GradeMax



Mark Scheme (Results)

June 2018

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



Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your candidates at: www.pearson.com/uk

June 2018
WET02_01_1806_MS
All the material in this publication is copyright
© Pearson Education Ltd 2018

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A

Question Number	Indicative Content
1	***The Rover*** Candidates may refer to the following in their answers: • the play begins with the lives of the sisters Florinda and Hellena being determined by institutions - the patriarchal family (in the form of their brother, Don Pedro) and the Church (Hellena is destined for the convent) • Florinda's dissatisfaction at the choice of husbands, Hellena's determination to escape the convent • Florinda and Belvile's plan to escape and be together • Angellica's position is complex: Behn's use of characterisation to create a free spirit who seeks independence, and yet is trapped by her dependence on the men who pay her • the attempted rape of Florinda: she is not free to give or withhold consent due to Blunt and Frederick's violent impositions • carnival freedom seems in stark contrast to restricted England • contexts of relevance might include the contemporary political situation in England, including restoration of the monarchy and the recent exile of Royalists not free to return; restrictions of class and gender in Behn's society; 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*** Candidates may refer to the following in their answers: • the poor prospects of the sisters at the start does not immediately promise comedy • Behn's depiction of their determination to participate in the carnival mood creates a rapid switch • the threat represented by Don Pedro, brother to the rebellious sisters Florina and Hellena, means that levity is compromised by expectation of his appearance • carnival festivity and levity spills over into violence at several points in the plot (duels, Angellica's gun, attempted rape) • Blunt goes from being a ludicrous figure of fun (following his gulling by Lucetta) to a sinister threat, when his anger against women leads him to attempt rape • the twists and turns of Act 5 seem to threaten what appears to be the destined wedding • contexts of relevance include the conventions of Restoration comedies, which, like their early seventeenth century counterparts, move between darker and lighter moments, perhaps reflective of the shifting political fortunes of Royalists; the presentation of varying moods 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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 of, or contrast to, own argument.
Level 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.
Level 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
3	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • Bet Bouncer at the Three Pigeons has qualities that attract Tony, who might be expected to prefer a lover of his own, much higher, class • Goldsmith's use of irony: Marlow's mistaken belief that Kate is a barmaid because she is wearing the plain dress style preferred by her father who cares nothing for fashion • Kate seizes the opportunity to perform the role of a barmaid, the better to get close to Marlow • Marlow assumes he will be able to pay to take the barmaid's virginity; Hastings is shocked at this attitude • Kate uses the revelation that she is not a barmaid to conduct an ethical test of Marlow • the idea that the country house could be mistaken for a tavern is a key aspect of the play's situational comedy and is indicative of city dwellers' lack of understanding of country society • contexts of relevance might include relations between the classes and sexes in eighteenth-century England; conventions of gendered behaviour; the place of 'low' characters in conventional comedy; the presentation of characters of, or feigning, low social class 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
4	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • Mrs Hardcastle's frustration with the limitations of country life, a view that shapes her behaviour at various points in the play • Tony's desire to be allowed to spend all his time at the Three Pigeons with his friends is frustrated by his mother's attempts to cultivate his respectability • frustration is a significant aspect of Constance and Hastings' relationship, given their difficulties in being together • Marlow's desire for Kate-as-barmaid gives way to frustration when Kate adopts a new, feigned identity as an impoverished relative of the Hardcastles: her lack of dowry means he can't be with her, though he is attracted to her • Mrs Hardcastle's excessive self-interest in seeking Tony's marriage to Constance is thwarted and a source of much comedy • her desire for her husband to be refined is similarly, and comically, doomed • contexts of relevance might include details of class mobility and the marriage market in Goldsmith's era; the presentation of frustrated hopes and desires 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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.
Level 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.
Level 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*** Candidates may refer to the following in their answers: • Olivia's mourning for her brother and her pledge of celibacy for seven years sees her reject Sir Andrew and Orsino • Shakespeare's references to her dress suggest her grief is somewhat over-performed; Feste remarks on the folly of her excessive grieving • Cesario's arrival instantly alters her commitment to mourning • her admiration for Cesario alternates between 'his' masculine and feminine aspects • her pursuit of a servant is another instance of disregard for social codes and conventions, adding to the carnivalesque mood • ready transfer of affections to Sebastian generates farcical comedy, but also suggests once again her fickleness • contexts of relevance might include conventions of gendered behaviour in Shakespeare's era; relations between social classes in the early seventeenth century; the presentation of Olivia 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
6	***Twelfth Night*** Candidates may refer to the following in their answers: • Orsino initially displays some signs of melancholy at Olivia's rejection, but his concluding delight stands in sharp contrast to his earlier gloom; Viola, while in disguise as Cesario, describes herself as dying of melancholy, because she is unable to act on her love for Orsino • Olivia, herself prone to melancholy caused by the loss of her brother, describes Malvolio as melancholy and blames it on his narcissism • amidst this melancholy, there are more joyous moments, principally in Olivia's household: the delight of Sir Toby and Maria in seeing Malvolio lured into their trap; the madcap fooling of Feste • joy is prompted by the family reunion of the twins and the imminent wedding celebrations of the various couples • Shakespeare's craft in using music in the play express the juxtaposition of joy and melancholy: Feste can both celebrate love's urgency, and lament its ending. The ambiguity of the final song suggests the triumph of joy over melancholy is not complete • contexts of relevance might include Renaissance notions of melancholy as a form of love sickness (manifesting as either narcissistic self-love, or despair at unrequited love); the genre of romantic comedy and its conventional trajectory of despair to hope, melancholy solitude to joyful togetherness; the presentation of these moods 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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.
Level 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.
Level 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
7	***Doctor Faustus*** Candidates may refer to the following in their answers: • Marlowe's use of the Chorus to establish Faustus's scholarly credentials, 'excelling all'; the danger arises when he seeks forbidden knowledge • intertextual reference to Icarus and Eve on the attractions and the risks of knowledge • references to knowledge often linked to financial metaphors: 'profits from divinity', 'nature's treasure', the 'mercenary drudge' of academic life • Mephistophilis offers more pleasurable forms of knowledge in return for the selling of Faustus's soul • knowledge gives Faustus pleasures of the mind and the flesh • the dangers of knowledge falling into lower-class hands, such as Robin and Rafe's antics with the book • contexts of relevance include the culture of Renaissance humanism and the cult of knowledge; differing perspectives among the branches of Christianity on humanity, God, legitimate knowledge, etc.; the presentation of knowledge 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
8	***Doctor Faustus*** Candidates may refer to the following in their answers: • Faustus bids divinity 'adieu' in his opening soliloquy, rejecting God; however there are suggestions, in the Prologue, that Faustus is a victim of a heavenly conspiracy • Marlowe's use of spectacular staging to depict the supernatural world – as seen in the form of the demons of hell that the fascinated Faustus encounters and summons, especially Mephistophilis • Mephistophilis tells of his being consigned to hell for his part in the rebellion against God but Faustus shows no interest in God's part in this narrative • Faustus as ironic or inverted Christ figure – spilling blood to condemn his soul, where Christ spills blood to save others • the Old Man often interpreted as an archetypal God figure – his attempts to persuade Faustus to repent fail, nonetheless • God seems to appear right at the end of the play, if only in Faustus's mind when he looks fiercely on him; this belated recognition of God falls short of repentance • contexts of relevance might include post-Reformation ideas of free will and predestination and theology of God's agency in the world; the presentation of Faustus's rejection of God, varying moods 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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.
Level 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.
Level 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
9	***Othello*** Candidates may refer to the following in their answers: • Shakespeare's crafting of the play's exposition, full of racial slurs in the Venetian night, establishes corruption and prejudice as key aspects of the play • Brabantio's racial prejudice is challenged by Othello's eloquent performance in the Senate • Iago's corruption and its effects on Roderigo, Cassio, and Othello • Othello also guilty of prejudging - in his case, Desdemona • Iago's prejudice against women: Desdemona, Emilia • the play's usage of a semantic field of physical and moral corruption, including the effects of disease and poison, usually relating to Iago • contexts of relevance include attitudes to Africans in late sixteenth/early seventeenth-century England, including Queen Elizabeth I's Royal Proclamations of 1597 and 1601; western European views of the Ottoman Empire; the reputation of Venice as notorious for its corruption; the presentation of prejudice 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
10	***Othello*** Candidates may refer to the following in their answers: • dramatic irony used widely in the exposition and rising action of the play – e.g. Iago's soliloquies, which reveal how Othello will be deceived. The audience also knows that the woman to whom Cassio refers is Bianca, but Othello does not • dramatic irony heightens the tragedy because the audience can see how Othello's great qualities will be undone by his tragic flaws of credulity and jealousy • verbal ironies, including Iago's use of 'honest' and 'love', are detached from their usual meanings and in many cases are entirely intended to deceive; Desdemona's reference to Othello as 'Lord' is both a literal address and an ironic reference to his god-like power to take a life • the tragedy is heightened by such verbal ironies because while Othello's concern for truth and honesty in love is, at core, noble, he does not behave nobly and thus falls far from his original greatness • situational ironies abound: Othello at his most secure is unaware that he is poised to be plunged into misery and insecurity; his railing against his wife's weakness in succumbing to temptation is in fact a revelation of his own weakness in falling for the seductive lies of Iago; Desdemona realises that the marriage bed will be her deathbed; Iago's contempt for women, and yet he is ultimately destroyed by a woman (Emilia) • these ironies add to the audience's cathartic experience of pity for Othello and others whose lives are afflicted by forces beyond their control • contexts of relevance include the conventions of tragedy and dramatic devices that are used to heighten it; relevant details of class and gender differences and codes for appropriate behaviour; the presentation, on stage and on film, of the various ironies; 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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.
Level 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.
Level 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

Question Number	Indicative Content
11	***Top Girls*** Candidates may refer to the following in their answers: • deceptions of the historical characters in the opening scene, such as Pope Joan revealing the deceptions she used to achieve success, impersonating a man to rise to Pope; Churchill's use of dramatic parallelism with the modern characters that follow • at the Top Girls agency, Shona - the young women being interviewed – exaggerates her success, pretending to drive a Porsche. She perhaps rightly feels she cannot get ahead otherwise • Marlene's colleagues Win and Nell are remarkably honest ("I'm not very nice") or somewhat duplicitous (conducting secret affairs with married men) • Marlene's deception in pretending to be Angie's aunt • Joyce's collaboration in the deception in playing the role of Angie's mother • Marlene's belated and partial recognition of the causes of deception in Angie and Joyce • contexts of relevance might include the status of women in the workplace and the difficulty of obtaining satisfying work or meaningful promotions; 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.

Question Number	Indicative Content
12	***Top Girls*** Candidates may refer to the following in their answers: • the various job interviews and conversations highlight the comparative novelty of depicting working women in the 1980s; comparisons with the world of 2018 • Churchill's depiction of Joyce-Angie-Marlene and the roles of women in (and outside of) the family unit; comparisons with women's roles in and beyond the family in 2018 • the status of marriage in 2018 compared to the world of the play: Churchill's use of dramatic parallelism to compare historical women with Marlene's parents and with Howard and his wife in the play • the role of women in political culture: compare Thatcher in 1980s with relevant counterparts in 2018 • women as role models in the 1980s and 2018: would Marlene's heroes appeal to a more modern audience? • the function of Kit and Churchill's use of pathos to convey her thwarted ambitions invite discussion of educational opportunities then and now: would Kit's ambitions be taken more seriously today? • the presentation of female friendships and the play's atomised characters: comparison with 2018 • 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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.
Level 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.
Level 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: • the play opens with expectations that the cheque will arrive imminently • the various characters' hopes for the future that this money will make possible: Mama and Walter are, significantly, in dispute over this money • expressions of concern for Walter Jr's future are typical of the fixation on futurity • Beneatha's education as a means to future change; her commitment to civil rights hopeful of a better future for black Americans • the symbolic value of the windowsill plant that clings to life • the swindling of Walter and its potential effects on the family's plans • Karl Lindner's arrival and the consequences, imagined by the audience/reader, of the Younger family's decision to move regardless of Lindner's threats • contexts of relevance might include the social status of African Americans in society in the early 1950s; the presentation of ideas about the present and the future 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
14	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • stage directions depict clearly the cramped nature of the accommodation • the proximity of three generations, living in such restricted space, breeds both emotional closeness and tension • the symbolic value of the plant on the windowsill, struggling, like the Youngers, to cope without much light • domestic space occupied principally by women; Walter is often outside the home • dreams and fantasies of more space exacerbate the sense of being cramped in the apartment • Karl Lindner's presence in the limited Younger space feels intrusive, adding to dramatic tension • contexts of relevance include conventions of domestic drama in mid-twentieth century; the social conditions of African American families in Chicago and the wider USA in the post-WWII period; the presentation of the family space 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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.
Level 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.
Level 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: • Linda alludes to change in Willy in conversation with her sons in the exposition • Biff's change following the discovery of his father's infidelity • Willy's changed status at work – meeting with Howard focuses on Willy's former dealings with Howard's father; Howard is disinterested in the past and does not credit Willy's account of the changes • Bernard's trajectory the opposite of Biff's – difficult for Willy to accept • Biff's acceptance of the need to change • Ben is crafted as a dynamic character, whose life is changed by risk taking; Willy by contrast signifies stasis • contexts of relevance might include changing economy and society in post-WWII America; conventions of modern tragedy; the presentation of ideas about change 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
16	***Death of a Salesman*** Candidates may refer to the following in their answers: • Willy's story is in several respects emblematic: the car, the road, the salesman are etched in twentieth-century American mythology • the idea of individuals as atomised by consumer culture is intensified by Miller's use of significant names, especially Dave Singleman • Willy's experiences with a new boss and new working practices indicative of change taking place in the post-war economy • the mythology of the West as a site of freedom, opportunity, reinvention • Willy's lost father, a man of pioneer spirit, as symbolic of an old, lost, pre-industrial America; Willy's quest to reconnect with him is fruitless • the dark side of the American Dream is revealed: failure, suicide, redundancy • contexts of relevance might include national identity and mythology in the post-WWII era; the political beliefs of Arthur Miller; the presentation of ideas about the individual and the nation 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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.
Level 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.
Level 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: • Williams's meticulously-crafted stage directions indicate that Blanche's clothes, voice, manner are designed to hide the secrets that she carries • secrets include the fate of her husband; her dismissal from her teaching job; her continuation of the family tradition of 'epic fornications' that leads to the loss of Belle Reve • the letters she keeps contain many of the secrets; she is appalled to think that Stanley even touched her letters • Blanche's obsessive bathing is a symbolic attempt to wash away her sordid past • Stanley's role as the play's 'detective' figure, determined to solve the mystery of Blanche; his discovery of her story leads to her humiliation, the rape, and her madness • the covering up of the rape of Blanche, and the descent into madness that follows • contexts of relevance include attitudes to sexuality and gender in the United States in the mid-twentieth century; aspects of Williams' life; the presentation of secrets and their revelation 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
18	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • the blue piano that plays on several occasions during the play conjures up the New Orleans setting; each time it is reprised, however, the tempo and the dynamics are used to reflect characters' emotions • the reference to 'negro entertainers' is a way of establishing the difference between New Orleans and the world Blanche has left behind, a world of white privilege and power • the Varsouviana Polka – 'sinister', 'rapid', 'feverish' - however is inside Blanche's mind: Williams employs this as an association with traumatic memory; the gunshot that brings the Polka to an end is apparently an echo of the gunshot with which Blanche's husband ended his life • Blanche's rendition of 'Paper Moon' in the bath at her sister's home irritates Stanley, and further alerts him to her deceptiveness, with its lyrics "but it wouldn't be make-believe if you believed in me" • the radio is thrown out of the window by Stanley, confirming further his violent temperament and his unwillingness to tolerate Blanche's performance • the music from the Four Deuces (a brothel) is used to foreshadow the rape scene • contexts of relevance might include social class and racial divisions in New Orleans and the United States generally; changing demographics and economics in mid-twentieth century America; the use of music 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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.
Level 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.
Level 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: • Beckett's deployment of the tree invites attribution of religious significance: Christ's cross, and the two thieves crucified beside him are referred to directly in the play • the tree may not be the right tree, or even be a tree; Vladimir and Estragon wonder if it is a bush, or a shrub, thus signifying the uncertainty of truth in this world, and the slipperiness of language • the tree's regeneration at the start of Act II suggests spring time, new growth, life – none of which is consistent with the action in Act Two • the Moon may variously symbolise love, light, the gothic • the rope that binds Lucky to Pozzo is symbolic of enslavement, but also their mutual dependence • boots might be suggestive of a journey, or a mission – but in this play they are a source of pain for the tramp who goes nowhere • contexts of relevance might include the sense of futility that is manifested in absurdist literature in the 1940s and 50s; Beckett's interest in the philosophy of existentialism; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a work of modernist /post-modernist theatre. 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: • characters forget their own and others' names: Vladimir as Adam, Estragon as Albert • however long they wait, Vladimir and Estragon can never remember the time they have spent waiting • only physical things are remembered unfailingly: Estragon says he'll never forget the carrot Vladimir gives him; he recalls the time that Vladimir fished him out of the Rhone, faithful to the detail of 'my clothes dried in the sun' • they talk not to hear the dead voices, to avoid remembering the past; each time Vladimir tells Estragon a tale of recent history, Estragon dismisses it as 'another one of your nightmares' • Beckett's crafting of dramatic stucture to emphasise the failure of memory: in Act Two, Estragon remembers nothing of what has happened in Act One - not nearly hanging himself, not Pozzo and Lucky. Estragon knows this: 'either I forget immediately or I never forget' • Pozzo's desire for fame introduces a new element into a play whose characters generally fail to remember. Pozzo 'advances menacingly' on them, as if to induce memory. Pozzo later, after a lapse in his front of invulnerability, commands, 'Forget all I said' • contexts of relevance might include conventions of absurdism and the philosophy of existentialism; crisis of religion in a post-WWII world; the presentation of memory/forgetting 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.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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.			
Level 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.			
Level 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.
Level 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.
Level 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.