GradeMax



Mark Scheme (Results)

June 2019

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



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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:

PRE-1900 DRAMA

Question Number 1	Indicative Content
	The Rover Candidates may refer to the following in their answers: • a 'Rover' is someone who moves – the verb *to rove* means to range, to vary, and, therefore, can refer to both geographical travel, but also to variations in behaviour or personality. As in Byron's poem, the title is consistent with the stock figure of the rake • in these terms, Behn herself was a Rover, a cavalier spirit. She travelled widely from Europe to Africa, worked as a spy, was sexually liberated, viewed with suspicion by the Establishment of the day. This may explain her interest in selecting this title for her play • in the play, Willmore is the most obvious candidate to be the Rover of the title: he is the captain of a ship, and is in Naples only for a day or two. He is an English Cavalier who is in exile • Willmore's variable conduct ranges from gentlemanly good manners to his drunken mistreatment of Florinda, his lies to Angellica • Behn's crafting of character allows us to interpret Hellena as a female Rover, expanding the stock character of the rake to include a female, perhaps because Behn herself identified with her. Like Willmore, Hellena goes on a journey (from convent to carnival) • Hellena shares Willmore's qualities: she is as brash as he is, and questions societal norms. Hellena is a determined and outspoken woman; from the outset (Act I Scene 1), Behn has Willmore use the plural pronoun in inviting Hellena to rove with him: 'Let's ramble' • contexts of relevance might include historical details relating to sexual mores in the late seventeenth century; the literary history of the rake as stock character type; the presentation of rakishness 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 2	**Indicative Content**
	The Rover Candidates may refer to the following in their answers: • there are two major instances of revenge in the play. The first instance occurs when Blunt plans to seek revenge on the female sex for what Lucetta has done to him. Frederick joins him on his revenge mission, disturbingly he describes rape as a method of revenge as a 'double pleasure' • the second instance occurs when Angellica hunts down Willmore with a pistol for lying to her • both plans are stymied before they have a chance to be carried out. Belvile and company intervene before Blunt has the chance to beat and rape Florinda, and Angellica eventually abandons her plans to kill Willmore • the term 'love' is used interchangeably in the text to mean both sexual lust and romantic love. Lust seems much the stronger of these feelings, as Hellena gladly admits to Willmore: "I am as inconstant as you … should I in these days of my Youth, catch a fitch of foolish Constancy, I were undone" • love is in many respects a less strong emotion in the play: even the concluding marriage does not seem well founded in mutual love • Behn's craft in amalgamating genre conventions: multiple plot devices and character types familiar from contemporary and early seventeenth-century city comedies, revenge tragedies and romances • contexts of relevance might include historical or theoretical details relating to genre conventions; the legal status of, and cultural attitudes towards, revenge in late seventeenth-century society; the presentation of intense emotions in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
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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.

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Question Number 3	Indicative Content
	She Stoops to Conquer Candidates may refer to the following in their answers: • the children of the Hastings' marriage are the play's principal deceivers: Tony sets the plot in motion by duping Marlow and Hastings about the "inn" down the road; he later steals Neville's jewels from Mrs. Hardcastle's bureau, and sets up what the deceived Mrs Hardcastle takes to be a robbery • Kate's posing as a barmaid is central to the romance plot in her deception of Marlow – candidates may refer to various key moments in this unfolding plot • in addition to the deceptive 'stooping' done by Kate, Goldsmith's alternative title for his play is "The Mistakes of a Night", an apt embedding of the effects of deception into the title of the play • much of this play's comedy comes from the various acts of trickery, which allows the audience to enjoy the exposure and comeuppance of flawed characters; dramatic irony is central to this enjoyment • deceit serves more than a merely comic function: the only reason anyone learns anything about their deep assumptions about class and behaviour is because they are duped into seeing characters in different ways. This truth is most clear with Marlow and his shifting perspective on Kate, but it also is true for the Hardcastles and Sir Charles • contexts of relevance might include historical or theoretical details relating to social status and deceptions relating to it; Goldsmith's own sense of being an impostor, having risen from obscure origins in Ireland; the presentation of the play's various acts of deception in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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Question Number 4	**Indicative Content**
	She Stoops to Conquer Candidates may refer to the following in their answers: • Marlow is at the centre of the play's treatment of manners: he is capable of both good and bad manners depending on his perception of who he is dealing with • Hastings serves as Marlow's foil as a man of impeccable breeding and behaviour • the bad manners displayed by Jeremy, Marlow's servant, mirror those of his master and reflect badly on him. The behaviour of such a servant, whose position depends on polite treatment of superiors, is another source of comedy • another example of the relationship between good manners and social class is evident in Tony Lumpkin's 'graceless' behaviour: his poor manners expose his – and thus also his mother's – origins in a lower rank of society • despite not conforming to polite society's standards of good manners, Tony is revealed as kind, intelligent and independent – qualities that the play seems to endorse • Goldsmith's use of dramatic irony and hyperbolic inflation to enrich the comic aspect of bad manners – the audience relishes these displays of outrageous conduct, safe in the knowledge that they are mistakes and too inflated to be taken seriously • contexts of relevance might include historical or theoretical details relating to codes of behaviour in late eighteenth-century Britain; the presentation and reception of characters who break the 'rules' of politeness in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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Question Number 5	Indicative Content
	Twelfth Night Candidates may refer to the following in their answers: • at a basic level, Shakespeare crafts Malvolio to function as a contrast to the merrymakers, Sir Toby and Sir Andrew; he also serves as a sober rejoinder to Feste's levity with his pompous language. Audiences enjoy seeing the comeuppance of this priggish pedant • he is one of the play's most dynamic characters: his emphasis on the importance of dignity, decency, decorum and "good order" makes it all the more comic when he abandons all such proper conduct and behaves like a fool in pursuing Olivia • audiences relish, almost against their better nature, how Shakespeare uses costume to reveal his complex, mercurial character: puritanical black to extravagant yellow • his black, puritanical costume would not prompt much sympathy among a play-going audience: yet, by the end, Shakespeare's plot and characterisation invite us to feel some pity for him • his ambition to marry Olivia raises complex questions about social mobility; his treatment by the pranksters raises questions about human suffering and mental illness, dark themes for a festive comedy • the ending of the play furthers the complexity of his character: he is brought out of the darkness into a celebration in which he has no part, and where no one seems willing to offer him a real apology, and pledges to be "revenged on the whole pack of you" • contexts of relevance might include historical or theoretical details relating to Puritanism; the changing presentation of Malvolio in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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Question Number 6	**Indicative Content**
	Twelfth Night Candidates may refer to the following in their answers: • music is literally present in the many songs and dances that punctuate the action of the play • Shakespeare's crafting of language allows music to also serve a figurative function, becoming associated with love throughout the play. At the outset, Viola plans to use music to get close to Orsino: 'for I can sing/ and speak to him in many sorts of music...' • the songs that characters request reveal their characters: Toby and Andrew request a love song rather than a 'song of good life' • Feste uses his songs to clarify and provoke the emotional states of other characters, for example he suggests Olivia wants to find a lover (despite her avowed mourning) when he sings 'O mistress mine, where are you roaming? … your true-love is coming, that can sing both high and low'. The latter is perhaps a hint that love will be found with Viola /Cesario, who earlier claimed to sing 'many sorts of music.' • Toby and Andrew's singing provokes Malvolio's puritanical chastisement: 'My masters, are you mad? Do ye make an alehouse of my lady's house, that ye squeak out your cozier's catches without any mitigation or remorse of voice?' • Feste's song in Act II Scene 3 asks, aptly, 'What is love?' and answers it by insisting that it is not found in the afterlife, but in 'present mirth and present laughter' – another rejoinder to the puritanical world-view • contexts of relevance might include historical or theoretical details relating to music in the period; the changing presentation of the musical elements in the play in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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Question Number 7	Indicative Content
	Doctor Faustus Candidates may refer to the following in their answers: • the play is written and situated at the point at which Medieval society and values were being challenged by Renaissance thinking • the play's fascination with sin and punishment locates it in, in some respects, the Medieval morality play tradition • from another perspective, Faustus might be considered an archetypal Renaissance Man – for example his quest for knowledge, albeit of a forbidden sort, spurs him on • he also has the Renaissance curiosity about the wider world beyond Europe • Faustus's villainy consists in both his defiance of God and his facilitating of the crimes of others: he is a man aware of his own power who uses it for self-aggrandisement, paying no heed to conventions of morality or law • his heroism consists in his ability to use his talents to allow him to attain status, wealth and power in a world of limited social mobility, bravely challenging established ideas, institutions and corruptions, to the delight of an English Protestant audience • contexts of relevance might include historical or theoretical details relating to social and theological change in the Renaissance period; the presentation of knowledge and its uses and effects 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 8	**Indicative Content**
	Doctor Faustus Candidates may refer to the following in their answers: • before Marlowe, blank verse had not been the accepted verse form for drama. Marlowe was the first to free the drama from the stiff traditions of formal rhyme and prove that blank verse was an effective and expressive vehicle for Elizabethan drama • use of run-on lines to convey complexity of thought and idea • use of sibilance and a patterned combination of mono- and multi-syllabic words to capture both the indulgent nature of Faustus's scheme, and its sinister implications: for example 'Settle thy studies, Faustus, and begin / To sound the depth of that thou will profess' • use of assonance to capture specific emotional states: Helen is, to Faustus, 'More lovely than the monarch of the sky / In wanton Arethusa's azured arms' – broad vowel assonance to convey his desire • language is highly ornamental: mazy syntax is a recurring feature, as are allusions to classical myths. The tone is aptly lofty for its subject matter • candidates may also refer to other stylistic aspects and literary devices used in Marlowe's drama: simile and metaphor; euphemism; metonymy; personification; soliloquy; hyperbole • contexts of relevance might include historical or theoretical details relating to stylistic features of drama in the sixteenth century, and Marlowe's influence on Shakespeare and others; the delivery of the verse in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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Question Number 9	Indicative Content
	Othello Candidates may refer to the following in their answers: • many characters seem initially to be either rational or driven by passion, but as the play unfolds, these qualities overlap in many individuals: Desdemona, for example, reveals excessive passion in her impulsive marriage to Othello, but her apparently rational faith in her husband as her protector is misplaced; Iago appears to be coldly rational but also appears to be motivated by a passionate desire for revenge • impulsiveness is one of Othello's major flaws in the play, as well as the one that causes his downfall • Iago is the most strategic character in the play. Through his soliloquies, we see a character forming a plan of action that is designed and yet he is able to adapt flexibly as circumstances demand (for example, in sensing the significance of the handkerchief) • Emilia uses her powers of reason to deduce her husband's guilt, but her earlier passionate devotion to Iago enabled his machinations because she was blind to his faults • despite Othello's insistence on a fair trial in the accusation that he tricked Desdemona into marrying him, he makes up his mind about Cassio's dismissal and Desdemona's infidelity almost immediately • Roderigo is also an impulsive character, needing little persuasion to part with his wealth, reputation, and ultimately his life. To point to the comparison with Othello, both act impulsively in pursuit of the same woman, Desdemona • Iago uses language strategically, deploying a repertoire of rhetorical devices to persuade those that he dupes • contexts of relevance might include historical or theoretical details relating to reason and passion, including the gendered nature of such character traits; the presentation of impulsiveness and strategic thinking in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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Question Number 10	**Indicative Content**
	Othello Candidates may refer to the following in their answers: • the significant gap in years between Othello and Desdemona draws on the aged cuckold type familiar from contemporary comedy. These conventions are generally challenged in the early part of the play, as Othello demonstrates his vivacity and energy, but upheld in later acts as Othello descends into Iago's alternative reality • Iago's caricature of Othello as an 'old black ram' identifies both age and race as pejorative • the age gap allows Iago's scheme to convince Othello of his wife's infidelity with Cassio to appear plausible – Othello finds it believable that she would prefer someone younger • the age difference is concerning to Brabantio: although his daughter is of marriageable age, having had several suitors, her preference for the aged African Othello is attributed to witchcraft • Iago, relatively young himself at the age of 28, asserts distaste at the spectacle of such a marriage, encouraging Roderigo to pursue his suit because of his more appropriate youth • some candidates may explore other relationships between characters of differing ages, including the friendship between Emilia and Desdemona: Emilia's sage advice, her knowledge of men's flaws and foibles, are indicative of someone older and more experienced than Desdemona • contexts of relevance might include historical or theoretical details relating to cross-generational marriages and friendships; the presentation of age differences as a significant factor in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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Pearson Edexcel IAS/IA2
International Advanced Level in English Literature
Unit 2: Drama [WET 02]

Section B:
POST-1900 DRAMA

Question Number 11	Indicative Content
	Top Girls Candidates may refer to the following in their answers: • three formal interviews are shown in the play: Marlene and Jeanine, Nell and Shona, and Win and Louise • the first interview is used to reveal Marlene's uncompromising and compassionless personality, as she exposes Jeanine's aspirations as fanciful. Churchill's use of structural parallel here anticipates the subsequent scene in which Kit's hopes of becoming a nuclear scientist are mocked by her mother. Marlene's advice - that Jeanine should either suppress or continue to lie about her plans for marriage are indicative of a world in which professional success can only be achieved at the price of personal fulfilment and/or integrity • Churchill uses symbolism in Marlene's advice that Jeanine should forget about working in advertising and think instead of applying to a company that makes 'lampshades' or 'knitwear' - products associated with the domestic sphere and feminine work. This seems symbolically to indicate that powerful women who have broken into the male-dominated world of business believe other women really belong in the domestic sphere • Win's interview with Louise reveals how a middle-aged woman, who has worked all her life while men were promoted over her, now feels vulnerable to a new generation of hungry, more professionalised, young women who are as aggressive in the pursuit of success as men are. Louise's story may be interpreted as Churchill's warning that feminism may have some unintended consequences for some women • Nell's interview with Shona exposes the extent to which women feel they must lie to have any chance of competing with men for success. Nell mercilessly unpicks each of Shona's deceptions, for example about her age, her

	experience, and her car, but remains unaware of, or indifferent to, the deceptions she herself routinely practises • there is a fourth, informal interview also. Angie arrives at the agency looking for 'her aunt' (in fact, Marlene is her mother), and in the course of the conversation, expresses her hope of a job. Behind her back, Angie is mocked by her mother: she is 'thick' and isn't going to 'make it'. Of the play's many indications that family life is undervalued and that relationships are of secondary importance to success, Marlene's cold dismissal of her daughter seems especially brutal • contexts of relevance might include historical or theoretical details relating to the status of women and work in society over time, and feminist responses to it; the presentation of the interviewers and candidates in 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 12	**Indicative Content**
	Top Girls Candidates may refer to the following in their answers: • marriage is presented very negatively throughout the play, with no exceptions. In Act One, several of Marlene's dinner guests relate how marriage or close relationships with men restricted them • Joyce's marriage to Frank has ended in separation: he left three years before Marlene's visit in Act Three • Joyce and Angie discuss their parents' dysfunctional marriage • Jeanine, who is interviewed for a post by Marlene, is rejected because of her expressed wish to marry young

	• Howard's wife is oblivious to his extramarital affairs but is bearing the brunt of his anger at being overlooked for promotion • Churchill's crafting of the play so that we don't see inside the marriages, but hear from the woman's point of view how restrictive/dysfunctional they are • contexts of relevance might include historical or theoretical details relating to marriage; the presentation of attitudes to marriage in contemporary 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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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 13	Indicative Content
	A Raisin in the Sun Candidates may refer to the following in their answers: • Joseph is unlike most of the other characters in being 'static': he remains consistent, and does not change, unlike the more dynamic characters of Walter, Beneatha, and Ruth • his chief qualities are his pride in his Nigerian national identity, and his belief in the post-colonial idea of pan-Africanism, and his personal charm and generosity • his main function is to be the catalyst that transforms Beneatha from the headstrong egotist who considers others to be, as her name suggests, beneath her, into a caring and politically active future doctor who hopes to go to Africa to practise. His renaming of her as 'Alaiyo' (meaning 'One for whom bread is not enough') is symbolic of his function as an agent of change in Beneatha's life and personality • in so doing, Asagai is the catalyst for a great deal of conflict in the Younger household: Walter asks why Beneatha can't just be a nurse, like other young women; Beneatha's arguments with her mother over her new found identity lead to physical conflict • Asagai also, indirectly, helps Walter to begin his own journey towards pride and self-worth. Walter's wearing of the Nigerian robes and headdress that Asagai has given to Beneatha is a catalyst that accelerates the process of self-discovery • Asagai also serves the dramatic function of a contrast to George: his commitment, passion and generosity stand in opposition to George's complacent enjoyment of wealth and privilege, and their polarity clarifies the decision Beneatha must make in choosing between them • contexts of relevance might include historical or theoretical details relating to African identity and politics; the presentation of the characters' values 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 14	**Indicative Content**
	A Raisin in the Sun Candidates may refer to the following in their answers: • the title is drawn from Langston Hughes's poem, an extract from which is printed in all editions of the published text - though it is not mentioned in the script or in performance • the poem uses the simile of a raisin left in the sun, to explore what happens when dreams are not pursued – like the dreamer, the raisin will shrivel • the dreamers in this play are Mama, Walter and Beneatha • Mama dreams of owning a bigger apartment so that she can garden and her grandson can play outside; Walter, of making a success as a businessman rather than as a wage labourer; Beneatha aspires to return to Africa to aid the sick • the dreams are not personal but political: Mama's dream will take her across racially segregated lines into a neighbourhood dominated by white people; Walter's job, similarly, expands beyond the horizons of most African-Americans in this pre-civil rights era; Beneatha's work in the nascent civil rights movement, and her learning, from Joseph, about the dismantling of colonialism in Africa, suggests her dream of going to Africa is more than merely professional • Ruth is already somewhat 'shrivelled' – her dreams of being able to provide for her family are so crushed that she is planning an abortion out of fears for the child's chances • contexts of relevance might include historical or theoretical details relating to how ambition and success are measured in mid-twentieth-century USA; the presentation of the characters' values 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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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 15	Indicative Content
	Death of a Salesman Candidates may refer to the following in their answers: • two pairs of brothers dominate the plot: Willy and Ben, and Willy's sons, Biff and Happy • the relationship between Ben and Willy is complex – Willy admires him, depends on him after the death of their father, but regrets his lack of courage in not following Ben on his journey to Africa to make his fortune • Miller's crafting of time sequencing in the play allows Willy to talk to Ben in a variety of fantasy and flashback sequences: at the end of his life, Willy revisits his memories of growing up with Ben, memories that appear to accelerate his journey towards suicide • Biff and Happy have a similarly fraught relationship. They are in many respects close but the differences between them are more dramatically significant • Biff's early promise has fizzled out and he is an habitual thief. But he does what Willy wishes he had done, and moves west to work with his hands. Happy increasingly resembles his father: sexually promiscuous, lacking self-awareness • now reunited in their childhood bedroom in the final hours of their father's life, the brothers are again in the family home but finally recognise how distant from each other their upbringing and subsequent experiences have made them • contexts of relevance might include historical or theoretical details relating to the family as an institution in American society; Miller's relationship with his own brother, Kermit, who quit university to try to save their father's business and never returned; other plays by Miller that include fraternal relationships, e.g. *All My Sons, The Price*; 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 16	**Indicative Content**
	Death of a Salesman Candidates may refer to the following in their answers: • the working title indicates Miller's interest in creating a play focused on a character of great psychological depth; the published title reveals the play's outcome and interest is therefore focused on how Willy's inner turmoil leads to this catastrophe • the revised title better balances the psychological and social reasons for Willy's downfall: social class plays a major role in the finished play; the dead salesman figure is metonymic of the casualties of American cut-throat capitalism; the corrosive impact of Willy's struggles on Linda and the boys points to the fact that the consequences extend beyond Willy's own mind • Miller uses flashbacks and fantasy sequences, which appear as projections of the inner workings of Willy's mind • the flashbacks to childhood are consistent with models of psychology that link early repressed experience to mature personality • though only mentioned briefly, the significance of Willy's father's car in his memories is perhaps related to his plan to kill himself by inhaling exhaust fumes from his own car • getting inside the head of a salesman is a legitimate literary enterprise: Miller's argument in his 1949 essay insists that since the 'common man' can feel the pain of classical tragic heroes, they can feel it in their own lives • contexts of relevance might include historical or theoretical details relating to psychology; the emphasis on the psychological and social aspects of the play in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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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			

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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 17	Indicative Content
	A Streetcar Named Desire Candidates may refer to the following in their answers: • the motif of light and darkness is used throughout the play to help convey the theme of ugly reality vs. dreams and illusions. As the truth of Blanche's life comes to light, the plot takes an increasingly dark and violent turn • Williams' use of extended metaphors of light: Blanche's delicate nature is incapable of dealing with light even though she is attracted to it like a moth; Blanche's inability to tolerate light means that her grasp on reality is also nearing its end and bright light also represents Blanche's youthful sexual awakening, while poor light represents her sexual maturity and disillusionment • although light is symbolised as the truth, too much of it can be dangerous: the intense light of Blanche's love blinded her to the homosexuality of her husband; when Blanche protests against the light being switched on, Mitch realises that she has been hiding more than just her age • 'I like it dark. The dark is comforting to me' – here the absence of light comforts Blanche because she is able to continue her deceptions around her age and fading beauty. She is able to hide the truth and believe that she is in control of her identity • darkness as a means to deception: 'you … cover the light-bulb with a paper lantern, and lo and behold the place has turned into Egypt and you are the Queen of the Nile!'. Stanley symbolically and literally ends this deception in the closing scene • Williams carefully crafts the use of light throughout the play via extended stage directions to control the mood of the play • contexts of relevance might include historical or theoretical details relating to ideas suggested by the motif of light (truth, honesty, ignorance, sin) as understood in mid-twentieth-century USA; the presentation of light and darkness 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 18	**Indicative Content**
	A Streetcar Named Desire Candidates may refer to the following in their answers: • Blanche's statement is made to Stanley, by way of explaining why she sent Mitch away – Mitch's cruelty was to expose her faded beauty by turning on the light • she earlier admits to being cruel to her first husband – and thus her statement that cruelty is unforgiveable means she has not forgiven herself for her part in her husband's demise • however, her faults tend to be less serious: vanity, deception, delusion • Stanley's cruelty takes many forms – a variety of physical cruelties, from hitting the pregnant Stella to raping the semi-conscious Blanche, plus the routine threats to discover and expose Blanche's secrets • the audience wonders at the end how much Stella knows of her husband's cruelty to Blanche, and the extent of Stella's willingness to forgive it • the racialised epithets directed against Stanley by Blanche have been interpreted by some critics as a sign that she stands for the old white plantation class that built its power on cruelty and slavery; some candidates may see Stanley as the victim of her prejudiced language and his cruel act of rape as a form of revenge against, not just Blanche, but the culture she represents • contexts of relevance might include historical and theoretical discussions of violence in twentieth-century America; the gendered or racialised inflection of much of the cruelty in the plot; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.

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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.			

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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.

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Question Number 19	Indicative Content
	Waiting for Godot Candidates may refer to the following in their answers: • at the start of the play, most people wonder if Godot is God. It seems plausible; Estragon and Vladimir are waiting for something that does not come, and all references to Godot could be doubled as references to God • Vladimir and Estragon wait in the hopes that he will "save" them. They worry that, if angered, he might "punish" them. They have made a "prayer" to him in the past. They cannot be sure if he exists. All of this is consistent with a version of the Old Testament God • however, Beckett himself said that 'if by Godot [he] had meant God, [he] would have said God, not Godot' • others have read Godot as variously escapist hope, a quest for meaning (spiritual, social or linguistic), or hopeless delusion: for Lewis Smedes, Godot 'stands for the pipe dreams that a lot of people hang on to as an escape' • others have read the play through the lens of queer theory, seeing the play's male relationhips as versions of homosexual couples, with Godot, who never arrives, thus representing society withholding approval of homosexual relationships • accept any attempt at credible interpretation accompanied with an evaluation of the merits of such • contexts of relevance might include the literary and philosophical milieu in which Beckett worked, including existential philosophy, theatre of the absurd; the presentation of the discussions about Godot 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 20	**Indicative Content**
	Waiting for Godot Candidates may refer to the following in their answers: • Lucky's enslavement by Pozzo (literally attached to his master) • Vladimir's sense of outrage at Pozzo's enslavement – somewhat ironic, given his own inability to leave • Lucky's reluctance to be free (according to Pozzo) • the master-slave dynamic – i.e. the master as both independent and yet dependent – in the Pozzo-Lucky relationship • every character could be said to live in a prison of his own making. Each is confined to a state of passivity and stagnancy by his own inability to act • Vladimir and Estragon are bound to the idea of eternally waiting for Godot • contexts of relevance might include historical or theoretical details relating to power structures in society, psychological ideas of mastery/slavery; 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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