GradeMax



Pearson
Edexcel

Mark Scheme – Pre Standardisation

January 2021

Pearson Edexcel International Advanced Level

In English Literature (WET02)

Unit 2: Drama

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than 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.

Specific Marking Guidance

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.
- Indicative content is exactly that – they are 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 fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- 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 descriptors in that 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.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 2: Drama
Section A: Pre-1900 Drama

Question Number	Indicative Content
1	***The Rover*** Candidates may refer to the following in their answers: • masculinity leading to patriarchy is associated with control of women through institutions, for example, of marriage, such as the marriage that Hellena's father and brother arrange for her, or the church, which Florinda resists • excessive masculinity is associated with acts of violence against women – for example, in the attempted rape of Florinda by Blunt and Willmore • the masculinity of the male characters is expressed in their status as cavaliers, which is part of their attraction to the young women of the text; the problem occurs in their propensity to use violence, for example duelling for the hand of Angellica • expressions of female sexuality are not a solution to aggressive masculinity: Angellica is reduced to a two-dimensional image or an object of consumption to be bought and sold • work or education are not proposed as a solution – Angellica's experience is instructive; assertions of strength seem unproductive, since they merely ape masculine violence, as Angellica discovers when she pursues Willmore with a pistol • we know too much about Willmore's behaviour to feel that Hellena has made a wise choice in her marriage partner; since she is the play's true hero, it is fair to assume that Behn is at least implicitly critiquing the institution as well as this husband – the play began, after all, with marriage as a form of repression for Hellena • contexts of relevance might include historical or theoretical details relating to masculinity in the late seventeenth century; the presentation of values and attitudes that endorse or challenge masculinity in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***The Rover*** Candidates may refer to the following in their answers: • Blunt as comic foil to the more refined romantic heroes: his initial arrogance (he 'cocks and struts'), and his dull talk, provokes the audience to enjoy his comic downfall • slapstick humour of the naked Blunt discovering Lucetta has robbed him of his money and his clothes • wit is a vital element in the play's comedy and romance: Hellena and Willmore are its best exponents, and their ability to match each other word for word is part of their attraction to one another • carnivalesque comedy – uses of masks, social inversions, heady spirit of carnival time • the violence in the play is sometimes comic but just as often disturbing, for example, when Blunt uses rape to get revenge on the female sex for what Lucetta has done to him • perhaps more disturbing is that the play's romantic lead character, Willmore, joins Blunt on his revenge mission and disturbingly describes rape as a method of revenge as a 'double pleasure'. This creates unease when, at the end, he marries Hellena, a likeable character whose struggle for freedom we have been encouraged to endorse throughout • contexts of relevance might include historical or theoretical details relating to genre conventions of comedy; the presentation of comic scenes and darker scenes 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 4 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.			

Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number	Indicative Content
3	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • Mr Hardcastle's insistence on wearing old fashioned clothes himself, and that his family dress in similar style, is a catalyst for the plot: this style convinces Marlow that Hardcastle is an innkeeper • traditional values of respecting class differences and chivalric behaviour towards women are travestied in the plot: servants disrespect masters, Marlow's very different treatment of women from different social strata; conventional courtesies are not observed – for example, between guests and their hosts; respect for elders is not always shown • women reject behaviours and attitudes traditionally allocated to them: Kate seizes control of her destiny in snaring Marlow, and even Miss Neville bravely goes against what is expected of her in terms of marrying Hastings rather than Tony • when Miss Neville and Hastings declare their intention to marry even if it means losing her inheritance, Mrs Hardcastle contemptuously compares their idea of marriage as like that of 'modern novel' • Mrs Hardcastle's hypocrisy: she is attracted by the modernity of fashionable London life, but quickly retreats into traditionalism when her own self-interest – Miss Neville marrying her son – is threatened • Sir Charles appears at the end to reassert traditional values in correcting his son's errant behaviour • contexts of relevance might include historical or theoretical details relating to traditional and modern values in society; the presentation of these values and attitudes in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • Tony's life at The Three Pigeons inn revolves around drinking with his low friends, which appears to be established as a juxtaposition of the respectability of the Hall but in fact turns out to be its parallel • the purpose of Tony's drinking song is to establish the bacchanalian aspect of comedy – a key aspect of Goldsmith's earthy rejection of the fashionable sentimental comedies of the day • drinking 'old wines' is part of what makes Mr Hardcastle the embodiment of traditional values • the mistaking of the Hall for an inn, and Kate for a barmaid, provides much of the play's humour • conflict arises from Marlow's ungentlemanly behaviour after taking drink – despite his claim that he takes no drink • Mr Hardcastle is extremely displeased by Marlow's encouraging his servants to drink to excess and to drink freely from his cellars • contexts of relevance might include historical or theoretical details relating to alcohol consumption in late eighteenth-century Britain; the presentation and reception of characters who drink 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.			
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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.

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5	***Twelfth Night*** Candidates may refer to the following in their answers: • water and drowning have a figurative as well as a literal function in the play: Orsino's love is hungry as the sea, Feste depicts Sir Toby as drowning in drink. Further analogies made between 'briny' tears and the sea • from the outset food is associated with love: if music be the food of love, Orsino's love is as 'hungry as the sea', multiple references to food, ingestion. Use of such metaphor adds to appetitive mood of carnival • Shakespeare uses music in the play but as an idea it serves as 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...' • hunting – association of love and the hunt in opening scene; Cesario as hunter and Sir Andrew as her kill; Maria as a beagle; links to the play's amalgam of comedy, romance, and other, darker moods • the imagery of Hell, demons and damnation is used humorously to mock and to terrify Malvolio, and are symbolic of the various acts of deception that occur in the plot • contexts of relevance might include historical or theoretical details relating to use of metaphor and other forms of imagery in the period; the changing presentation of the metaphors 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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6	***Twelfth Night*** Candidates may refer to the following in their answers: • Sir Toby's excesses are manifested in his body, in terms of his physique and his appetite for food • such excesses do much to set the tone for carnivalesque revelry • his capacity for witty riposte and quick-witted scheming is appealing to the audience • however, his exploitation and endangering of the hapless Sir Andrew and, more seriously, his merciless pursuit of Malvolio, introduce a darker aspect to the festive mood • his attraction to Maria, a servant, is one of the many boundaries of class that is crossed in the play (though despite his title, he is dependent on his niece and on Sir Andrew for money) • their marriage at the end adds to the play's conventional use of heterosexual marriage as resolution – he is rewarded, in a sense, for his contribution to the festive mood, as are Cesario and Olivia • contexts of relevance might include historical or theoretical details relating to social class and carnival festivity; the changing presentation of Sir Toby in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
7	***Doctor Faustus*** Candidates may refer to the following in their answers: • the opening chorus refers to Faustus as 'swol'n', suggesting a particularly intense form of self-love; the Chorus also compares Faustus to Icarus, as similarly possessed with an arrogant pride and similarly destined to fall • Mephistophilis explicitly identifies pride as Lucifer's principal sin: 'aspiring pride and insolence' led him to defy God • Faustus imagines himself possessing God-like powers: his aspiration for dominance is, ironically, more like that of Lucifer • in the parade of Seven Deadly Sins, Pride is, appropriately, the first to appear • the embodiment of Pride in this scene connects the play with the medieval morality play tradition • the Good Angel offers Faustus many opportunities for repentance, which Faustus contemplates but ultimately refuses, owing to his pride; when he does finally try to repent, it is, as he knows, too late and he succumbs to despair • contexts of relevance might include historical or theoretical details relating to sin and punishment generally, and pride specifically, in the Renaissance period; the presentation of pride 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
8	***Doctor Faustus*** Candidates may refer to the following in their answers: • there are many scenes that raise complex theological questions – including, God's mercy and grace, aspects of sin and punishment, predestination and the good life, the fall of Lucifer and foundation of Hell as an absence of God • the first appearance of Mephistophilis is a stunning spectacle, especially for its first audiences • the summoning of spirits and visions – such as Helen – adds greatly to the show's visual appeal; the parade of the Seven Deadly Sins is also a moment of high drama and spectacular entertainment • the scenes in which Robin and Rafe attempt to use the book of magic, or the slapstick scenes with the Pope lend a particularly gaudy hue to the action • Marlowe crafts the play to ensure that wherever possible the theological implications are illustrated and dramatised as compelling dilemmas, often in spectacular settings. For example, in Scene 13, in which Faustus sees his blood congeal to prevent him signing away his soul, an echo of the spilt blood of Christ • in the denouement, with Faustus' fate sealed and the opportunity for dramatic spectacle having passed, the Chorus steps in to explain the complex theological consequences of Faustus' actions • contexts of relevance might include historical or theoretical details relating to theology and/or stagecraft in the Renaissance period; the presentation of theological 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.

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Question Number	Indicative Content
9	***Othello*** Candidates may refer to the following in their answers: • candidates are likely to supply several examples of interpretations of Iago; accept all relevant work but ensure the focus of the answer is on why, i.e. attempts at explaining the reasons for the variety of interpretations • Iago is a character of contradictions, opening the potential for ambivalent readings: he appears, for example, to be coldly rational but also appears to be motivated by a passionate desire for revenge • Shakespeare uses soliloquy to allow Iago to articulate his own motives – multiple readings will follow from the extent to which we believe the claims he makes • his ingenuity with language and plot gives him a creativity that an audience or critic is likely to find at some level attractive: the consequences of his uses of persuasion and entrapment are of course deplorable • Iago is the cleverest, and most strategic, thinker in the play. He may be correct in believing Cassio's preferment is unjust, and at some level critics may sympathise with his frustration • critics must evaluate a character who can adeptly frame a plan of action and yet have the mental wit to adapt flexibly as circumstances demand (for example, in sensing the significance of the handkerchief) • Iago's provocative prejudice forces audiences, readers and critics to consider their own attitudes and values – this may explain the wide variety of perspectives on his behaviour • contexts of relevance might include historical or theoretical details relating to injustice and evil; the presentation of Iago in contemporary and modern productions; reference may be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	***Othello*** Candidates may refer to the following in their answers: • the dramatic juxtaposition between the announcement of Othello, by Iago and Roderigo, as a savage beast and his eloquence and wit on his delayed first appearance • the play's imagery features multiple uses of opposition: contrasts between shadow and light, fairness and blackness, sight and blindness • internal opposition: in stating 'I am not what I am' Iago embraces his antithetical nature, the loyal counsellor and the traitorous revenger – he himself is Janus, the Roman god with two faces, to which he refers • reason vs passion is another opposition that the play explores: Othello's demand for ocular proof is soon abandoned as he descends into irrational rage • puns and irony intensify the sense of pervasive opposition: 'Put out the light, and then put out the light!', in which he seems unaware that he extinguishes any hope of salvation for himself in committing the sin of ending Desdemona's blameless life • the setting of wartime between Venice and the Turks appears to be mapped onto a value system in which the West is equated with civility and reason and the East with exoticism, and barbarism. Cyprus is presented as a liminal space between them • contexts of relevance might include historical or theoretical details relating to the play's many oppositions; the presentation of such oppositions 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. These are suggestions only. Accept any valid alternative responses.

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Section B: Post-1900 Drama

Question Number	Indicative Content
11	***Top Girls*** Candidates may refer to the following in their answers: • Marlene has striven to escape the rural poverty of her upbringing, but in the final scene she is confronted with the hollowness of many of the choices she made • Joyce, Marlene's sister, has brought up Marlene's unwanted child as her own, limiting her own prospects, but in Scene 3 she too hints at the frustration she has felt at being unable to escape • Marlene's daughter Angie has struggled at school but still has a desire to make something of herself, as she announces to 'Auntie Marlene' in her London office – but Marlene dismisses her prospects: she is 'thick' and 'not going to make it' • Kit's ambitions are thwarted by her mother who mocks her aspiration to become a scientist • Pope Joan's talent and ambition take her to the very top of society, but she is ultimately exposed as a fraud • Lady Nijo and Griselda achieve high status through the men they are with and strive to achieve perfection as wives/lovers; but both live with the bitter disappointment of being separated from their children, and suffer humiliation when the men in their lives abandon them for others • contexts of relevance might include historical or theoretical details relating to women's achievements, and barriers to such achievement; the presentation of attitudes to such achievement 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.

Question Number 12	Indicative Content
12	***Top Girls*** Candidates may refer to the following in their answers: • the opening scene shows Marlene surrounded by famous women from history – an expressionistic device that Churchill uses to situate Marlene in a tradition of women who have paid a high personal price for their achievements, including Pope Joan, whom Marlene most resembles, who renounces her own identity and for whom all relationships are based on a lie, but also as someone who takes refuge in alcohol and fantasy rather than being with other people • many of the historical women are, like Marlene, somewhat isolated, Lady Nijo most of all: as a courtesan, she has many lovers but little experience of love; she is prevented from bonding with her children by the Emperor • the women that Marlene works with are pleased that she, not Howard, wins the promotion – but they do not celebrate with her, and she prefers the company of the fantastical figures of Act I instead • Marlene has isolated herself from the family she grew up with – she announces in the final scene how urgent her need to escape was • although her sister has brought up her child, Marlene rarely makes contact with them and when she does, conflict follows • identification of Marlene with Margaret Thatcher, who had a reputation for remaining remote from her cabinet colleagues while serving as Prime Minister • 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 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.			

Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number	Indicative Content
13	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • Mama's apartment is a barrier – its enclosed four walls, with no outdoor space, prevents her from having a space she can garden, and her grandson from having a place to play • Walter's lack of money is a barrier to him fulfilling his ambition of being a self-made man • Asagai teaches Beneatha, and also, indirectly, Walter, that they have allowed themselves to be cut off from their African heritage • materialistic American culture has, Asagai argues, put a barrier between Beneatha and her true self: he renames her 'Alaiyo' (meaning 'One for whom bread is not enough') • Lindner seeks to maintain Clybourne Park as a whites-only enclave, and his visit to the Younger family is intended to keep this barrier in place by dissuading them from moving in • contexts of relevance might include historical or theoretical details relating to various types of barrier, literal and metaphorical; the presentation of such barriers in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • Hansberry's warm, fond depiction of Mama throughout the play means that we sympathise with her dreams and the likelihood, at the end, of fulfilling them • Walter's belated assertion of strength and dignity gives him a gravitas that his earlier folly did not seem to promise • Beneatha's preference for Asagai over George is satisfying; we have seen George's shallow personality and have been encouraged to see Asagai as a better match for the principled and intellectually adventurous Beneatha • Walter's entrepreneurial spirit may lead to him trying to seize more opportunities, though the naivety he reveals when being swindled by his business partner may serve to restrict that opportunity • the family's pledge to stick together at the end of the play is encouraging but perhaps somewhat optimistic given the tensions that emerged in the first two acts of the play • given Lindner's veiled threats, the move to Clybourne seems likely to be fraught; the audience may feel the family's confidence in the future is misplaced • 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	Indicative Content
15	***Death of a Salesman*** • the domestic appliances which supposedly generate time and leisure are in fact a source of stress for the Lomans due to their unreliability and their expensive cost • the car is a problematic technology: it enables one to go further, and it takes one further away. Miller deploys irony in having this machine instrumentally involved in Willy's death • the wire recorder is significant because it signifies a profound change in the nature of relationships: Howard, the new boss, prefers his children to talk to it rather than to him, and the children's voices that Howard plays to Willy are mechanical and jaded; Howard is too preoccupied with his machine to take full notice of Willy. The wire machine terrifies and perplexes Willy, yet such is the lure of the commodity object that he declares he will get one for himself – despite not having the means to do so. It is the most effective symbol in the play of Willy's imminent obsolescence • Willy is unable to adapt to the new commercial world. He is still in many respects in the 1930s • Willy yearns for a simpler life, lived in closer proximity to nature, but has no means of achieving this change • Willy's son Biff also rejects technology and in some respects modernity: he has left the city to go west, because he loves the outdoors and working with his hands • contexts of relevance might include historical or theoretical details relating to machinery and its effect on individuals and societies; 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. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
16	***Death of a Salesman*** Candidates may refer to the following in their answers: • Willy's tale of Dave Singleman's funeral shows his fixation upon success, and the hollowness of it – if the tale is true, then his name is apt, since he is the single man, successful but lonely • in any case, Willy's claim that his funeral was attended by thousands of salesmen is presumably mythologised • Willy's notions of success elsewhere in the play are highly questionable. Ben's activities in Africa are presumably exploitative of both natural resources and indigenous workers, but Willy's only measures of success are wealth and popularity; the purpose is to call into question Willy's, and society's, notions of what constitutes success • the play invites us to question the worth of success on the sports field, or in the superficial form of popularity, or in the acquisition of money or status; Willy's greatest failure, the play strongly implies, is not in business, but as a husband and father • warped notions of success are not merely individual or psychological: they are social, passed on from father to sons. Miller shows us the consequences of this ideology for those sons, and the women and co-workers they encounter • Bernard's success is presented as earned and merited, which may seem to complicate the assertion that Miller critiques success itself • contexts of relevance might include historical or theoretical details relating to success as a concept, and how it is measured; the presentation of success and failure 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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17	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • Harold Mitchell is the least conventionally masculine of the play's men. From the outset, in his single line in Scene One, Mitch's more refined behaviour and values are apparent. This is confirmed in Scene 6 when we learn he wants to marry so that he will have a woman to bring home to his dying mother • though less 'macho' than the other men, Mitch doesn't fit the bill of the chivalric hero of whom Blanche dreams. Blanche teases him in French because she knows he won't understand—duping him into playing along with her self-flattering charades • Mitch is nonetheless introduced as the closest to a sentimental hero that this world can offer to Blanche: they are drawn together by their mutual need for companionship and support, and also discover that they have both experienced the death of a loved one • his desire to see her in the light is used by Williams to lead directly to the exposure of one of her most guarded secrets – the truth of her age, and the reality of her aging appearance • the two rape scenarios in the play are presented by Williams to distinguish Mitch, who initially attempts such an assault but retreats at her cries, and Stanley, who is beyond compassion • Mitch is the only person other than Stella who seems to understand the tragedy of Blanche's madness, and his 'sobbing', in Williams' stage direction, as Blanche is taken away, confirms him as distinct from the other men in the play • contexts of relevance might include historical or theoretical details relating to men and masculinity; the presentation of Mitch and other men 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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18	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • the familiar nature of the motifs and symbols of the play lend it a universal quality: light as truth, for example • universality of the themes: truth/lies, deception of others and of self • although freshly drawn by Williams, the characters have an archetypal quality: the femme fatale, the hunter/revenger; the play's interest in the language of evolution suggests Blanche and Stanley may be embroiled in a Darwinian struggle in which only the fittest can survive • mental breakdown as a response to personal crisis, and the misunderstanding of such mental illness or difficulties • as the title suggests, desire and sexuality are central to universal motivating factors in human behaviour and psychology. This universal need to connect with others, to find companionship, is also explored in the text, as is the urge to continue living in a world of mutability – the final streetcar taken by Blanche is destined for Cemeteries • counter-arguments are possible: the specificity of post-war America, the diminishing significance of the Southern plantations in an industrialising nation, the specific racialised language of the play may be taken as evidence of a historically specific significance • contexts of relevance might include historical and theoretical discussions of the play and its mid-century setting; 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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19	***Waiting for Godot*** Candidates may refer to the following in their answers: • Vladimir announces both he and Estragon are 'bored to death', linking boredom with existential crisis • there is 'nothing to be done' and 'nothing to do' – the term resounds, as in *King Lear*; the pervasive mood of nihilism (the Latin root of *nihil* means nothing) • waiting, and boredom are deflected by talk (Vladimir and Estragon admit they are 'incapable of being silent'), declarations of happiness, suicide attempts • Pozzo wants to do something for 'honest fellows' who are 'having a dull, dull time.' Pozzo's identification with the figure of the master or the exploitative boss means this line can be read as a comment on the tedium of modern work in an industrialised economy • the purposelessness of not being bored: after Pozzo and Lucky depart, Vladimir comments that their visit 'passed the time', to which Estragon replies 'it would have passed anyway' • the excitement of the play lies in the ingenuity of the men in finding ways to pass time; in the tension of waiting, as the men do, for Godot to arrive; however, some critics have argued that the play is Beckett's ironic comment on many people's experience of theatre-going: the repetitiveness, the hollow tension, the longing to leave • contexts of relevance might include the literary and philosophical milieu in which Beckett worked, including existential philosophy, theatre of the absurd; the presentation of boredom and how it is confronted 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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20	***Waiting for Godot*** Candidates may refer to the following in their answers: • the setting, as we have it from the stage directions, is not realistic; but audiences can grasp at the existential truth of the bare tree, for example, as symbolic of aspects of reality • the chaos and irrationality of the waiting, and the activities undertaken to deflect the boredom of waiting, are at one level detached from reality – and yet capture a general truth about human existence • Pozzo and Lucky as absurd – and yet also an apt representation of the human will-to-power or wilful/ignorant enslavement • we may laugh or despair at the hopelessness of the endless waiting for Godot – and yet in the real world, many people often wait, fruitlessly, for their hopes to be fulfilled • Martin Esslin's famous argument that absurdist drama is 'more realistic than realism', since it presents inner truths – as the absurd world is reflected into the consciousness of an individual as their inner reality • contexts of relevance might include historical or theoretical details relating to realism and perceptions of reality; 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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