GradeMax



Mark Scheme (Provisional)

Summer 2021

Pearson Edexcel International Advanced Level

In English Literature (WET02)

Unit 2: Drama

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Summer 2021
Question Paper Log Number P66229A
Publications Code WET02_01_2106_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 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.

Section A:
PRE-1900 DRAMA

Question Number 1	Indicative Content
	The Rover Candidates may refer to the following in their answers: • a variety of confinements and escapes are encountered, some of which are literal, some figurative; some are played for comedy, others are somewhat more grave • the first escape in the plot is Florinda, who runs away from the scheming father and brother who would arrange her marriage for their own advantage rather than her happiness; Florinda's response is to disappear into the carnival mayhem; here she joins her sister, Hellena, who has absconded from the nunnery where her male relatives placed her • it is at this carnival that they will meet the English men who are exiled on the continent after escaping England at the end of the English Civil War • a more comic form of escape is Blunt's emergence from the sewer, into which he has been dumped, naked, following Lucetta's theft of his clothes • Florinda is the target of multiple threats of sexual violence, and is fortunate to escape being raped by her own brother in the final act • other characters feel trapped by their social status, or by the need for money, or by an image or reputation they have previously cultivated: Angellica seeks to escape all three of these limiting factors • carnival offers a social mechanism through which a variety of typically- suppressed behaviours and emotions are released • contexts of relevance might include historical or theoretical details relating to literal and more abstract forms of confinement, and means of escape from them, in the late seventeenth century; the presentation of entrapments and escapes 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: • Hellena shines a light on the inequities of patriarchal society and offers hope to women reading or viewing the play. In rejecting her brother's attempt to enforce their father's wish that she enter the convent, Hellena is used by Behn to challenge two patriarchal institutions: the family and the church. • Hellena also may have a darker side however, in her deployment of a traditionally masculine language of trade and business. The audience may be troubled by her plan to put her attractive body and personality to active "employment" in a "venture" • her language sparkles with wit: being quick-witted allows Hellena to compete with Willmore in verbal sparring and she is ingenious enough to devise a plot that will win his hand in marriage • Behn gives her an appetite for "mischief strangely" that contributes to both the carnival mood, and the romantic plot: she pursues pleasure and self-interest at the carnival, and remains attracted to Willmore despite his many acts of disloyalty – we may wonder if despite her name's associations with light that she has a blind spot regarding Willmore's behaviour • she demonstrates great resourcefulness in fulfilling her ambitions and satisfying her desires, for example, using disguise, but she also reveals a darker side in practising various deceptions • relevant contextual details may include Behn's own life experiences, gendered divisions in the later seventeenth-century court and wider society, and the function of marriage and women's status within it; 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	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
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Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.			

		• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • 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: • Mr Hardcastle's expectations of Kate are somewhat traditional, as evidenced by the old-fashioned clothes he prefers her to wear • he is also more open-minded by compromising with his daughter, allowing her to choose her own dress for the mornings, while he dictates what she will wear in the evenings. He is very protective of her, for example, when wanting to banish Marlow from his house for trying to kiss her, but open to her persuasions that he is in fact a decent young man. Goldsmith appears to endorse the relative freedoms given to Kate • Kate is compliant and obedient to her father, even announcing "your kindness is such, that my duty as yet has been inclination" • other parent-child relationships are less successful: Mrs Hardcastle repeatedly scolds and tries to manipulate her son from her first marriage, but Tony resists her attempts to arrange a match for him, preferring the company of his lower-class friends at the Three Pigeons inn. The play seems eager to expose marriage-as-alliance as an outmoded system • Sir Charles and Marlow have the most distant relationship in the play: Marlow has been sent to boarding school and appears to have had a somewhat sheltered life - he is clearly not well prepared for entering public life as a gentleman. Sir Charles appears at the end to correct his son's errant behaviour. The play seems to endorse the more sentimental relationship of Kate and Mr Hardcastle over the model embodied by Marlow and his father • contexts of relevance might include historical or theoretical details relating to traditional and modern parenting models in society; the presentation of values and attitudes relating to parenting and nurturing 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: • Mrs Hardcastle is a target of the play's satire because she lacks many of the qualities expected in a woman of her social standing. Her easily-exposed fixations upon money and London fashion mark her out as comically unsuited for the life she now leads • Marlow and Hastings are easily deceived because they are discomfited when they arrive at the Three Pigeons and there is much comedy derived from sophisticated London gentlemen encountering the rough manners of a country inn • Tony Lumpkin is ill-at-ease in the confines of Hardcastle Hall – much comedy is derived from his plotting and revelry at the Three Pigeons. His drinking song establishes a bacchanalian mood to the play - a key aspect of Goldsmith's earthy rejection of the fashionable sentimental comedies of the day • Marlow and Hastings' mistaking of the Hall for an inn, and Kate for a barmaid, provides much of the play's humour • by contrast, Kate adapts brilliantly to her new situation in disguise as a barmaid, despite her upbringing as a refined lady • contexts of relevance might include historical or theoretical details relating to social mobility, and to travel, in late eighteenth-century Britain; the presentation and reception of characters who are placed in new environments 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.			

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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 5	Indicative Content
	Twelfth Night Candidates may refer to the following in their answers: • the heady carnival atmosphere of 'Twelfth Night' - the end of the Christmas festivities - is a time ripe for illusions and trickery in which the real and the fake become difficult to distinguish and that affects the behaviour of most of the characters • Cesario's apparently masculine behaviour is not what it appears to be – but many are taken in by Viola's disguise • Olivia's grief seems, from the readiness with which it is abandoned upon Cesario's arrival, to be more performed for effect than real • Malvolio dresses up in the yellow garters to satisfy Olivia's request – but the letter that purported to be from Olivia was created by Maria and her co-conspirators • Feste pretends to be a cleric, conjuring up imagery of Hell, demons and damnation to mock and to terrify Malvolio, who is entirely deceived by the illusion • the ending of the play does not entirely restore reality or certainty: is it Viola's Viola-like qualities that Orsino loves – or her illusory Cesario qualities? • contexts of relevance might include historical or theoretical details relating to use of disguise, trickery, artifice and illusion in the period; the changing presentation of the various illusions/artifices 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.

Question Number 6	Indicative Content
	Twelfth Night Candidates may refer to the following in their answers: • Viola and Olivia are both gentlewomen raised in wealth and luxury but circumstances cast them into very different situations and circumstances with Viola becoming 'Cesario' • both women recognise that they do not have control over their own destinies: Olivia asks 'Fate' to 'show thy force; ourselves we do not owe. // What is decreed must be'; Viola believes that fate is 'too hard a knot for me t' untie' • both women have lost their brothers recently (though in Viola's case, Sebastian, her twin, is presumed drowned but eventually discovered to have been rescued) – a clear dramatic parallel, inviting the audience to compare their situations • both women are now, apparently, the sole survivors in their families, and both are in the vulnerable position of not having a father, brother or husband to play the role of male protector - the effect of this similarity is to emphasise the necessity of finding such protection in a male-dominated world • Olivia's expression of grief is excessive and arguably a performance: she pledges to mourn for seven years with her face under a veil while refusing all declarations of love. Viola is also a performer – this similarity highlights the need to perform a role to conform to expected stereotypes. However, unlike Olivia, Viola's performance is more strategic, quickly making plans to move on from her brother's 'death' • Shakespeare creates a dramatic parallel by having both women fall in love at first sight, but Viola falls only once whereas Olivia does so twice, switching her affections to Sebastian • contexts of relevance might include historical or theoretical details relating to the social roles performed by women in the period; the changing presentation of the two women 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: • Faustus is convinced he is doomed from the outset of his involvement in the dark arts, finding in his Bible only evidence that he will be punished, and neglecting passages offering him forgiveness after repentance • Mephistophilis gives Faustus several warnings before the pact is signed • there are attempts to distract Faustus from recanting, for example the summoning of Helen • the Good and Bad Angels as a stage device to dramatise Faustus' torn mind • generation of dramatic suspense in Faustus' last soliloquy, with its forlorn hope that 'time may cease, and midnight never come' before pledging to burn his books • Faustus is given multiple signs that the decisions he is about to make are wrong, such as the congealed blood and the inscription on his arm • contexts of relevance might include historical or theoretical details relating to sin and redemption generally in the Renaissance period; the presentation of temptation and redemption and their uses and effects in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number 8	Indicative Content
	Doctor Faustus Candidates may refer to the following in their answers: • the summoning of demons, spirits and visions adds greatly to the fantastical mood; the parade of the Seven Deadly Sins is spectacularly fantastical • fantastical events occur routinely throughout the plot, culminating in the gulling of the Pope, the congealed blood, the inscription of 'homo fuge' on Faustus' arm • unrealistic fantasy pervades the minds of several characters, chiefly Faustus, who outlines his ambitions for 'desperate enterprise' in an early soliloquy • the clowns however use Faustus' book of magic to fulfil their less grandiose fantasies; their desires are somewhat sordid but presumably far from unusual • Helen of Troy is Faustus' ultimate fantasy and her summoning indicates both the extent of Faustus' powers and the futility of his use of them • contexts of relevance might include historical or theoretical details relating to Renaissance humanism and advances in travel, trade and science; the presentation of fantastical spectacle and extravagant fantasies 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 9	Indicative Content
	Othello Candidates may refer to the following in their answers: • Othello's journey from slavery in Africa to head of the Venetian Army is evidence of his remarkable ability, but it also provokes jealousy • Desdemona defies both convention and her father by marrying Othello and crosses her society's line of moral and social propriety for a woman. One consequence of this is to make Othello wonder if she will cross other moral boundaries. • the transition to Cyprus, with all its classical and erotic associations, intensifies the excessive passions that drive several of the characters • Cassio crosses lines of propriety and discipline in his drunken behaviour on duty – he passes from honour to disgrace as a result • Emilia crosses a moral line by stealing the handkerchief and later by challenging and defying the will of her husband, Iago • Othello crosses the ultimate moral line by killing Desdemona on suspicion of adultery; the crossing of lines of morality has devastating consequences • Iago crosses lines of military discipline and morality in his betrayal of Othello and Cassio • contexts of relevance might include historical or theoretical details relating to the relatively rigid value systems and class/gender/racial boundaries of Shakespeare's society; the presentation of crossed lines 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 10	Indicative Content
	Othello Candidates may refer to the following in their answers: • Othello's final word on love is to announce that he 'lov'd not wisely but too well', believing his jealousy was legitimate albeit in this case unfounded. This confirms that Othello's love depended on Desdemona's obedience to him – this selfish understanding of love leads Othello to consider murder as a legitimate penalty • the play's opening vision of love seems much more positive: Act I presents us with a romantic ideal, since Desdemona and Othello have overcome many obstacles to be together, including age difference, parental disapproval, and the stigma of miscegenation. Yet even here, there are signs that the path of love will not run smoothly: Othello acknowledges that Desdemona fell for him less for his qualities as a person, and more for the superficial attraction of his narrative of his feats in battle • the very first scene is an attack on love, as much as it is an attack on Othello's race: Iago and Roderigo reduce Othello and Desdemona's union to animalistic coupling ('an old black ram is tupping your white ewe'). Such language is later adopted by Othello himself, when he labels his wife as an 'aspic' and a 'minx', and such dehumanising terms pave the way for her sacrifice in the plot's violent denouement • Iago understands the destructive potential of love: his plot, he announces, is to 'Make the Moor thank me, love me, and reward me' – a self-aggrandising faking of the love of friendship • Bianca's 'love' for Cassio is superficial, and her hope that he will return it is deluded; Iago turns her passion for Cassio to his advantage, suggesting again that superficial love often has destructive consequences • Emilia is initially self-abnegating in her loyalty to Iago ('I nothing but to please his fantasy'), but later realises that men want sex, not love. Men, she announces, are 'stomachs' and their lovers are 'food', and 'when they are full / they belch us'. She recognises the selfish aspect of men's lust too late to prevent the tragic slaughter of her mistress • contexts of relevance might include historical or theoretical details relating to love and marriage in the Renaissance period; the presentation of love, lust and sex 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 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.			

		• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Section B:

POST-1900 DRAMA

Question Number 11	Indicative Content
	Top Girls Candidates may refer to the following in their answers: • the opening scene encourages the audience to compare the past experiences of historical women with the current achievements and the aspirations of the modern-day women who populate the rest of the play • the play ends with an extended discussion about why, several years prior to the action of the modern scenes, Marlene felt that she had to escape the world she had been raised in • Kit's prospects in the present are limited by an unambitious mother, so her ambition to be a scientist may spur her on, or may lead to future frustration • Angie suspects that in her past her birth mother abandoned her; when she pledges to kill her mother, tension is generated from the uncertainty, not merely whether or not she will, but whether she means her real or her surrogate mother • Angie running away to be with Marlene in London seems to be an attempt to secure a brighter future than the one she faces with Joyce in the countryside – like the women who come to the Agency looking to improve their prospects, this may be Churchill's way of suggesting that there are, and always have been and will be, women who are determined to succeed • Marlene's negative use of a future tense ends Angie's hopes: 'she isn't going to 'make it". This can be interpreted as Churchill's pessimism regarding British feminism - when mothers hold back their daughters, and women thwart other women's chances of success, little progress can be made • contexts of relevance might include historical or theoretical details relating to the status of women in society over time, and feminist responses to it; the presentation of characters from different generations 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 historical women of the opening act who narrate their experiences are often both clever and 'pushy', with their remarkable abilities matched by extraordinary determination or cunning or resilience • the opening dinner table scene is a celebration of Marlene's promotion, initially supporting the viewpoint that Marlene has emulated her historical predecessors in pushing past barriers erected by patriarchal culture • it emerges, in subsequent scenes, that she has not simply pushed through male networks of privilege and power; she has pushed other women aside in order to rise • Marlene pushes for promotion for herself, but frustrates the chances of others, dismissing Angie as 'thick', and hastily condemning her chances of making progress in a career: 'she's not going to make it' • the final scene explores the exploitation of Joyce as surrogate mother, but it justifies Marlene's choices since if she had not been pushy, she may not have escaped her father's brutality • the other women who work at the agency are clever but rely on pushing other women around to get what they want, including clients and Howard's wife; Kit insists to Joyce that she is clever, but Joyce places no value on this; Joyce is quick to reward Angie's pushiness in demanding to go to the cinema • contexts of relevance might include historical or theoretical details relating to women's opportunities in education and professional life in the 1980s; the presentation of cleverness and 'pushiness' 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 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.			

		• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number 13	Indicative Content
	A Raisin in the Sun Candidates may refer to the following in their answers: • the quotation in the question merits deep investigation: Walter assumes that it is a natural male or masculine trait to work with abstractions, to conceptualise a better future; a woman is more tied to immediate and material concerns, and to the business of birth and nurturing • Walter and Ruth conform to the man as breadwinner, woman as homemaker stereotype • Beneatha, however, appears to have more independent ideas, rejecting the advances of George Murchison who envisages a more traditional role for her • Asagai appears to support Beneatha's aspirations, describing her as one for whom bread is not enough – a reference to Beneatha's lack of interest in material measurements of success, and also perhaps a hint that she should have higher aspirations than the buying and cooking of food • Mama also breaks the mould to an extent: although clearly her recently deceased husband made the financial decisions in the family while they were married, she is now relishing the prospect of having money of her own, and using it to fund her dreams and ambitions • contexts of relevance might include historical or theoretical details relating to gendered identity and stereotyping; the presentation of gendered language and behaviours in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. Note: Candidates do not need to explore both aspects in the question but if they do they should not be penalised for addressing one in more detail. 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 opening stage directions capture very precisely the claustrophobia of the apartment • although Walter feels trapped in his job, he has aspirations to become a businessman, pointing to a thriving entrepreneurial spirit consistent with the values of an ever-expanding Chicago and the 'American Dream' • Beneatha's education is giving her a sense of a wider world beyond the family • Beneatha's relationship with Asagai opens her eyes to even broader horizons – he is animated by the dismantling of Africa's colonies and the dream of Pan-Africanism • Asagai's head dress helps Walter to reconnect with his roots in the past • Lindner's arrival opens the audience's eyes to the reality of racialised segregation in Chicago's housing districts, and Beneatha's interest in the nascent civil rights movement is a reminder of other types of segregation, in and beyond Chicago • contexts of relevance might include historical or theoretical details relating to social issues in mid-twentieth-century United States and Africa; the presentation of the characters' interests in the world beyond the family 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	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
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Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.			

		• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • 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: • the play is typical of Miller's work in centring upon male anxieties and dynamics to the exclusion of female hopes, dreams and desires • Linda, it could be argued, is used by Miller to reveal Willy's conformity with the patriarchal assumptions of the era as a flaw in both himself and in his society: he casts himself as the breadwinner, and places the burden for the family's prospects exclusively upon his own shoulders, though such an argument would neglect the new status of women in the late 1940s following their active involvement in the war effort • Linda's stoicism in the face of Willy's declining health, and her insistence that 'attention must be paid' to people who suffer under the pressures of industrial capitalism, can be interpreted as redeeming qualities, as can her devotion to her family • the 'Woman' in the Boston Hotel Room is never fully developed as a character. She could be seen as merely another means of exposing Willy's flaws, but also serves an important function in the plot, as discovery of her affair with Willy marks the breach in the relationship between Biff and his father • Biff and Happy have learned from their father that disrespecting women is socially acceptable, as seen in their assumption of women's easy availability, and the brothers' treatment of women as objects for consumption • Linda is often seen as a dupe, eagerly believing that success can be willed into existence, or the inflated claims of refrigerator advertisements. On the other hand, Willy is equally susceptible to such promotional hyperbole, as seen in his comments on his car • contexts of relevance might include historical or theoretical details relating to women and their status in mid-century United States society; the presentation of women characters and their status 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 16	Indicative Content
	Death of a Salesman Candidates may refer to the following in their answers: • accept answers that make the case for Willy deserving pity, not deserving pity, or arguing for a more ambivalent position • Linda's insistence that 'Attention must be paid' to Willy because a 'terrible thing is happening to him' casts him in the role of passive victim. However, Linda's own flaws – blind devotion to Willy, despite claiming that she knows he's not 'the finest character that ever lived', may lead audiences to question the value of such pity • Willy's difficulties with his own father make it easier to sympathise with his deeply flawed upbringing of his sons • Willy never experiences the *anagnorisis* typically undergone by heroes of classical tragedy, which is essential to the audience's feelings of cathartic pity • the play shows us forces that exert immense control over Willy that he is powerless to resist – the capitalist reduction of humans to units of labour, and the social glamourisation of success and consumer objects among them • Willy does little to help himself, however – as he so plaintively observes, he has 'nothing in the ground' – he has not grown, or built, anything substantial • 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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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 17	Indicative Content
	A Streetcar Named Desire Candidates may refer to the following in their answers: • Stanley's early behaviours hint at his potential for villainy – his violence, sometimes playful, sometimes genuinely aggressive, towards Stella; the throwing down of the meat; his inhospitable manners towards Blanche. His personal charisma and his wartime service, his affection for Stella and his loyalty to his friends and co-workers complicate his personality • his animal-like qualities, his contempt for women, his propensity to savage violence are confirmed however in the brutal rape of Blanche • Stanley's curiosity about Blanche's past is understandable but his relentless pursuit of it is motivated by money and cruelty • his pursuit of the truth of Blanche's recent past invites the audience to empathise or even sympathise with his detective-like quest; we too want to know her secrets • his quest is not however for the truth, but for ammunition to destroy Blanche because of his contempt for the faded aristocracy of the South • at a symbolic level, he might represent, in some respects, an American ideal: an immigrant sufficiently naturalised to serve in the United States army; a hardworking, self-reliant man; an emblem of a pitiless, competitive American modernity, striving to supplant an American past that Blanche, and Belle Reve, represent • contexts of relevance might include the shifting demographics in the Southern states of the United States in the twentieth century; social codes relating to masculine behaviour in this era; and the critical reception of the play on its first performance and on subsequent productions. 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: • the final scenes are shocking in the intensity of the violence and brutality on display: Blanche's threats and Stanley's actual violence are disturbing • Stella's collaboration in the removal of Blanche appears to suggest she has chosen Stanley over her sister – despite everything she knows about him • Blanche's mental breakdown is an understandable consequence of her recent and more extended traumas but nonetheless deeply surprising to see onstage • with hindsight, Williams' crafting of Blanche as a fantasist (for example: her fantastical invention of Shep Huntleigh) and the fragility of her character, and her uncontrolled drinking seem to make such an outcome almost inevitable • Williams' use of music is suggestive of the gathering crises in Blanche's world and mind and in hindsight, appears to prefigure her total collapse; the author's choice of symbolic place names also prefigure Blanche's fate • Williams uses Mitch and Stanley for both dramatic parallel and contrast: it is surprising to see Mitch, who appeared to be a possible source of salvation for Blanche, should turn attempted rapist – but with hindsight, his closeness to Stanley suggested all along that Mitch would prove to be not very different to his dominant friend • contexts of relevance might include genre conventions and other works by Williams; historical or theoretical details relating to sexual violence and mental crisis; the presentation of the play's denouement 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 19	Indicative Content
	Waiting for Godot Candidates may refer to the following in their answers: • Lucky's cry heralds his arrival, enchained, utterly subject to a remorseless master – his specific condition is indeed desperate and if he is intended to represent the working classes then he stands for a huge proportion of humanity • isolated from space and history, Vladimir and Estragon may be read as 'Everyman' figures standing for the whole, or a significant part, of humanity • if Godot is indeed a version of God – though Beckett disputed this interpretation – it furthers the possibility that the characters are representative of the existentialist condition in seeking after meaning in life that eludes them • echoes of biblical parables and narratives about dreams of salvation might point to an enduring human optimism, more than a degradation • the struggles the two tramps endure are familiar human ones: finding something to eat, somewhere to sleep, avoiding violent conflict, the boredom of repetitive work • contexts of relevance might include Beckett's interest in existentialism and absurdism; the political and social conditions of the 1950s; the critical reception of the play on its first performance and on subsequent productions; 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: • comedy is generated by the bizarre, circular or sometimes missing logic of the conversations, and by the physical comedy of the clowning scenes; also use of clothing for humorous effect; various techniques drawn from vaudeville theatre • the clowning has a darker aspect, however: the tramps deliberately clown to pass time, because there is otherwise 'nothing to be done' • the repetitions in Act Two of actions and conversations from Act One are comically ridiculous – but the idea that the characters would allow the same series of events to unfold again is ultimately tragic because they have no higher aspiration for existence • the humour that follows discovery of Lucky's name soon gives way to pondering whether it would be better or worse for him to be self-aware enough to recognise the irony • we may laugh or despair at the hopelessness of the endless waiting for Godot – in the real world, many wait, fruitlessly, for their hopes to be fulfilled • contextual factors of relevance might include Beckett's interest in existentialism and absurdism and the comic devices of bathos, excessive repetition and misprision; convention of the comedy duo in silent film, such as Laurel and Hardy as an influence; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a significant contribution to the genre of absurdism. 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.

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