GradeMax



Mark Scheme (Results)

January 2018

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



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Section A:

PRE-1900 DRAMA

Question Number	Indicative Content
1	***The Rover*** Students may refer to the following in their answers: • the opening scenes establish the festive mood with vivid references, in both dialogue and stage directions, to the carnival, masks, masquerade costumes • vocabulary choices ('fantastical', 'extravagances', 'gay and wanton') indicate the carnival's extraordinary status • the mood of festivity is captured in the heady air of sexual attraction and pleasure seeking that dominates much of the Act 1 dialogue • Blunt contrasts of the festivity with 'dull England', to further emphasise the sense of carnival as an escape from the familiar and the quotidian • the carnival tendency to inversion of power relations is used to enable the women to outwit the men • a darker side to carnival is apparent, however, when amorous desire gives way to unrestrained violence • contexts of relevance might include historical or theoretical details relating to carnival traditions, such as the inversion of social hierarchies, misrule, etc.; the presentation of the carnival in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***The Rover*** Students may refer to the following in their answers: • Angellica's image is, in a transactional sense, a promotional device to advertise her availability as a courtesan • it serves to highlight both her own vanity, and the notion that men in the world of the play tend to confine their interest in women to their surface appearance • the hanging of three images of Angellica is a parody of the triptych form, in this period used almost exclusively for religious painting. The three pictures of Angellica may be interpreted as a comment on how sex/beauty/commodification are supplanting religion in modern culture • the inclusion of a price on the image itself also serves to emphasise the extent to which market forces dominate the world of the play, with its many references to buying and selling and profiting, including paying for sexual favours • it also functions as a plot device to prompt immature displays of competitive masculinity and male conflicts • other important symbols in the play include masks – indicative of the discrepancy between appearance and reality, and the necessity of performing a role, in this society; and swords – symbolic of the masculine propensity to violence • contexts of relevance might include the economic and political conditions in which Behn wrote; conventions of masculine and feminine behaviour in the Restoration period; the uses made of the pictures and other symbols by directors of contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. 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.

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3	***She Stoops to Conquer*** Students may refer to the following in their answers: • Goldsmith's use of stock characters and comic scenarios to generate obstacles: young love faces the familiar obstacle of parental intrusion: Mrs Hardcastle hopes Constance, who is in love with Hastings, will marry her son, Tony • Tony meanwhile enjoys the company of Bet Bouncer, a barmaid at the local inn, but his mother's disapproval threatens to halt the relationship • Kate's attraction to Marlow is by contrast approved of by her father, but she must overcome the obstacle of Marlow's shyness, which leads him to feel more comfortable with women from lower ranks • Goldsmith's elaborate plotting generates a series of misunderstandings and confusions, based on Marlow's misapprehension about Mr Hardcastle's status, also threatens to interfere in the course of love • the need for money is an obstacle to Constance's relationship with Hastings; Tony's mother has possession of the jewels that will be her dowry • the truth is an obstacle to love for Kate and Marlow, so she must employ deception, posing as a barmaid, to secure his hand in marriage • contexts of relevance might include the increasing belief, in an age of sensibility, that the will of the individual lover has priority over the parental seeking of alliance; relations between the social classes in eighteenth-century Britain; the choices made by directors of contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***She Stoops to Conquer*** Students may refer to the following in their answers: • the purpose of much of the play is to ridicule, for comic purposes, upper-class mores: Mrs Hardcastle's persistent interference in the young lovers' romantic aspirations is suitably punished in the plot • the play contains a variety of comic styles and techniques: from bawdy songs and the low humour of the tavern, to the farcical multiple misunderstandings in the Hardcastle home • the scene in which Mrs Hardcastle is tricked into believing she is being robbed involves physical as well as verbal and situational comedy, but there is no moral condemnation of the stunt • a shrewd heroine's adoption of inappropriate disguise links the play to the 'laughing comedy' tradition, but is also used to expose and correct Marlow's sexual morals • Mr Hardcastle's tolerance of the rudeness of his friend's son lampoons the excessive politeness of the country gentleman, but reveals his essential moral decency • the ending enforces a strong moral message. The wrongs done by characters are explained and forgiven, all hurt caused is repaired, and the outmoded attitudes of Mrs Hardcastle have been exposed as restrictive of the freedom of the younger characters. The sentimental morality is thus affirmed without any compromising of the comedy • contexts of relevance might include Goldsmith's 1772 essay 'An Essay on the Theatre; Or, a Comparison Between Laughing and Sentimental Comedy', which expresses – in common with the 'Prologue' – a strong preference for the lashing satires of the Restoration period over the mid-eighteenth-century dominance of the moralising romance; the staging of the comedy, and the conveying of the moralising conclusion, by directors of contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. 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.			

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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
5	***Twelfth Night*** Students may refer to the following in their answers: • Viola's wearing of male clothes leads to many comic confusions: Olivia finds 'him' attractive; Orsino befriends 'him' but increasingly hints that there is a sexual attraction; Sir Andrew's hapless attempts to fight 'him' • Viola's initial attitude to the adoption of male dress is that it is a practical necessity but soon realises (in Act 2:2) that it is a 'wickedness' that reveals the 'proper-false' in all women's personalities • she may make the audience aware, thanks to her convincing, knowing performance as a man, that all gendered behaviour is a type of performance rather than a natural quality of men and women • many ironic asides, puns and innuendos relating to the dress and her disguise are made • clothes generally are linked to matters of identity and authenticity, in both a literal sense (yellow stockings), and a metaphorical one (the cheveril glove) • the play's poetic justice punishes Malvolio for his adoption of clothes, because he uses them to climb the social ladder; Viola is rewarded, because she uses clothes self-consciously to assert her true personal identity, since as Orsino notes, she has 'right noble' blood • contexts of relevance might include reference to the importance of clothes in late sixteenth-century English society as identifiers of social status; the theory of carnival inversions and transformations as a means of temporarily escaping social and personal constraints; the presentation of clothing in contemporary and modern productions; the use of male actors to play female roles in Shakespeare's era; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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6	***Twelfth Night*** Students may refer to the following in their answers: • multiple modes of communication appear in the plot: letters, authentic and feigned, are delivered; envoys are deployed; challenges are issued; messages declaring love are composed, memorised, delivered, misunderstood and rejected • examples include the Captain's reference for Viola/Cesario; Orsino's insincere declarations of love using Cesario as cipher; Maria's trick letter from Olivia to Malvolio; his ill-informed reply • the role played by language in creating fantasy, desire and delusion • the inauthenticity of much conventional love language • Feste's role in highlighting the slipperiness of communication • Malvolio's absurd interpretation of the initial MOAI in the feigned letter and the contradictory sign-off, 'THE FORTUNATE-UNHAPPY' • contexts of relevance might include conventions of love poetry and other forms of communication in Shakespeare's era; the use and presentation of methods of communication in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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7	***Doctor Faustus*** Students may refer to the following in their answers: • many warnings are made about sin – chiefly by the Good Angel, but also by the Old Man and even by Mephistophilis • many punishments for sin are described, or shown – Mephistophilis describes the agonies he has experienced • Faustus ponders whether advancing knowledge can ever be truly sinful; his love of and pleasure in all types of knowledge is, in Aristotle's term, his *hamartia,* or tragic flaw • the parade of the Seven Deadly Sins personified is a thrilling dramatic spectacle, as Faustus' delighted reaction to its pleasures suggests • Robin and Rafe take great pleasure in using the book of spells to create opportunities for sexual pleasure • Faustus' transgressions become ever more whimsical, anarchic and theatrical, for example the summoning of Helen or the tricks played on the Pope; despite the pleasure that a largely Protestant audience would take in such anti-Catholic jibes, they would not approve of Faustus' sinful denial of God's power • contexts of relevance might include attitudes to sin, forgiveness and redemption in sixteenth-century religious thought; Marlowe's own life; the presentation of sin in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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8	***Doctor Faustus*** Students may refer to the following in their answers: • Faustus swings between planning repentance and accepting damnation, lacking the resolution to embrace either without regret or anxiety • despite his skills as a scholar, he fails to fully understand the terms of his contract with the devil • his initially limitless ambition to attain a god-like power degenerates into an immature desire to satisfy immediate fleshy appetites • the two angels are an external manifestation of his inner inconsistency and contradiction • his longing for and summoning of Helen is palpably sinful, but he repeatedly identifies her with heavenliness, suggesting an inconsistency or contradiction in his desires • he is at once the heroic Renaissance man, questing after truth, and a deluded fool, who misreads his situation entirely • contexts of relevance might include the tension in sixteenth-century Europe between a religious model of self-abnegation and a humanist model of self-fashioning; conventions of classical tragedy, and the idea of the great man with a fatal flaw; the presentation of Faustus' character in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
9	***Othello*** Students may refer to the following in their answers: • Iago has the most lines in the play and is the principal driver of the plot • he is accorded several soliloquies, a dramatic function usually reserved in Shakespearean tragedy for the hero • he controls the action in the main plot and also the Roderigo and Cassio subplots • he reveals a complex web of inner psychological motivations for his actions • for all his strategic ingenuity and quick wit, he lacks the greatness necessary to be considered a tragic hero in the classical mould, lacking the status to fall far • his relentless, remorseless brutality might be feared, but he is incapable of the *anagnorisis* that is a staple ingredient in cultivating pity for the tragic hero • contexts of relevance might include the conventions of classical tragedy, and reference to tragic heroes in other Shakespeare and early seventeenth-century plays; theatrical expectations surrounding audience sympathies; the characterisation of Iago and Othello in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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10	***Othello*** Students may refer to the following in their answers: • the unlikely friendship of Iago and Roderigo becomes in effect an opportunity for Iago to plunder Roderigo's money • Shakespeare's use of the language of insult and abuse: Iago's slurs and lies serve to poison the father-daughter relationship of Brabantio and Desdemona • Through Shakespeare's use of soliloquy, and dialogue, the play expresses a pessimistic view of military loyalty, with mistrust and enmity widespread • Emilia, in effect a servant, betrays her mistress, although she does attempt to repair the damage afterwards • Othello claims to have a special bond with his mother, as signified by the handkerchief • marital relationships are particularly poisonous (Iago-Emilia, Othello-Desdemona) • contexts of relevance might include historical information about different types of relationship (homosocial, marital, military, etc.); the presentation of relationships in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. 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*** Students may refer to the following in their answers: • the opening scene establishes the variety of female voices in the play – largely eloquent and persuasive, using logos and pathos; occasionally disruptive and uncooperative; increasingly uncontrolled as drunkenness takes hold • Marlene's business-like briskness, compared to Jeanine's hesitancy; her blunt declaratives: 'She's a bit thick', 'She's not going to make it' • 16-year-old Angie's lack of maturity conveyed by the fact her contributions to the dialogue with 12-year-old Kit do not distinguish her as significantly older • taboo language of Nell, Win and Marlene identifies them with a more 'masculine' culture, but also with the juvenile conflict of Angie and Kit • Shona's exaggerations in the interview with Nell suggest a desperate ambition and a sense that she needs to over-perform the language of 'success'. Nell sees through it, but then speaks similarly to Angie later in the scene • a failure to listen, and the regular interruptions, during Joyce and Marlene's confrontation is indicative of their differing outlooks on life • contextual factors of relevance might include changing gender dynamics in early 1980s Britain following the rise of feminist movements in previous decades; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant and successful intervention in feminist literature, due to its significant use of female voices. These are suggestions only. Accept any valid alternative responses.

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12	***Top Girls*** Students may refer to the following in their answers: • a will to succeed is apparent from the resolve shown by each of the historical characters in Act I; the modern incarnation of such determination looks bathetic by comparison – Marlene's promotion pales alongside the achievements of her dinner guests • a desire for success is apparent in Marlene's colleagues, and in the women they interview, especially Shona, who (in either an echo or a parody of the disguises adopted by some of the historical women from Act I), passes herself off as a 29-year- old Porsche-driving sales manager • such examples do not offer much hope for Kit, aged 12, who hopes to be a nuclear physicist; or Angie, whose ambitions are more limited but nonetheless sincere, as her visit to Marlene reveals • the modern characters are largely unsympathetic: Nell concedes she is 'not very nice'; Marlene dismisses her own daughter as 'thick' and 'a bit funny'; we might pity Joyce for the frustration she suffers if she didn't take it out on Angie • the historical characters elicit more sympathy for the great suffering they endured and the personal and social losses they sustained • the modern women are caught in a double-bind: if they choose the role of wife/mother, they are doomed to frustration (Howard's wife, Joyce); if they choose to succeed on capitalism's terms, they become selfish and self-regarding • contextual factors of relevance might include changing gender dynamics in early 1980s Britain following the rise of feminist movements in previous decades; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant and successful intervention in feminist literature, due to its significant use of new types of character in English drama. These are suggestions only. Accept any valid alternative responses.

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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*** Students may refer to the following in their answers: • the insurance payment provides Mama and her family with choices for the first time in their lives • Walter's preferred choice would be to invest the money in a liquor store, but his family are fearful of this prospect • Hansberry's use of oppositional characterisation presents Beneatha with a stark choice of suitors: George, who represents comfort and stability, and Asagai, who represents intellectual adventure. Her choice of partner will shape the course of her future life • Ruth's choice to keep the unborn baby follows a prolonged struggle with the enormity of the choice facing her • The complexity of the choices having to be made leads to enhanced dramatic tension. Mama's decision to move to a predominantly white area, for example, is fraught with danger • Karl Lindner's arrival heralds the most dramatic choice in the play, to move or to stay – making the wrong choice, it is clear, will have terrible consequences • contextual factors of relevance might include the socio-economic conditions of African-Americans in the USA in the mid-twentieth century; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a contribution to American theatre history. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	***A Raisin in the Sun*** Students may refer to the following in their answers: • The characterisation of Walter Younger by Hansberry is at once familiar - his aspiration to economic success, buying into the ideology known as the 'American Dream', is a common one in American post-war drama – and original: he is the first African-American character to be shown aspiring in this way • Hansberry's vivid setting in the cramped apartment aids audience understanding of Mama's aspirations to a house with a garden, a dream apparently beyond her until the insurance cheque arrives • Beneatha's education gives her the prospect of aspiring to a life beyond the horizons of her upbringing • her beauty brings her to the attention of the privileged George Murchison, but her intelligence also is attractive to the more intellectual Joseph Asagai. The two men represent different philosophies and lifestyles, each of which has its attractions to Beneatha • Beneatha chooses to follow in the path of Mama and Ruth, in choosing a career that involves helping others • as a vociferous advocate of civil rights, her aspirations are social as well as personal • contextual factors of relevance might include historical evidence relating to opportunities for African-American women in the USA in the mid-twentieth century; the beginnings of the civil rights movement in the 1950s, and Hanberry's use of Beneatha to advance her own opinions on this issue; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a contribution to American theatre history. These are suggestions only. Accept any valid alternative responses.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
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*** Students may refer to the following in their answers: • Linda is a vital mechanism in the unfolding narrative – she is able to reveal, to her sons and to the audience, the accumulating evidence of Willy's decline • she is in part a victim of Willy's decline – we are told that she 'more than loves him', and she is economically as well as emotionally dependent on him • Linda's predicament is apparent from the stage directions on how the actor playing her should move and speak: 'with trepidation', 'fearfully', 'trembling', 'resigned' • Linda's dutiful attitude to her husband means that she fails to confront Willy directly about his suicidal tendencies, his delusional conversations with ghosts of the past or the reasons for his declining income • in endorsing his fanciful dreams, she has magnified the inevitable disappointment he feels on failing to realise them • like Willy, she lives vicariously through her sons – only they, she believes, can 'save' Willy, and she thus neglects the role she might herself play • contexts of relevance might include the conventional structures of the nuclear family in post-Second World War America; a comparison with other wife/mother figures in Miller's work; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a contribution to American theatre history. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
16	***Death of a Salesman*** Students may refer to the following in their answers: • Willy's life is shaped by his feelings of abandonment by his father when he was a young boy, feelings communicated to the audience by the use of flashback scenes with Ben • this manifests itself in a clinging dependency on his own sons to attain the success that has eluded him, and the subsequent feelings of betrayal when they let him down • Willy's betrayal of Linda in his affair with the woman in Boston leads to a deterioration in his relationships with Linda and Biff • Biff's life is shaped by the discovery of his father's betrayal – in consequence, he loses interest in sport and in living a purposeful life • Willy's overinvestment in loyalty to the firm he works for leads to a misunderstanding that Howard will be loyal to him, with the consequence that he has not prepared for the dismissal he ought to have sensed was likely • Miller's complex crafting of Linda's character: she confronts her sons for betraying their father and the family's values, which leads to the disastrous meeting in the restaurant, but is herself complicit in Willy's decline by not confronting his delusions directly • contexts of relevance might include the conventional structures of the nuclear family in post-Second World War America; the changing nature of American business and its impact on employees and their families; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a contribution to American theatre history. 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*** Students may refer to the following in their answers: • his personal charisma, his active service in the Second World War and his loyalty to his friends and co-workers are, in isolation, admirable qualities • his animal-like qualities, his contempt for women, his propensity to savage violence are deeply disturbing • Stanley's curiosity about Blanche's past is understandable but his relentless pursuit of it is motivated by cruelty • the stage directions capture the compelling brutality of his character: while there is an aspect of Stanley of living entirely in the moment - 'Animal joy in his being is implicit' – there is elsewhere a sense in which he represents a disturbing future: 'his car, his radio, everything that is his, that bears his emblem of the gaudy seed-bearer' • at a symbolic level, he might represent, in some respects, an American ideal: an immigrant sufficiently naturalised to serve in the US army; a hardworking, self-reliant man • at the same time, he is (at a symbolic level) striving to supplant an American past – Blanche, and Belle Reve, and the outmoded Southern values they stand for, must be eradicated • contexts of relevance might include the shifting demographics in the Southern states of the USA in the twentieth century; social codes relating to masculine behaviour in this era; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a contribution to American theatre history. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
18	***A Streetcar Named Desire*** Students may refer to the following in their answers: • the title captures both the idea of physical movement and mobility, and the stasis that follows at the 'end of the line', when desires cannot be realised, or prove destructive to oneself and others • Blanche's movement – out of her ancestral home, removed from her job – is forced on her rather than chosen. Her manner of speaking and dressing indicate her refusal to accept the change • her inability to move on from the disasters that have afflicted her is captured symbolically in the taking of baths, and staying in the bath for long periods of time – she wants to be cleansed but cannot make it happen • the delusion that Shep Huntleigh will come to her rescue is significantly associated with travel, and a mode of transport: Blanche fantasises about going to join him on his yacht in the Caribbean • other characters are more mobile socially, and more emotionally accepting of the changes they have experienced: Stella and Stanley, in different ways, share this characteristic • the concluding scene, in which Blanche accepts the 'kindness of strangers' once more, and, ignoring Stella's cries, walks away to the asylum with the Doctor, suggests she finally accepts she must move on and away • contexts of relevance might include the economic and social changes occurring in the Southern states of the USA in the twentieth century; relevant incidents in Tennessee Williams' life; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a contribution to American theatre history. 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.			
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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
19	***Waiting for Godot*** Students may refer to the following in their answers: • the lack of specific details provided about Vladimir and Estragon – their location, their moment in time, their personal histories – invites the interpretation that they are 'Everyman' figures standing for the whole, or a significant part, of humanity • the possibility that Godot is a version of God further adds to the sense that the characters are representative of the human condition of seeking after meaning in life • the acts of motiveless violence endured by the two tramps suggests a limited sense of shared humanity in the world they inhabit • the Pozzo-Lucky relationship has been interpreted as a comment on the exploitative nature of the capitalist economy, and more generally as a version of all human relations in miniature • the extent to which humanity has degraded over time is not easy to establish, since the events of the play occur outside any sense of historical time • echoes of biblical parables and narratives about dreams of salvation might point to an enduring human optimism, more than a degradation • contexts of relevance might include Beckett's interest in existentialism and absurdism; the political and social conditions of the 1950s; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a contribution to American theatre history. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
20	***Waiting for Godot*** Students may refer to the following in their answers: • there are few direct or sustained or clear religious references but it may be argued that indirectly, religion is a significant force in the play • many spiritual parallels: Godot's name, white beard; the tree • reference to biblical narratives – Cain and Abel, the two thieves • discussion, albeit vague, about redemption and salvation • Lucky's speech reveals faith over logic in religious thinking • the wilting and reblooming of the tree may have significance in religious terms • contexts of relevance might include conventions of absurdism and the philosophy of existentialism; crisis of religion in a post-Second World War world; the presentation of religious aspects of the text in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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