GradeMax



Mark Scheme

January 2020

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

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December 2020
Publications Code WET02_01_2001_MS
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General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the Assessment Objective described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Indicative content is exactly that – it consists of factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfils the requirements of the question.

Section A:
PRE-1900 DRAMA

Question Number 1	Indicative Content
	The Rover Candidates may refer to the following in their answers: • Don Pedro is the controlling brother of the sisters Florinda and Hellena. His treatment of his sisters and Angellica suggests he treats all women similarly, as commodities to be bought or exchanged • in urging his sister Florinda to marry, he is the agent of their father. If she won't marry Don Vincentio (their father's preferred match), he will engineer her marriage to his friend Don Antonio • Behn crafts Don Pedro as the catalyst for the play's dramatic action, in which Florinda must use all her wit and wiles to escape the marriage he has arranged for her; Hellena must similarly avoid becoming a nun • despite Hellena's confidence ('We'll outwit twenty brothers') much of the intrigue of the play consists in the audience wondering will they succeed in achieving freedom from the constraints imposed on them by male relatives • although for much of the action the sisters pursue their own course, Hellena's determined defence of her sister against Don Pedro's schemes in Act One sets the tone for a play in which the sisterly bond is a bulwark against more variable romantic relationships • Valeria, cousin to the sisters, is a minor character but importantly facilitates their daring attempts at winning their freedom – suggesting again the importance of female blood ties • contexts of relevance might include historical details relating to family structures and arranged marriages in the late seventeenth century; the presentation of the play's blood relatives 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: • the play is set remotely from the England of 1677 (it is located in Naples, in 1656) • the English gentlemen in the play are a band of 'banished Cavaliers' – men on the losing side in the Civil War that ended in 1651. They make several direct and indirect references to military conflict. The play, in which the balance of power shifts regularly, serves to remind its audience in the newly restored monarchical society of England of the vulnerability of power • the notorious libertinism of the restored royal court is widely alluded to via the expression and display of rakish attitudes to sex • social issues such as the role of women in marriage and wider society is also touched on by the play: for example, the play gives voice to the contemporary debates regarding arranged marriage • the license of carnival time – with its inversion of hierarchies, with the opportunities that masks afford for sexual encounter - offers an expanded repertoire of social roles to its female characters than was typical in English society in the 1670s. Among the play's challenged hierarchies is the sisters' determination to defy their male relatives' plans for them • the two sisters' use of masculine disguise calls into question the socially appropriate codes of behaviour for men and women alike • reference may also be made to the presentation of social and political issues 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.			

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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. • 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 3	Indicative Content
	She Stoops to Conquer Candidates may refer to the following in their answers: • by 'Liberty Hall', Hardcastle means to assert his right to be master of his property without interference (in the traditional sense of English Liberty, going all the way back to the Magna Carta), and is promising to be a generous host; but his guests behave with an unusual degree of freedom. By giving his house this name so early in the play, the ironic gap between his understanding of 'liberty' and theirs widens throughout the play • Kate, through Goldsmith's use of disguise and deception, resists the restraint that was placed on many womenat the time the play was set, in actively pursuing her romantic interest • Goldsmith extracts great comedy from Hardcastle's confusion when Marlow and Hastings appear to show none of the manners expected when conversing with a superior • Tony refuses to conform to the behaviours expected of a gentleman, preferring to enjoy the riotous world of the tavern. The Three Pigeons alehouse is a world of vigorous, authentic experience, unshackled from the concerns with outward appearance, social class and inheritance that characterise the manor house • Marlow takes great liberties in his conduct with women he believes to be from the lower orders, unwittingly speaking without restraint to Kate, who is a refined lady in the guise of a servant • servants also behave with impunity – they are often lazy, drunk and insubordinate; furthermore, Jeremy in Act 4 reveals he has a political sense of liberty: 'Liberty and Fleet Street for ever! Though I'm but a servant, I'm as good as another man' • contexts of relevance might include historical or theoretical details relating to the idea of liberty as a political ideal in the eighteenth century, and to appropriate social behaviours at the time the play was written; the presentation of the play's various moments of freedom and restraint 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 4	Indicative Content
	She Stoops to Conquer Candidates may refer to the following in their answers: • as a rejection of the conventional sentimental comedy popular at the time, Goldsmith's comedy depends heavily on farce, slapstick and dramatic irony. The audience relishes knowing more about the 'mistakes of the night' than the play's protagonists • Tony is a key character in revealing the details that allow the audience to know more than many of the characters, and in bringing about the rectification of folly and vice at the end – somewhat ironically, since he initially appears to be the least likely to perform such a role • the comedy is increasingly preposterous and physical, as the exposé of Hardcastle's follies intensifies. It reaches a climax when Tony douses his mother in a duckpond • Marlow's inability to converse with women of his class is a folly, and his looseness with women beneath his status is a frailty: Kate's witty exposure of his behaviour succeeds in rectifying it • Goldsmith deploys satirical techniques such as comic inflation (hyperbole), parody and inversion to expose the folly of both London manners and country traditionalism • contexts of relevance might include historical or theoretical details relating to types of comedy in later eighteenth-century England; the presentation and reception of comic action and characters 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 5	Indicative Content TN AS FEMINIST PLAY?
	Twelfth Night Candidates may refer to the following in their answers: • Olivia begins the play dedicating her future to mourning a loved brother but rapidly abandons this when romantic opportunity appears to arise – a desire that is potentially transgressive due to its crossing of class boundaries • Viola shows a resourcefulness unexpected of women in the real world of the early seventeenth century, adopting male identity to make her way in the world • Shakespeare gives Viola soliloquies, in which she reveals her alertness to the artificiality of prescribed gender roles • Shakespeare also presents lower-class female characters as gifted speakers and plotters: Maria initiates the scheme to entrap Malvolio • if marriage is interpreted as a patriarchal institution, then the willingness of the female characters to marry suggests the undoing of the radical potential of these strong female characters • candidates may argue that the conventions of comedy require such an ending, and that the earlier alerting of audiences to issues of gendered identity and inequality will not be forgotten • contexts of relevance might include historical and theoretical details relating to women's status in society; the changing presentation of strong female characters 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 6	Indicative Content
	Twelfth Night Candidates may refer to the following in their answers: • the opening conceit associating love and hunting takes a particularly violent turn when Orsino describes his desires as 'fell and cruel hounds' • Malvolio is the principal victim of verbal and physical violence, suffering many insults and, in Act IV, imprisonment 'in a dark room and bound' • Shakespeare's crafting of metaphors sees Sir Toby associating Malvolio with the bears that were baited for entertainment in Shakespeare's era: 'to anger him we'll have the bear again, and we will fool him black and blue' • Viola is the subject of threatened violence (from Sir Andrew Aguecheek and Orsino) • Sir Andrew and Sir Toby are injured in a fight (they had attacked Sebastian, believing him to be Cesario) • contexts of relevance might include historical or theoretical attitudes to violence in the period; the changing presentation of the various types of violence 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. These are suggestions only. Accept any valid alternative responses.

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Question Number 7	Indicative Content
	Doctor Faustus Candidates may refer to the following in their answers: • in a vivid dramatic contrast to his initial depiction as a conscientious scholar, Faustus summons Cornelius and Valdes to plan how to use their magic powers to exploit others for personal gain • after stealing the master's book, Robin and Rafe similarly use magical powers to exploit others for their personal gain • Mephistophilis deceives, distracts and threatens Faustus each time he contemplates repentance • Mephistophilis eventually reveals that he manipulated Faustus into rejecting divinity and embarking on his magical career, by steering Faustus towards a misinterpretation of scripture • Marlowe crafts the dramatic structure to maximise tension by allowing the audience to wonder how far the deceptions and exploitations will go, and how corrupted the relationships can become • not every relationship is characterised by deceit or exploitation: Marlowe deploys irony in suggesting that one relationship/agreement that is adhered to faithfully is Lucifer's lease of 24 years to Faustus • contexts of relevance might include historical or theoretical details relating to theological or socio-economic ideas of relationship, deception or exploitation; social and theological change in the Renaissance period; the presentation of these 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 8	Indicative Content
	Doctor Faustus Candidates may refer to the following in their answers: • the play's full title – 'The Tragical History of Doctor Faustus' – suggests Marlowe's familiarity with the tenets of classical tragedy, including the audience reactions of fear and pity inherent in Aristotle's notion of *Catharsis* • Marlowe creates a Gothic world filled with terrifying spectacle: Faustus' eager embrace of the forces of evil would certainly inspire fear in its first audiences, who lived in a culture in which evil, sin and damnation were more likely to be credible than for more modern, more secular audiences • Faustus' willingness to face the prospect of hell as a place of torment as part of his bargain with Lucifer would also inspire fear • Faustus' refusal of many opportunities to repent would also prompt fear in the original audience • modern audiences may be more inclined to pity Faustus, especially in the play's denouement when Mephistophilis reveals his manipulation; sixteenth-century audiences would also have felt pity but perhaps not sufficiently to offset their earlier fears • a modern audience might be more inclined to pity Faustus because with hindsight we can interpret his quest for knowledge as in many ways consistent with the new humanism • contexts of relevance might include historical or theoretical details relating to ideas of good/evil/sin/damnation; the presentation of fearful and pitiful aspects of character in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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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 9	Indicative Content
	Othello Candidates may refer to the following in their answers: • Othello's performance in the Senate is marked by rhetorical flights and a bombastic tone – somewhat at odds with his claim to be 'rude in speech', which poses an enigma for the audience • Iago's soliloquies reveal the depth of his bitterness and the ingenuity of his scheming; his use of Old Testament cadence ('wife for wife') suggests his passion for revenge. His soliloquies contain many rhetorical features, principally self-justifying rhetorical questions, with which he elicits the audience's curiosity and to some extent its sympathy also • Desdemona's confidence in speaking to, and petitioning the Senate is indicative of how she does not conform to the contemporary convention of the passive, silent wife • Iago's use of alternating iambic pentameter and prose reveals how adept he is at speaking in ways calculated to impress his immediate auditor • the use of derogatory insults and epithets is a recurrent feature of the play's dialogue, and reveal the state of mind of the speaker: 'old black ram' reveals Iago's racial prejudice; 'base Indian' indicates Othello's self-denigration; earlier, his repeated description of Iago as 'honest' shows his gullibility and credulity; Desdemona's repeated pleading to Othello as 'my Lord' shows how far she has fallen from her earlier confidence • Othello's speech, as his rationality is subsumed by jealousy and the yearning for revenge, becomes increasingly prone to repetition, for example of single words or brief phrases (e.g. 'blood'; 'damn her'; 'put out the light'); Cassio similarly resorts to repetition in moments of despair • Emilia's language alters markedly as she realises her husband's scheme: in her early appearances, she is submissive to Iago, desperate to please him, and self-abnegating: 'I nothing but to please his fantasy'; but by Act V, she is assertive and articulate, using more declarative sentences and fewer interrogatives, answering her own rhetorical questions, and asserting 'I think …' twice in one speech (V:3) • contexts of relevance might include historical or theoretical details relating to who in society has the right to speak, and in what circumstances and in what ways; the presentation of ways of speaking 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 10	Indicative Content
	Othello Candidates may refer to the following in their answers: • Brabantio's distaste for the mixed-race marriage of his daughter echoes, in slightly more elevated terms, the more vulgar expression of distaste by Iago and Roderigo; Brabantio's warning to Othello about Desdemona's fidelity reveals much about his own attitudes to marriage and female constancy within it • Othello and Desdemona's marriage is initially characterised by intensity of love but Shakespeare's use of language invites the audience to anticipate problems ahead: 'excellent wretch … / chaos is come again' • Iago's soliloquy introduces adultery as another motive for his revenge plot • the symbol of the handkerchief is crafted by Shakespeare to represent fidelity within the family (the son treasures it as the mother demanded) and between husband and wife (Othello entrusts it to Desdemona); the handkerchief also becomes an index of the deterioration of the Iago-Emilia marriage • Othello's branding of Desdemona as 'whore' suggests the relationship between Cassio and Bianca (who *is* a prostitute) is being used by Shakespeare as an ironic comment on all sexual relationships including marriages as essentially transactional • Shakespeare's deployment of the bed in the final scene is deeply ironic - the bed ought to be associated with married love, instead it is the locus of revenge; it ought to be a place of restful sleep, but for Desdemona it will be linked to her eternal rest • contexts of relevance might include attitudes to and laws governing marriage in Shakespeare's era; the presentation of the marriages in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Section B:
POST-1900 DRAMA

Question Number 11	Indicative Content
	Top Girls Candidates may refer to the following in their answers: • the historical characters in Act One pointedly comment on their fathers' influence on their lives rather than that of their mothers'. Isabella Bird complains of the education her father forced her to endure; Lady Nijo implies her father allowed the Emperor of Japan to sexually abuse her while still a child • Kit's mother intervenes in her daughter's aspirations, suppressing her dream of becoming a scientist. Kit is so consumed with rage that she plots the murder of her mother • parent-child relationships are particularly fraught in Marlene's family • to facilitate her career, she has paid her sister to raise her daughter and Churchill crafts the structure to leave the most dramatic revelations about daughter-parent relationships until the play's concluding scene • Marlene's contempt for her niece/daughter is undisguised: Angie, she says is 'thick', and is 'not going to make it' • Marlene's justification for abandoning her mother, sister and daughter is fear of ending up with a man who is like her father, who she describes as a 'bastard' • contexts of relevance might include historical or theoretical details relating to the status of girls and women within the family structure and wider society; the presentation of the daughter-parent relationships 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: • the opening scene establishes patriarchy as a historical problem: abusive fathers and husbands populate the stories of Nijo, Bird, Gret, and Griselda • Frank's assumption that he was entitled to the promotion that Marlene won is indicative of male arrogance and privilege • men's behaviour within the modern marriages are not so dramatic as that of the husbands of Scene 1, but suggests some similarities in terms of contempt for women's intelligence and capability • work is proposed as the solution to inequality – especially in the closing scene argument between Joyce and Angie – but it is implied that the trade-off of neglecting one's family or one's emotional well-being to aggressively pursue a career is not a route to happiness • capitalism is also proposed as an antidote to inequality between the sexes: in the free market, Marlene assumes, meritocracy will prevail. Joyce is suspicious of this right-wing view, believing the system is rigged against women and the poor • Margaret Thatcher as a role model of the strong woman is also proposed by Marlene as a bulwark against patriarchy but Joyce is concerned that Marlene is too easily impressed by any kind of power, since she also supports Ronald Reagan and would have supported Hitler if Hitler were a woman • contexts of relevance might include historical or theoretical details relating to patriarchy and gendered inequality; the presentation of attitudes to patriarchy and cultures 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 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: • Mama is a largely undynamic character: she is constant in her outlook on life and in her relationships with other characters throughout • she seems not to be prone to displays of emotion: she does not appear to grieve the loss of her husband, and remains calm and controlled in all her dealings with other characters, even during disagreements • her ambitions are modest, and constant: she wants to live in an apartment that will have enough room for her grandson Travis to play in, and a small garden to tend • Hansberry crafts Mama as a dramatic foil to her son Walter, who is excited by the prospect of the insurance cheque and the business investments he can make with the money • she is the self-proclaimed 'head of this family' but is eager to relinquish that status as soon as she is convinced that Walter is sufficiently mature to take her place • she represents the voice of conservatism when she counsels Ruth against getting an abortion – and yet her insistence on crossing the line of racial segregation marks her out as the most actively radical character in the play • contexts of relevance might include historical or theoretical details relating to the status of mothers in families; the presentation of Mama and motherhood 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 play makes various positive references to pan-Africanism, post-colonial independence, and the newly-formed civil rights movement • Asagai encourages Beneatha and Walter to discover and celebrate their African heritage • the play initially presents Walter as a low comic figure, and his desire to become a self-made man is much derided; but he becomes the hero of the plot when he speaks eloquently against the racial prejudice of Lindner and those he represents • the role of women is more ambivalent, deeply conservative in many respects and more progressive in others • conservative aspects include the play's strong stance on abortion – Mama insists that Ruth carry her unborn child to term, despite Ruth's misgivings; the presentation of the home as a feminine space, dominated by women • more progressive aspects include the hesitant support given by the older women to Beneatha's education; Beneatha's aspirations, and commitment to political activism; Mama's insistence on making the move to a white district of Chicago • contexts of relevance may include historical or theoretical details relating to issues of race and gender in the 1950s; the presentation of these 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. These are suggestions only. Accept any valid alternative responses.

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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.
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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: • Miller's crafting of the dramatic structure allows audiences to see that Willy is under pressure from both current and historical problems; problems in his family life and pressures exerted by the economic and social systems in which he struggles; problems in the world and problems in his mind. The succession of revelations leads audiences to ponder what, ultimately, will be the cause of the death that the play's title has pre-announced • Willy has many personal problems, including guilt about extramarital affairs and his relationship with his sons • money is a motivation also – the lack of it, given he has lost his job, and his sense of being worth more if he is dead due to his life insurance policy • lack of fulfilment in life generally is also a contributory factor. For example, Willy senses there is more to life than the acquisition of material commodities as he anxiously reveals he has 'nothing in the ground', suggesting he is alienated from nature • the alienating nature of modern work and the specific disrespect he must endure from his employer are also contributory factors. As the title suggests, Willy is defined by his work, even after death; the cult of success, and the palpable successes of people he once dismissed as inadequate, amplify the sense of his own, and his sons', failure • psychological factors are also present: Willy's memories seem to reveal a lack of connection with his father, and a sense of inadequacy when measuring himself against his brother • contexts of relevance might include historical or theoretical details relating to social and psychological factors affecting individuals; 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 first use of analepsis has an ironic purpose: Willy's dreams of success as a young man are juxtaposed with his present state of mental crisis • later, we are taken back to see him announcing to his sons that Americans are the 'finest people' who live in beautiful town and cities. But the present situation shows that, decades later, his idealism has not been matched by experience • the mockery of bookish, 'weak' Bernard and the celebration of Biff's athletic prowess in the past is again ironically counterpoised by Bernard's success and Biff's difficulties 20 years later • Ben, Willy's brother, is central to Willy's past, and he features in many of the analeptic scenes. To him, Ben is a 'great man' held up to his sons as a role model • in Act 2 Willy seeks out a memory of Ben to help cope after his meeting with Howard. He remembers Ben offering him a job in Alaska. In the past, his rejection of this offer has been part of Willy's self-mythologisation as the self-made man; now that he has failed to succeed, he revisits the memory, viewing it as the beginning of his decline • the play blurs the lines between events that took place in reality in the past, and those that are figments of Willy's imagination; Miller's method of moving between the past and the present, and between the imaginary and the realistic, allows the audience to witness how a lifetime of disappointment, delusion, and failure has led to the current situation, and shows facets of each character that would not have been revealed if only the present-day occurrences had been portrayed. The structure of the plot reveals both what the characters have become, and how they got to this state • contexts of relevance might include historical or theoretical details relating to shifts in time or changes over time or perceptions of time and memory; the styling of the flashback sequences in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 17	Indicative Content
	A Streetcar Named Desire Candidates may refer to the following in their answers: • candidates are likely to situate their discussions in terms of the conventions of expressionism/plastic theatre • exteriors are described with vivid detail, using place names that resonate – the opening description of the neighbourhood, for example • lighting for effect is a feature of many of the stage directions, especially the interiors of the Kowalski apartment – much symbolic significance is attached to these details • the use of music, so precisely defined in the stage directions, to establish location and capture aspects of Blanche's personality and experience • the particulars of the objects Blanche brings with her to this new setting help to convey how out-of-place she is and how illusory the image she projects actually is • contexts of relevance might include historical or theoretical details relating to New Orleans specifically or the South more generally; the application of the stage directions 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: • social class differences are most thoroughly explored in the play: the rarefied world of Belle Reve leaves Blanche ill-equipped to enter the social orbit of Stanley and Mitch • national differences are a factor in the play's conflict also: Stanley's origins in Poland mark him out, in Blanche's eyes, at least, as her inferior • racial difference is significant, less at a literal level and more at the symbolic in which Stanley is described (both by Blanche and in the stage directions) using the coded vocabulary of racial prejudice • the conflict between Stanley and Blanche is intensified by her family's wealth having been in part generated by the labour of black slaves, and the racial inflection of her perception of him • sexual orientation is also a form of difference that the play explores: most obviously in the suicide of Allan when his homosexuality is revealed • Williams includes these various forms of difference to generate dramatic conflict and tension, but also to comment on aspects of his own personal identity and on the changing nature of American society in the mid-twentieth century • contexts of relevance might include historical and theoretical discussions of difference in the U.S.A. in the twentieth century; the presentation of various forms of difference 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.

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Question Number 19	Indicative Content
	Waiting for Godot Candidates may refer to the following in their answers: • Vladimir and Estragon, the pair of them and Godot, and Pozzo and Lucky, are all apparently inescapable relationships. But Vladimir and Estragon's seems to be less dysfunctional than that of Pozzo and Lucky • without Vladimir, Estragon seems highly vulnerable: Vladimir would have saved Estragon from being attacked; Estragon always comes crawling back whenever they try to separate; the prospect of Vladimir surviving the suicide pact is terrible because the idea of 'Didi alone' is unbearable • pronoun choices indicate that both men repeatedly use plural inclusive pronouns (we/us/our) and seek to preserve the unity this implies. This is most evident in the line in Act 2: 'Don't let's do anything. It's safer' • Vladimir, while more curious about Godot, suggests that both he and Estragon are tied to him, extending the play's multiple metaphors of ropes and cords that serve to secure or bind (or punish or destroy) • Pozzo's god-like power and Lucky's slave-like subjection invite comparison with the unequal systems of slavery or industrial capitalism; it is a dysfunctional relationship, but more so for Lucky • the rope that secures Lucky to Pozzo is a symbol of his restriction in not just a physical but an intellectual and emotional sense. The rope also signifies their mutual dependence – Pozzo needs Lucky in order to sustain his mastery • contexts of relevance might include the literary and philosophical milieu in which Beckett worked, and the personal and social relationships of the mid- twentieth century; the presentation of the relationships of 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: • the stage directions are somewhat minimal: the set is described in vague terms, there is no description of the principal characters' appearance • Beckett's play has many elements of spectacle that cannot be fully appreciated from the few stage directions: many productions introduce vaudevillian elements that are only gestured at in the play's script: the slapstick routines of the two tramps, for example • the violent entrance of Pozzo and Lucky is a particularly striking moment in staged productions, and the impact on the page may, some might argue, be lessened; this is also true of Lucky's long speech, which is notoriously difficult to follow in the script • many lines depend on their intonation for their full meaning to be grasped • the tenderness of the relationship between the tramps is often more fully realised in staged performance than is apparent from reading the script • some candidates may argue that, since the original text is written in French, we can only ever read the text in English at one remove from its original form; candidates are likely to speculate on the various pros and cons of reading vs. viewing generally • contexts of relevance might include historical or theoretical details relating to the practice of reading and styles of staging; 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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