaissance theatre; marriage and gender relations in Elizabethan England. 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: • Orsino's opening speech establishes him as a devotee of love, and establishes excessive desire and disappointment as central themes of the play; although he is melancholy, the hyperbole he uses invites laughter • his second speech, which compares desires to hounds that turn on him, reveals that his supposed desire for Olivia is in fact largely self-interested. He loves the idea of love, and wallows in the unfulfilment he feels • Orsino's famous speech about holding onto a constant image of the beloved reveals that he is absorbed by a superficial image rather than the real Olivia • Orsino's egotism aligns him with Sir Andrew and Malvolio, both of whom aspire to Olivia's hand in marriage for selfish reasons rather than out of genuine love • Orsino's sudden transfer of affection from Olivia to Viola at the play's denouement is open to different interpretations: it may be a further instance in the play of the fickle nature of desire, or may indicate that the illusory 'Cesario' (rather than the real Viola) was the object of his interest all along • Feste's insightful comparison of the Duke's mind to opal captures Orsino's inconstancy, his dazzling appeal, and his mercurial nature: Orsino is thus shown to be like the play itself with its sudden shifts of tone and plot confusions • relevant contextual details may include the conventions of comedy and romance genres in Elizabethan drama; contemporary ideas about social class, sexuality, and gendered behaviour in Shakespeare's society. 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: • soliloquies are used to enable the audiences to discover the thought processes occurring in Faustus' mind. In the opening soliloquy, he is unsure of how to use his formidable intellect, and, after rejecting law and medicine and toying with divinity, he eventually chooses the dark arts • the closing soliloquy is a grim parody of the first. Faustus surveys his achievements in 24 years of practising magic, wonders again if he might attain salvation, then embraces his fate in Hell • the Good Angel and the Evil Angel are external manifestations of the thought processes occurring in Faustus' mind. The Good Angel points the path to salvation, while the Evil Angel tempts and reassures Faustus • Robin is used as a dramatic counterpoint to Faustus: the comparison allows the audience to see that Faustus' ambitions, while bigger in scope than Robin's, are no less facile • Faustus' inner conflicts are most often voiced to Mephistophilis, and it is through dialogue that his torn self is revealed • the Chorus is also used to reveal some aspects of Faustus' inner conflict, most often through the imagery it uses. For example: the Chorus makes a comparison between Faustus and Icarus to highlight the conflict between the admirable desire to invent, create, and achieve, and the excessive risks taken by the hubristic hero • contextual details of relevance may include Marlowe's dramatic innovations in using soliloquy, one of the key features that distinguish modern tragedies from the morality plays of the earlier sixteenth century; new ideas about personal identity and psychology; concepts of sin, redemption, and the supernatural in Marlowe's society. 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: • Robin is used to show that temptation and desire pervade all classes of society but also serves as a reminder of Faustus' own lowly origins: in the action of the play, Faustus has climbed the social ladder as a scholar, and is far above Robin, a humble ostler, but the Chorus tells us he is originally from common, not noble stock • when Robin first enters, he is holding a book in his hand, and this is used to create an immediate visual parallel with our first encounter with Faustus • the language used by the two men is vastly different and the difference is used to highlight the play's combination of high and low genres: Faustus tends to speak in the blank verse suitable to tragedy, Robin in the prose more typical of comedy. By the end however, Faustus' voice is rendered in prose as his behaviour becomes increasingly corrupt and outrageous • Robin is used to provide comic relief from the darkness that dominates the play. For example, his low, puerile fantasy of making all the maidens in the village dance naked. Even here, however, he is being compared to Faustus, who demands the most beautiful woman in Germany for a wife, and who later summons Helen of Troy • like Faustus with Wagner, Robin pledges to a friend some of the fruits of his magical powers: he promises to procure the kitchen maid for Ralph • Mephistophilis, furious at having been summoned by a lower-class villain like Robin, promises to turn him into an animal. By the end of the play, there is a sense in which Faustus' degradations have left him less than fully human too • Robin is used by Marlowe to satirise religion, as is Faustus. Faustus, being more educated, does this more knowingly, and in the grander setting of the Pope's dining room. Robin clowning with the chalice in the stable is also a satire on Catholicism, since Catholics believe that wine in a chalice can be transformed into the blood of Christ • contextual details of relevance may include attitudes to social class and religion in Marlowe's society; the conventions of the genres of comedy and tragedy; language and status in late sixteenth-century England. These are suggestions only. Accept any valid alternative responses.

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Question Number 9	Indicative Content
	Othello Candidates may refer to the following in their answers: • Iago's responsibility originates in his bitterness at being overlooked for promotion. His evil plan of revenge, revealed through soliloquy, is undoubtedly ingenious. His intelligence is demonstrated by his quick wit, his ability to detect and manipulate the vulnerabilities of others (Roderigo and Cassio as well as Othello), and his ability to devise sophisticated plans, such as the device of the handkerchief • Iago's abilities to act and perform a role, and to create entirely convincing illusions, suggest a deep understanding of others: his most successful performance is in convincing Othello of his loyalty, and he is entirely aware of - and thus to a significant degree responsible for - Othello's downfall and the death of Desdemona • Othello's credulousness may also be seen as responsible for his downfall. There is, for example, no substantial evidence to support the suspicion until the handkerchief is lost. Shakespeare uses Emilia to emphasise Othello's credulousness: she exposes his folly but even then he is not fully aware of the extent of his error • the contrast between Othello's apparently strategic mind and ability to resist those who would attack him in Act One, and his later foolishness, suggests the extent of Iago's influence upon him • Othello's character conforms to the conventions of tragedy in attaining a belated, if partial, awareness of his own folly (what Aristotle terms 'anagnorisis') • candidates may wish to explore other aspects of the play relevant to responsibility for the tragedy: the weakness of Desdemona, the complicity of Emilia, the influence of Fate • contexts of relevance may include racial prejudice in Shakespeare's society, since Othello's foolishness and cruelty seem to conform to contemporary stereotypes of non-Europeans; and concepts of honour, loyalty, friendship and nobility in early seventeenth-century England. These are suggestions only. Accept any valid alternative responses.

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10	***Othello*** Candidates may refer to the following in their answers: • the play opens in Venice at night-time, the darkness being appropriate to the malicious plotting and racial slurring performed by Iago and Roderigo • Venice as a multicultural city state with important trade links with London was sometimes viewed as the 'Jerusalem of Europe', but it was also nominally Catholic, and was thus viewed with suspicion by some in England. It was also notorious for an underworld of prostitution and corruption. As such, it provided an ideal setting for a play about honesty and trust, and about appearance and reality • the Senate is a suitably solemn setting for Othello's demonstration of his elocution and dignity in the face of Brabantio's attack. From this, the audience learns not only that Othello has substantial qualities, but that Iago and Roderigo's claims about him lack credibility • Cyprus as an island is suggestive of detachment from the civilisation and order that Venice represents; the storm in the seas around Cyprus is a proleptic symbol of the chaos that will unfold on the island • its strategic location in the eastern Mediterranean gives it a liminal status between the Christian cultures to its west, and the Muslim Ottoman Empire to its east. In the minds of a contemporary English audience, it is a location precariously perched between civilisation and barbarism • Cyprus is therefore an apt setting for a play that investigates the vulnerability of the human capacity for rational thought and civilised behaviour • the bedroom is a fitting location for the final scene, the bed itself being rich in association with fidelity and betrayal, sleep and death. These are suggestions only. Accept any valid alternative responses.

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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.

Section B: Post-1900 Drama

Question Number	Indicative Content
11	***Top Girls*** Candidates may refer to the following in their answers: • the opening scene reveals that some of the historical guests have experienced profound problems in parent-child relationships. Nijo's father sells her to the emperor as a courtesan; and Griselda, the daughter of a shepherd, has her children forcibly removed from her by her husband, the Marquis of Saluzzo, as a test of her fidelity to him • Marlene is herself a version of Griselda. She too is from a humble rural family but chooses to dedicate herself to the acquisition of wealth and social elevation, and consents to be separated from her child • Marlene's daughter Angie has profoundly dysfunctional relationships with both her biological and her surrogate mothers. Angie is immature and failing in her education; she struggles to make appropriate friendships and longs to kill her 'mother' Joyce while naively worshipping 'Aunty' Marlene. Joyce is embittered that having to bring up her niece while Marlene enjoys success has hindered her own life chances, and she is verbally abusive to Angie • Marlene betrays her daughter when Angie asks for a job. Not only does Marlene reject her, she also speaks of her to colleagues with casual contempt • at the end of the play, we discover one of the factors that drives Marlene on in her quest for success at the expense of forging deep relationships: she is determined to avoid the fate of her mother, who (like Griselda) stayed faithful to an abusive man • family relationships may be read in the light of the status of women in the family institution in 1980s Britain and across other historical periods and societies; Churchill's feminism; the play's reception in the 1980s and in subsequent revivals. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
12	***Top Girls*** Candidates may refer to the following in their answers: • Act One introduces historical women who have worked – Nijo as the Emperor of Japan's courtesan, with some degree of fulfilment, and more successfully, until uncovered, Pope Joan. These historical predecessors are like Marlene in that they achieve extraordinary things and live remarkable lives but as women must make immense sacrifices in order to thrive • Marlene is described as a 'tough bird' by her colleagues, and she revels in living up to her reputation as we see in her entirely unsympathetic interview with Jeanine. She tells Angie about the money she makes and her time in America, but says nothing of fulfilment • in addition to having four part-time cleaning jobs, which she hates, Joyce is effectively employed by her sister, as a surrogate mother to Angie. She gets little fulfilment from this work either: in Act Two she disparages Angie • Joyce also dismisses the ambitions of Angie's friend Kit who hopes to become a nuclear physicist. She appears unable to conceptualise work that is satisfying or challenging. Marlene does not think Angie is capable of work any more satisfying than stacking shelves in a supermarket • the characters of Win and Nell, Marlene's colleagues, are not fully developed but neither woman expresses great satisfaction in work or in life beyond the office. Nell concedes that while she seems jolly, she is 'not very nice' • work done by women may be read in the light of the economic status of women in the British economy in the 1980s and across time; the notion that the female Prime Minister, Margaret Thatcher, had risen at the expense of women generally; Churchill's feminism; and the play's reception in the 1980s and in subsequent revivals. 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.			

		• 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.
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.

Question Number	Indicative Content
13	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • Mama is the Younger family matriarch, a woman of fortitude and unwavering values. She demands her family have pride in themselves and work hard. Her disapproval of her son's scheme to 'get rich quick' is vindicated • when planning to spend her husband's insurance money, Mama typically seeks to better her family by buying a property, but has modest ambitions for herself. She wants only a small yard where she can grow vegetables. She insists that providing for her family is her main aim in life • Ruth is wearied by providing for her son Travis with little income and little space in the cramped apartment, but has the inner resilience to overcome her difficulties • Ruth and Mama clash over abortion when Ruth discovers she is pregnant again; Mama strongly asserts her moral opposition to Ruth's plan to terminate the pregnancy • Mama's plant, which she dutifully tends on a window sill with negligible light, is highly symbolic of her power to nurture her family through difficult times • the play's strong mothers may be read in the light of the structure of the family in mid-twentieth-century African-American society; the play's reception in the 1950s and in the subsequent revivals. 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: • Mama insists that her family both have, and show, pride in themselves despite their poverty • to the horror of his family, Walter's plan for the meeting with Karl Lindner is to be as servile and passive as possible. Beneatha thinks his lack of pride makes him a toothless rat; Mama says he has, in a way, died • Walter achieves redemption at the end of the play when he does in fact stand up to Karl Lindner – his motivation for doing so, he explains, is so that his son will be proud of him. His family are indeed proud of him, but such is their reserved dignity that there are no overt displays of triumphalism as Lindner leaves defeated • excessive pride in the play is represented by Asagai, whose pan-Africanism leads him to be intolerant of 'assimilationists' who (like Mama and Walter) subscribe to the American Dream. Beneatha is for a time seduced by these ideas but is anxious that they will estrange her from her family. Comedy is created when Walter, while drunk, puts on the traditional headdress given by Asagai to Beneatha and dancies frenetically • George Murchison represents excessive pride in his own social advantage. His smugness proves unattractive to Beneatha, and Mama brands him, for all his wealth, a fool • pride in the play may be read in the light of ideas of personal, national and racial identities in mid-twentieth-century African-American society; the interpretation of these representations in the 1950s and at the time of subsequent productions. These are suggestions only. Accept any valid alternative responses.

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1	1 – 5	**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 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.			
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.			

		• 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.
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.

Question Number	Indicative Content
15	***Death of a Salesman*** Candidates may refer to the following in their answers: • Willy's concern with other places during the action of the play is stimulated by the association of the house and the city with personal failure. The house in which Willy and Linda live is 'fragile', its aspect altered with new apartment buildings towering over it, and he longs to escape it • Willy is plagued by memories of the Alaskan and African ventures that his brother Ben wanted to involve him in. These places come to represent opportunity, easy money, and exotic success in Willy's fantasy. Willy's dream of living like a pioneer in an Alaskan forest reveals how susceptible Willy is to myths and fantasies • Boston is the site of painful memories for Willy which he is increasingly unable to suppress as the play develops. It is here that his affair with the Woman is discovered by his son • Ben tells Willy of how their father took them, while still very young boys, on sales trips through the American West; this presumably is what inspires Willy's desire to take his sons on a work trip with him to New England • fantasies of other places are not confined to Willy: his son Biff dreams of the West, a place more natural, beautiful, and inspiring for him than the city in which he was raised; Willy too dreams of escaping the city to a place in the country, although this is another delusion, since he has no prospects of earning enough money to do so • the representation of other places may be read in the light of myths of the American West; the rapid fluctuations of the American economy; different political reactions to the play 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: • Willy desperately recounts the story of Singleman when trying to convince Howard to release him from selling on the road. Singleman, Willy explains, convinced him not to go to Alaska because being a salesman was honourable and rewarding work. But both the name and the age of Singleman suggest a life without great reward or comfort; and Willy's claim that his funeral was attended by thousands of salesmen is presumably mythologised • Willy's notions of success elsewhere in the play are highly questionable. Ben's activities in Africa are presumably exploitative of both natural resources and indigenous workers, but Willy's only measures of success are wealth and popularity • Willy transmits his warped notions of success to his sons: they underperform at school because Willy has encouraged them to believe that popularity is more important than obtaining qualifications • achieving – like his sons – very little, Willy persistently exaggerates his own and his sons' successes, lying to Charley, Bernard, and even Linda in the process • Willy is forced to confront the fact that people he dismissed as inferior to his own sons are now vastly more successful. Bernard, dismissed by Willy in his school years as anaemic and not well liked, has become a powerful lawyer • ideas of success in the play may be read in the light of the fluctuations in the American economy; ideas of individualism and the American Dream; different political reactions to the play 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.			

		• 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.
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.

Question Number	Indicative Content
17	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • there are numerous instances of Blanche's concern with her appearance, in the play, beginning with her first entrance, dressed completely in white. Her choice of colour is replete with symbolism: she hopes to wipe the slate clean after her various scandals, and presents herself as a virginal innocent • she is wounded when her appearance is not noticed. She chastises her sister for not commenting on it in their first conversation, and Stella then warns Stanley to flatter her, as vanity is one of Blanche's weaknesses • she lies about her age, claiming to be younger than Stella, and, to preserve the illusion, she uses excessive make-up to disguise her fading beauty • Blanche, while demanding to be noticed, is eager not to be seen in direct light; this is highly suggestive of her inauthenticity, and her desire not to have her past follies brought to light • close to the end of the play, Blanche examines her appearance in a mirror. She appears to be about to have a moment of tragic anagnorisis, but instead, she smashes the mirror. She refuses to confront the full truth right to the end of the play, and this repeatedly brings her into conflict with Stanley who represents hard, unsentimental reality • the obsession with appearance may be read in the light of the fading grandeur of the old South; contemporary stereotypes of femininity; the changing reactions of audiences to Blanche's predicament; the interpretation of the text in stage and film productions. 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: • excessive consumption of alcohol links Blanche with Stanley as they are the play's most prominent drinkers. However, while Stanley's drinking is social, Blanche's drinking is secretive and antisocial • she drinks in order to escape from harsh reality. A state of drunken stupor enables her to take flights of imagination, such as when she invents the prospect of her rescue by Shep Huntleigh • for both characters, drinking leads to destructive behaviour: Stanley commits domestic violence, and Blanche deludes herself and others, poisoning her relationships and any prospect of happiness • Mitch is transformed by drink. He is, when sober, much the gentlest of the men in the play but in Scene Nine he arrives drunk, determined to expose Blanche's deceptions, and tries to molest her. In his drunken state he is easily thwarted • Stanley and Blanche are both under the influence of alcohol in the rape scene. Her failed attempt to fend him off with a smashed beer bottle symbolises how her dreams and illusions, supported for so long by her use of alcohol, are now shattered and unable to aid her • the use of alcohol in the play may be interpreted in the light of Williams' own experience of alcoholism; the culture surrounding alcohol in the years following the repeal of the Prohibition acts in the United States; the different interpretation of the characters' drinking in a variety of stage and film productions. 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.			

		• 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.
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.

Question Number	Indicative Content
19	***Waiting for Godot*** Candidates may refer to the following in their answers: • tragedy here is presented not in its classical or modern realist forms, but as an absurdist reflection of the futility of existence. Humans, the play seems to contend, are capable of so much, achieve so little and are doomed to a meaningless existence • comedy is generated by the bizarre, circular or sometimes missing logic of the conversations, and by the physical comedy of the clowning scenes • the clowning feeds back into the tragedy, however: they deliberately clown to pass time, because there is otherwise 'nothing to be done' • the repetitions in Act Two of actions and conversations from Act One are similarly at once both comic – it is comically ridiculous that the characters would allow the same series of events to unfold again – and tragic, because they must: there is no alternative available to them • Lucky's name is either ironic or unfortunate, given the tortures he endures. The humour in the revelation of his name is countered by a more tragic sense that, given his unawareness of the horror of his condition, he may indeed be genuinely lucky, since to be self-conscious would be worse • the play's tragicomedy may be read in the light of Beckett's use of the Absurdist drama genre; his interest in existentialist and nihilistic philosophies; the reaction of audiences to various productions of the play over time, especially the strong reactions to the first production. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
20	***Waiting for Godot*** Candidates may refer to the following in their answers: • Estragon is so habituated to being beaten that he can no longer distinguish one band of attackers from another • Lucky is routinely beaten by his master, Pozzo, but never reacts to, or rebels against, the beatings • Beckett presents a world in which violence is commonplace, random, and tolerated, in which the victims of violence are barely aware of the reasons for their suffering • Vladimir and Estragon are incapable of going through with the ultimate violence against the self, suicide; but unlike Shakespeare's Hamlet, they do not reflect deeply on the ethics or the consequences of such action – highlighting the Absurdist genre in which Beckett is working • an abundance of violent language features in the play: insults are traded (by Vladimir, Estragon and Pozzo), an excess of imperative verbs is used by Pozzo, and Lucky's speech is a series of chaotic 'vociferations' • the violence in the play may be read in the light of Beckett's use of the Absurdist drama genre; his interest in existentialist and nihilistic philosophies; the reaction of audiences to various productions of the play over time, especially the strong reactions to the first production. 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.