GradeMax



Mark Scheme (Results)

January 2022

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.

Section A:
PRE-1900 DRAMA

Question Number 1	Indicative Content
	The Rover Candidates may refer to the following in their answers: • the play is indeed principally a love story – at the centre of the plot, Florinda and Hellena overcome many obstacles to be with the men of their choosing – but along the way there are several instances of violence • physical violence between men – there are various threats made of violence between men who are competing for females: various men are willing to duel for Angellica, for example • sometimes this violence has a comic aspect: Blunt is dumped, naked, into a sewer after being tricked by the courtesan Lucetta and her partner/accomplice • Florinda is the target of multiple threats of sexual violence, including an attempted rape by Willmore – behaviour that leads both Florinda and Belvile to brand him a 'beast' • there are further attempted rapes, by a disgruntled Blunt, seeking revenge upon any woman for his earlier humiliation by Lucetta; Florinda is fortunate to escape being raped by her own drunken brother, Don Pedro, in the final act • the violence is not just perpetrated by male characters: Angellica is so infuriated by Willmore's betrayal that she pursues him with a brace of pistols, fully intending to shoot him • contexts of relevance might include historical or theoretical details relating to conflict and violence in the late seventeenth century; the presentation of violence in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number 2	Indicative Content
	The Rover Candidates may refer to the following in their answers: • the English Cavaliers constantly bemoan the fact that they do not have sufficient wealth to impress those they would love, creating a dramatic tension between desire and the ability to purchase. This creates a prevailing mood of cynicism towards love • Blunt originally has the most money but is reduced to poverty after 'purchasing' Lucetta who steals everything he has – the loss of cash and reputation he sustains provokes a greedy desire for revenge on womankind • Don Pedro picks a husband for his sister based almost solely on the suitor's wealth • Angellica, too, is obsessed with money, and the audience witnesses her inner conflict, torn between giving her heart to Willmore for free, or greedily holding out for the highest bidder • Angellica not only sells her body, but her image – men compete to buy, leading to violence between them • the language of buying and selling – literal and figurative – abounds in the text, as characters speak about purchasing love, or giving each other credit • contexts of relevance might include historical or theoretical details relating to money and consumerism; the presentation of money, commodities and consumerism 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
	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.			

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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 3	Indicative Content
	She Stoops to Conquer Candidates may refer to the following in their answers: • Kate's shrewdness means that she often gets what she wants (for example, in the wearing of clothes) and manages not to come into conflict with her father – inspiring perhaps for young women trying to navigate their way towards independence • she is a good judge of character – she senses that there may be two sides to Marlow also, and thus does not immediately reject him. This is a trait with timeless appeal for audiences, both then and now • her completion of Marlow's stuttering sentences, while giving him full credit for her own assertions, suggests she is highly intelligent, but modest – qualities that might endear her to eighteenth-century audiences of the play, but less likely to impress more 'liberated' twenty-first century women • her ingenuity and quick thinking enable her to sustain the deception that she is a barmaid, enabling Marlow to overcome his shyness but, more importantly, so that she can make a conquest of him – a trait that today's audiences would approve of, though earlier audiences may have been less comfortable with the notion • Kate's skill with language enables her to make pithy comments and witty asides that possibly prompt admiration in audiences watching the play. This would have seemed more surprising perhaps to female audience members in the 1770s, who lived in a society in which wit was largely a male preserve. Today's audiences would certainly approve, as might more independent-minded women in the 1770s • Kate's willingness to cross boundaries of class in pursuit of what she wants suggests an admirable resourcefulness that may have been unusual in practice in the 1770s but was presumably fantasised about • contexts of relevance might include historical or theoretical details relating to female identity; the presentation of values and attitudes relating to assertive female characters in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number 4	Indicative Content
	Candidates may refer to the following in their answers: • Goldsmith's use of poetic justice to reward virtue and punish greed, self-interestedness and inauthenticity identifies it as a typical text of the age of sensibility • Mrs Hardcastle's comeuppance – a ducking in a pond – often delights audiences because it is suitable punishment for one so pompous, and so ready to interfere in the lives of Constance and her son • Mr Hardcastle is neither rewarded nor punished, as such, but he is the butt of much of the play's humour, since he reacts reasonably to the unreasonable behaviour of his guests • Tony Lumpkin's coarse manners and crude speech seem, initially, to mark him out as one liable to be punished by the moralising plot. But in fact, Tony is rewarded, for his determination to be true to himself and resist the attempts of his mother to turn him into a more conventional gentleman • Kate is the most thoroughly rewarded character, for her ingenuity, her wit, and her excellent judging of character; she justly obtains the hand in marriage of the man she wanted, whose good qualities she instinctively felt • contexts of relevance might include historical or theoretical details relating to socially acceptable or unacceptable behaviours deserving of reward or punishment in late eighteenth-century Britain; the presentation and reception of the poetic justice employed in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
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Question Number 5	Indicative Content
	Twelfth Night Candidates may refer to the following in their answers: • geographical boundaries are crossed: Viola is newly arrived in a foreign land and as a woman she is highly vulnerable and must cross several boundaries in order to survive. The difficulties of adapting to a new culture are relatable for contemporary audiences, in an age when immigration is commonplace • Viola also moves between the two households, stirring desire from both Orsino, her employer, and Olivia, who s/he has been sent to woo on Orsino's behalf • cross-dressing calls into question boundaries of male/female and masculine/feminine – such inversions are the stuff of carnival comedy in Shakespeare's era, and their chief consequence is laughter; today we have a different understanding of sex and gender and there is increasing acceptance of people who choose to cross what were previously considered to be absolute boundaries • class boundaries are crossed, for example when Sir Toby marries Maria, and in Malvolio's fantasy of moving up the social ladder – the consequence of the marriage is to suggest that class boundaries are, or ought to be, permeable; Malvolio's aspirations, however, suggest that there are limits to how far one can acceptably rise • ethical boundaries are repeatedly challenged, most obviously in the gulling of Malvolio – audiences today might consider Feste's torments to be excessive and to feel a degree of pity for Malvolio's suffering • Sir Toby routinely disregards the boundaries of conventional propriety: he parties late into the night, when others wish to sleep; he drinks to excess and when drunk he speaks and acts with an openness that goes beyond the limits of polite convention • contexts of relevance might include historical or theoretical details relating to use of class, gender, and national boundaries in the period; the changing presentation of the various crossed boundaries 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: • the play's title and setting is 'Twelfth Night' – the final night of Christmas, a festive occasion in which inversion and disorder are traditionally celebrated • Viola's reinvention of herself as the male servant Cesario creates much disorder in Illyria: Olivia is smitten, Sir Andrew is jealous – lust and violence threaten to spiral out of control. Viola's conscience is disordered by the sin of deception and the psychological confusion of becoming masculine: 'Disguise, I see, thou art a wickedness, / Wherein the pregnant enemy does much' • Olivia's self-imposed discipline in honour of her brother soon gives way to the disorder of uncontrollable desire. Despite having only recently insisted she will renounce society for seven years, her first encounter with Cesario/Viola leads her to abandon her pledge • Sir Toby's riotous behaviour cannot be checked: Olivia has warned him to modify it, to no avail, and Maria also tries without success • Maria exceeds her role as a servant to Olivia by becoming involved in intrigues and plots, for example against Malvolio – she disrupts the normal chain of command with relish, and her appetite for disorder grows as a result • language is prone to a disorderly excess also: Orsino's extended conceits are extraordinarily elaborate, Feste appears to be witty and wise but does so partly by inventing fake authorities and fake quotations on wisdom: 'For what says Quinapalus? Better a witty fool than a foolish wit' • Malvolio's gulling by Feste and his friends leads to mental disorder in Malvolio – they continue to torment him long after he seems to have been broken by the experience • contexts of relevance might include historical or theoretical details relating to excess, misrule and disorder in the early seventeenth century; the changing presentation of the play's carnivalesque elements 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.			

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Question Number 7	Indicative Content
	Doctor Faustus Candidates may refer to the following in their answers: • answers may refer to medieval plays that contain an 'Everyman' figure, or to later versions of the Faust myth to support their answer • Faustus' curiosity and thirst for knowledge is a common human characteristic • his ambition, and the risks he takes to achieve it, to attain wealth, and power, are also widely shared - his acquisitiveness is easy for modern audiences, and very likely the original audience, to identify with • Faustus' belated recognition of his mortality, that his lease on life is short, is a further universal trait • however, some of Faustus' decisions and dilemmas are more historically grounded: specific concerns with damnation, predestination and fate are still of concern to many in the modern world, but are by no means universal • contexts of relevance might include historical or theoretical details relating to moral or social values generally in the Renaissance period; the presentation of Faustus' dilemmas 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: • Faustus' life has been dominated by books: he is a scholar 'graced with a doctor's name'. He is reading excessively even before he sells his soul, 'glutted now with learning's golden gifts' – gluttony being one of the deadly sins he will later be confronted by • despite his scholarly training, Faustus reads the Bible inexpertly – he twists the meaning of scripture to suit his own purposes; the good Angel specifically advises him to set aside his book of magic and pick up his Bible instead. But he thinks 'necromantic books are heavenly' • Faustus' book of magic is both a plot device and highly symbolic – its pages contain the spells that will summon Mephistophilis and perform many other spectacular tricks. It becomes also a symbol of forbidden, prohibited, illegitimate knowledge • others gain access to Faustus' book, and while their spells are less grandiose, they are equally sinful: Wagner uses the book to turn a clown into his slave; Robin and Rafe use the book to satisfy their base desires • when Lucifer appears following the parade of deadly sins, he gives Faustus a gift of a book • the final Chorus suggests that truly wise people should 'wonder' at forbidden knowledge rather than pursue it • contexts of relevance might include historical or theoretical details relating to Renaissance ideas of knowledge and learning; the presentation of books 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: • Iago is the master of deception, convincing Othello of Desdemona's unfaithfulness, using a repertoire of rhetorical strategies • Iago is in some respects also delusional – there is no evidence Emilia is sleeping with Othello as he claims • Iago's deception of Emilia regarding the significance of the handkerchief • Iago's deception of Roderigo is easily achieved because of Roderigo's delusional belief he will be attractive to Desdemona • Othello falls prey to delusional jealousy – he is too credulous of Iago's claims, and fails to use reasonable scepticism in the incident of the handkerchief. He might have seen through Iago's deceptions had he spoken to the wife he claims to love. Jealousy of the type to which Othello falls prey has been named 'Othello Syndrome' by psychologists. Othello deludes himself that killing Desdemona will restore her to honour and sanctity • women in the play are also capable of deception: Desdemona's secret marriage without her father's permission; Emilia's theft of the handkerchief and her subsequent lies to Desdemona. Bianca deludes herself into believing that she and Cassio are in love • contexts of relevance might include historical or theoretical details relating to truth, honesty and authenticity in the Renaissance period; the presentation of deception and delusion 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: • conflict helps bring Desdemona and Othello together, but it also generates conflict: between her and her father, and between Othello and Iago and Roderigo who, despite their different motives, both abuse Othello using racially-inflected insults • military prowess, and an appetite for conflict, are presented as sexually attractive qualities – Othello's account of his own valour is clearly seductive for Desdemona • Iago's deceptions create conflict in Othello's mind and in his marriage: belief that Desdemona has been unfaithful drives Othello to the brink of mental crisis, and eventually leads him to murder her in the marital bed – a place that ought to be a sanctuary from conflict • promotion within the ranks of the Venetian army proves to be a significant source of conflict: Iago is bitter at Cassio's preferment and Othello's leadership; given his talent for strategising, Iago may have a case for a promotion, but his brilliance is misdirected when he uses it against his former comrades • Iago experiences conflict in his own marriage: he claims, though we see no evidence to support it, that his wife Emilia is sleeping with Othello; and Emilia at the end sees through his lies • the central male figures in the plot are accustomed to violence, and also use violence in their personal relationships: Othello kills Desdemona and later himself, Cassio stabs Roderigo, Cassio is maimed by Iago, Iago kills Emilia with his sword • contexts of relevance might include historical or theoretical details relating to conflict – military and domestic - in the Renaissance period; the presentation of the various conflicts in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Section B:

POST-1900 DRAMA

Question Number 11	Indicative Content
	Top Girls Candidates may refer to the following in their answers: • the opening, surreal scene encourages the audience to compare the past experience of historical women with the current achievements and the aspirations of the modern-day women who populate the rest of the play • the more naturalistic scenes that follow the opening restaurant scene do not unfold in linear order: the final scene, for example, takes place a year previously, and explains, among other things, why Angie is wearing a dress far too small for her • we shuttle haphazardly between Suffolk and London, with the effect being both to contrast rural poverty and urban affluence, but also to help explain Marlene's complex personality • Act 2 Scene 2, set amidst the 'junk shelter' of a shambolic children's den, in which Kit and Angie's bleak lives are exposed, forms a contrast to the preceding scene, in which women discuss promotion prospects in a thriving employment agency in London • as the modern scenes evolve, the dramatic structure reveals itself: each of the modern women is a version of the historical women of Act 1 • contexts of relevance might include historical or theoretical details relating to postmodern culture and non-naturalistic theatre forms; the use of set, lighting, casting and other theatrical devices to explore the dramatic structure 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: • many of the historical women of the opening act who narrate their experiences had to use a strategy of secrecy in order to survive and thrive in male-dominated societies; concealed identities, denied identities, hidden pregnancies • modern women also must use secrecy to survive in the world of business; the slow revelation that Marlene has organised a conspiracy to keep her daughter believing that she is her aunt, so that she can pursue a career unhindered by the demands of motherhood • Win's affair with Howard has been kept secret: when his wife comes in to the agency to confront Marlene about her being preferred for promotion over Howard, it's clear she knows nothing about the affair • not all secrets are secure: Angie has worked out that Marlene is her mother – her journey to London is an attempt not simply to escape Joyce, but to get close to Marlene. We wonder however if her secret plan to kill her mother means Joyce, or Marlene • Angie keeps a secret notebook, in which she records her suspicions about her aunt/mother and her dark meditations on her life: she keeps it secret because Joyce would not be sympathetic to her views • contexts of relevance might include historical or theoretical details relating to women's private lives in the time periods covered by the play; the presentation of secrets and secrecy 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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	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 13	Indicative Content
	A Raisin in the Sun Candidates may refer to the following in their answers: • Walter is the great dreamer of the play – he has long harboured the dream of becoming an independent man of business • the insurance money becomes a source of conflict in the Younger family as Walter wishes to use it to fulfil his dream but Mama is not convinced that he will act responsibly • Walter considers dreaming to be a masculine pursuit – men are dynamic, and visionary, women practical and material, in his view • Asagai is a complex character: he is enthused and motivated by the dream of pan-Africanism, but seems eager to recruit others to take the action • Mama is practical, knowing exactly what she wants and acting decisively to attain it. But her new home is also a result of dreaming – her actions now are the acting out of long-held dreams • Walter earns redemption for his earlier follies by finally acting, when he stands up to Lindner • contexts of relevance might include historical or theoretical details relating to aspirations, of all kinds, in twentieth-century United States; the presentation of dreams and dreamers in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number 14	Indicative Content
	A Raisin in the Sun Candidates may refer to the following in their answers: • Walter's frustrations are in some ways very historically and geographically specific – the culturally specific prejudices of others against his racial and social origins place an obstacle in the path to becoming the person he'd like to be • Walter feels a range of very familiar human emotions – frustration in his career, wanting to provide for his family – that many viewers, whatever their race or class or nationality, can identify with • trapped in his job, he has aspirations to become a businessman. Walter's desires to better himself are not just individual, but fit into the wider values of the 'American Dream' - such values may not necessarily be universal • a very human curiosity about one's origins is a common human trait: Walter seeks to discover his African roots. Wearing Asagai's tribal headdress helps Walter to reconnect with his roots in the past • the plot's climax is a familiar, possibly universal, battle between the forces of good and evil, in which Walter represents good. Lindner is Walter's antagonist – at once representing the specifics of racial segregation in 1940s Chicago, and at another level he embodies the ignorance and prejudice that the hero must defeat • contexts of relevance might include historical or theoretical details relating to social and personal identity in mid-twentieth-century United States; the presentation of Walter in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.			

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

Question Number 15	Indicative Content
	Death of a Salesman Candidates may refer to the following in their answers: • the play presents us with a variety of families, both in the present action (the Lomans and their two sons; their neighbours Charley and Bernard) and in Willy's past (Willy's memories of times with his father and brother, and his old boss Howard Wagner and his son) • the Loman family apparently functions quite conventionally -Willy casts himself as the breadwinner, and Linda appears content to be the homemaker. She was instrumental in choosing this model of 'safe' suburban family life over the buccaneering lifestyle that Willy wanted to pursue when a young man • Willy's parenting of his sons has left them poorly equipped for life in the world beyond the family 'nest' – both are struggling with work and relationships; their return home, at Linda's instigation, is not a success – their relationship with their father is, at core, deeply dysfunctional • it is significant that Willy's unsuccessful suicide attempt occurs in the family home knowing that Linda would discover him • Willy's early memories of time spent with his father and older brother Ben unsettle him – he mainly remembers being itinerant rather than specific memories of his father and he never mentions his mother. The success – as Willy measures it – of Ben and Dave Singleman may be because they are untrammelled by family responsibilities • Charley and Bernard are used by Miller as foils for Willy and his elder son Biff: despite the Lomans' mockery, their neighbours go on to achieve much more in their lives and their relationship is far stronger, as evidenced by Charley's warm recounting of Bernard's successes • contexts of relevance might include historical or theoretical details relating to the family in mid-century United States society; the presentation of the families 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: • the vast majority of the characters in the play deceive others or themselves to the point where lies become habitual and commonplace; Miller's wider point seems to be that the Loman family has been sold and has bought into the lie of 'success' by their society • Willy's poor parenting of his sons includes giving his tacit approval for theft and deception; his sons, now grown men, are habitual liars and self-deceivers • Willy's concealed affair is uncovered when Biff discovers the truth on a trip to Boston • Willy never experiences the anagnorisis – the realisation of the true causes of one's tragic downfall - typically undergone by heroes of classical tragedy • he continues to deceive Linda about his situation at work until it's too late • Linda has been in denial about the extent of Willy's depression and erratic behaviour – but belatedly she summons her sons to try to solve the problem • Willy's summoning of Ben into his troubled mind perpetuates his mythologisation of Ben as a "success", in a binary way in which anything he does is doomed to fail • contexts of relevance might include historical or theoretical details relating to truth, lies, delusion, deception; the presentation of the various lies and deceptions 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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Question Number 17	Indicative Content
	A Streetcar Named Desire Candidates may refer to the following in their answers: • Stella has made her peace with leaving Belle Reve behind – she is quite contented in her small apartment in New Orleans • Blanche, by contrast, is repelled by the city and the apartment; the clothing she arrives in further suggests she is yet to fully accept the loss of Belle Reve and its lifestyle • Stella's relationship with Stanley is highly charged, tactile, and somewhat patriarchal. Like Blanche, she is keenly aware of how to use her sexuality – a trait learned perhaps at Belle Reve, where 'epic fornications' have been part of the Dubois family history. But Stella is at ease with her sexuality, unlike Blanche whose desires are erratic and inappropriate • Blanche lives in hope of being whisked away by a romantic hero, inventing Shep Huntleigh when such a hero does not materialise in real life. Stella has no need of such illusions • at the end of the play, Stella's decision to prefer Stanley's account over Blanche's regarding the rape, suggests that she prioritises maintaining her life in New Orleans over loyalty to her sister • the decision to remove Blanche to an institution for treatment for her mental illness is done with Stella's knowledge and approval • contexts of relevance might include Williams' own family life; historical and theoretical details relating to the institution of the family, the breakdown of the social class system in the American South, and attitudes and values towards sexuality and madness; 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: • Belle Reve, the DuBois ancestral estate, is built on the proceeds of slavery and this historical injustice has had a shaping effect on the subsequent generations. The Dubois wealth and status have been diluted by decadence, including 'epic fornications'. Blanche is fully aware of this history; Stella less so, and less affected by it • Blanche reveals her discovery of her husband's homosexuality, and his subsequent suicide, events in the past that have traumatised Blanche and seem connected to her self-destructive behaviours • Mitch is lonely and his past is somewhat uneventful in comparison with the other characters, but his life spent at home with his elderly mother may be a burden from which he seeks release - candidates may interpret his violent sexual advances on Blanche as the result of pent-up frustration and anger • Stanley's recent past includes emigrating from his native Poland and serving in WWII on the American side. He is unburdened by this past; he exhibits no signs of trauma, and in fact, to the contrary, displays supreme confidence. He shows contempt for those who live in the past, like Blanche - he resents the ancient DuBois family and the old South that they represent. Stanley plays the role of a detective, eager to dig into Blanche's past, in order to expose her as a fraud in the present • Williams' stage directions indicate that Stanley lives very much in the present, with no concern for past or future: he is the 'gaudy seed-bearer' • Blanche's mental breakdown is an understandable consequence of her recent and more historical traumas. Williams uses music to signify the return of painful moments from Blanche's past • contexts of relevance might include historical or theoretical details relating to ancestry and the influence of the past on modern society; the presentation of the past's influence in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.			

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

Question Number 19	Indicative Content
	Waiting for Godot Candidates may refer to the following in their answers: • Vladimir is the character who gropes for meaning in talk and language, which proves elusive: his attempts are reduced to incoherence and, finally, silence by his partner, Estragon • Lucky's chaotic language may reflect a mind in trauma: he stutters ('acacacacademie'; 'anthropopometric'; 'qua-quaquaqua'), and stammers ('etabli tabli tabli, ce qui suit qui') • the inability of language to convey meaning is captured in multiple uses of ellipsis and incomplete construction: 'I can't bear it…any longer…the way he goes on…you've no idea…it's terrible…he must go…I'm going mad' • misunderstanding among the characters results from ambiguity, misprision and uncontextualised homophones: e.g. when Pozzo asks 'Are you friends?' it sparks a long and entirely fruitless discussion about who exactly is the 'you' referred to by Pozzo, and what is the meaning of friendship • repetition is used frequently, perhaps to convey the repetitive nature of human existence: staccato sound repetitions ('Dis, Didi'); Vladimir's lullaby, which is comprised of repeated single words ('Do do do', 'Bye bye bye bye'); potentially meaningful phrases are repeated until they become hollow ('nothing to be done') • talk and language soon cease to be tools that can be used in a quest for rational enquiry or metaphysical truth; language formerly imbued with great significance – such as the Gospels, or *Hamlet* - offers no guide to meaning or truth. Language thus becomes no more than a painkiller to deaden the agony of waiting • contexts of relevance might include Beckett's interest in existentialism and absurdism; the political and social conditions of the 1950s; the influence of Joyce on Beckett's use of language; 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: • Vladimir and Estragon crave companionship, though largely from a mutual fear of loneliness. Estragon needs help putting on his boots, for example, but when Vladimir does so it is not clear if he is motivated by sympathy and kindness, or by self-interest • they use the inclusive pronoun 'we', but it feels increasingly hollowed out of fellow feeling as the play goes on, with any shared experience being more coincidental than shared • attempts at sympathy and kindness inevitably collapse into mockery and abuse: when Lucky falls, Pozzo tells Estragon to 'Comfort him, since you pity him … wipe away his tears, he'll feel less forsaken' but he makes only 'childish gestures' • Estragon is so habituated to being beaten that he can no longer distinguish one band of attackers from another; Lucky is treated without any sympathy or kindness by his master, Pozzo, but never reacts to, or rebels against, the beatings • language is not used to express sympathy or kindness in a sustained way: although initially concerned for the injured Pozzo's plight, the two tramps are soon plotting how to exploit him, even as he lies crying helplessly beside them • contexts of relevance may include: the tendency for human interactions to be without sympathy or kindness may be read in the light of Beckett's use of the Absurdist drama genre; his interest in existentialist and nihilistic philosophies; critical reactions, and the reactions of audiences to various productions of the play over time. These are suggestions only. Accept any valid alternative responses.

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