GradeMax



Mark Scheme (Results)

June 2025

Pearson Edexcel International Advanced Level In English Literature (WET)

Unit 2: Drama

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General Marking Guidance

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

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 2: Drama
Section A: Pre–1900 Drama

Question Number	Indicative Content
1	***The Rover*** Candidates may refer to the following in their answers: • presentation of Willmore as an unrepentant libertine at the end, e.g. whether different audiences might find humour in his attitude towards sex and love • play's conventional comic ending in contrast to the darkness that precedes it • carnival atmosphere is undercut by a setting of warfare and violence, perhaps reflecting contemporary political strife, e.g. Cavaliers in exile; the Siege of Pamplona • play as a Comedy of Manners, satirising contemporary mores and fashions • play as a Restoration comedy where typically the plot centres on love and marriage, dramatising the darker side of these, e.g. the attempted rape of Florinda • Andrew Golding's view, in *Reasons to be cheerful – How do John Donne and Aphra Behn make their audiences laugh?* 2012, that *The Rover* 'clearly delights in entertaining audiences with its prurient dialogue, which would have appealed to men and women alike'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***The Rover*** Candidates may refer to the following in their answers: • choice of the more libertarian setting, Naples, used to invite comparisons with the restrictions of contemporary English society • use of the relationship between Willmore and Hellena challenges contemporary conventions between men and women, e.g. Hellena's pursuit of Willmore and her pleasure in the power she exercises over him • dramatic impact of the use of carnival masks and disguise, e.g. allows the women to challenge their subservient roles for a short period of time • ways in which the playwright herself usurps genre conventions, e.g. strong focus on the female point of view; female rake figure in Hellena • Behn's crafting of the end of the play adheres to expectations and conventions, e.g. marriages at the end of the play may leave an audience feeling uncomfortable • Chris Sandford's view, in *Giving the people what they want – a short history of Restoration Comedy*, 2003, that Restoration comedies 'often contain chases, many changes of location and regular use of doors to eavesdrop or conceal, and all these features were new to the theatre in the Restoration period'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
3	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • choice of the location of the Three Pigeons inn used to symbolise the riotous nature of those characters not encumbered by social expectation • use of juxtaposing settings to expose contemporary class differences, e.g. Mr Hardcastle's house and the Three Pigeons inn • use of disguise and misunderstanding in relation to a number of locations adds to the comedic and satirical tone • use of foil characters such as Marlow and Tony to dramatise the contemporary growing division between town and country in the late 18th century • use of the pond as a satirical and visual riposte to Mrs Hardcastle's earlier comments about wanting to visit the more fashionable city • Simon's Bubb's view, in *She Stoops to Conquer*, 2014, that 'London is thus defined by the countryside as a foreign place, and not just any foreign place, but France. In the 18th-century English imagination, the French were viewed as the epitome of vanity – dandified wastrels of questionable morality'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • character of Marlow used to explore the consequences of allowing reason to dominate over passion, e.g. his conversation with Hastings in Act 2 reveals his longing for companionship • prop of the jewels used to symbolise the triumph of reason over passion for Constance, e.g. 'In an hour of levity, I was ready even to given up my fortune to secure my choice. But I'm now recovered from the delusion' • crafting of the end of the play – typical of Restoration comedy – could suggest the triumph of reason over passion as the relationships between the lovers only succeed after they understand each other more deeply • character of Kate challenges stereotypical attitudes towards marriage in 18th-century England by openly expressing her desire to combine reason and passion when choosing a husband, e.g. 'Yet can't he be cured of his timidity, by being taught to be proud of his wife?' • use of song to stress the happiness which can be found when passions are followed, e.g. 'Then come, put the jorum about,/And let us be merry and clever' • Nigel Wheale's view, in *From cuckoldry to companionate marriage – matrimony in Restoration comedy*, that 'Sentiment and companionate values therefore triumph in the marriages of *She Stoops to Conquer*'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
5	***Twelfth Night*** Candidates may refer to the following in their answers: • possible satirical mood created by the hyperbole of Orsino's lovesick grief, e.g. 'If music be the food of love, play on' • play as a reflection on Renaissance notions of melancholy as a form of love sickness, e.g. Malvolio's self-love • crafting of Malvolio, e.g. he suggests that Sir Toby and Sir Andrew's excesses are signs of madness thus complicating their role as comedic minor characters • use of Feste's melancholy song challenges the comedic tone created by disguise and deception, e.g. the refrain of 'the wind and the rain' • ambiguity of the ending of the play, e.g. use of the conventional Shakespearean comedic ending of marriage is undercut by concerns over their sincerity • Clare Jackson's view, in *Feste and Lucio – status, authority and the cost of desire*, 2022, that 'The ending of *Twelfth Night* is also open to a range of interpretations – [it] offers poignancy, a dramatically contrasting tonal shift after all the comedy of mistaken identity in the play's final scene'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	***Twelfth Night*** Candidates may refer to the following in their answers: • ironic use of Olivia's traditional mourning clothes highlights her self-deception, e.g. she drops all displays of grief when she meets Cesario • crafting of Malvolio used to explore the suffering caused by self-deception, e.g. his belief that the higher-class Olivia could be in love with him challenges contemporary attitudes towards social hierarchy and results in his gulling at the end of the play • use of subplot dramatically mirrors the main themes, e.g. Malvolio's self-delusion • Orsino's self-deception used to highlight Shakespeare's satirical view of idealised love • use of the conventions of festive comedy to explore characters' self-deception, e.g. irrational declarations of love; mistaken identity; sudden reversals • Clare Jackson's view, in *Feste and Lucio – status, authority and the cost of desire*, 2022, that 'Feste's challenges to self-deceit are directed even higher up the social hierarchy, to the Duke of Illyria. Feste effectively tells Orsino that his love for Olivia is posturing'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	***Doctor Faustus*** Candidates may refer to the following in their answers: • use of soliloquies to highlight the impressive nature of Faustus' pursuit of academic pleasure, e.g. 'O, what a world of profit and delight/Of power, of honour, of omnipotence,/ Is promis'd to the studious artisan' • inclusion of comedic scenes arguably weakens any criticism of the pursuit of pleasure by mitigating the tragic tone • use of minor characters to explore the pursuit of sexual pleasure, e.g. Helen of Troy • use of satire to mock Puritanism and its extreme criticism of the Catholic church, e.g. the boxing of the Pope's ears creates farcical humour and pleasure for a Protestant audience • use of the Chorus adds a moralising tone when exploring Faustus' pursuit of pleasure • Eric Rasmussen and Ian DeJong's question, in *Defining Tragedy – An introduction to Doctor Faustus: morality and sin*, 2017, which asks 'Is it [the play] the perverse exploration of the value of sexual pleasure and instant gratification'. These are suggestions only. Accept any valid alternative responses.

Question Number 8	Indicative Content
8	***Doctor Faustus*** Candidates may refer to the following in their answers: • Marlowe's audiences may see Faustus' desire for learning as a rebellion against the limitations of medieval knowledge and the restrictions placed on the individual • crafting of minor characters to explore rebellion against social attitudes towards sexual desire, e.g. Helen of Troy • use of dramatic structure to highlight how Faustus' rebellion dwindles in scope leaving an audience uninspired by his actions, e.g. use of slapstick in the later scenes • dramatic effect of Faustus' sustained rebellion, e.g. the warnings ignored and opportunities for repentance not taken • crafting of the end of the play to highlight the consequences of rebellion and perhaps the consequences of pursuing Renaissance ideas • Neil King's view, in *A heroic engagement with the supernatural – Marlowe's Doctor Faustus*, 2009, that 'the Elizabethan audience would have condemned his falling in with the Devil, but they would have sympathised with the Renaissance spirit of discovery that is within him'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
9	***Othello*** Candidates may refer to the following in their answers: • use of animal imagery reflects contemporary views, and the unfamiliarity, of Moors, e.g. 'old black ram' • foregrounding of the contemporary lack of tolerance towards the marriage of Desdemona and Othello, e.g. they elope to the Sagittary, reflecting society's lack of familiarity with mixed marriage • presentation of Desdemona's sexual appetite as a female characteristic unfamiliar to Jacobean audiences, e.g. 'with a greedy ear/Devour up my discourse' • use of Venice as a setting foregrounds ideas of difference and unfamiliarity, e.g. its reputation as a multicultural city • crafting of Cassio as a Florentine exacerbates the idea of difference and functions as a plot device, e.g. gives Iago another reason for his fury at being passed over for promotion • Diane Crimp's view, in *Othello – Monsters and Monstrosity*, 2019, that 'In advising [Othello] to strangle Desdemona rather than poison her, [Iago] succeeds in making him look savage and unnatural'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	***Othello*** Candidates may refer to the following in their answers: • candidates could debate the idea that Othello is powerless in his private life by arguing that he allows his jealousy to take hold, e.g. 'O beware, my Lord, of jealousy:/It is the green-eyed monster which doth mock/The meat it feeds on' • Othello as a victim of contemporary attitudes towards masculinity and expectations around male power, e.g. 'I will chop her into messes! Cuckold me!' • deterioration of Othello's language indicates a gradual loss of power when events turn more towards the domestic sphere, e.g. Act 1 Scene 3 in contrast to the language of Act 3 Scene 3 • Othello's power as a warrior established as the reason for Desdemona's desire, e.g. 'loved me for the dangers I had passed' • presentation of Iago as a traditional Machiavel, wielding power secretly over all the other characters • Simon Wardle's view, in *Justice and Revenge in Othello*, 2015, that 'Rather than being a domestic play, *Othello* can be read as the fall of a leader'. These are suggestions only. Accept any valid alternative responses.

Section B: Post–1900 Drama

Question Number	Indicative Content
11	***Top Girls*** Candidates may refer to the following in their answers: • setting of the office used as a microcosm to explore the conflict caused by women's ambition in the workplace, e.g. 'What's it going to do to him working for a woman?' • interview scene exposes the stereotypes associated with women in the workplace in 1980s Britain, e.g. 'So you won't tell them you're getting married?' • dramatisation of intra-sexual oppression explored in the dialogue between Win and Nell, e.g. Nell: 'There's not a lot of room upward/Win: 'Marlene's filled it up' • presentation of a range of ways in which women behave in order to achieve success in Thatcher's era of meritocracy, e.g. steely ambition; deception; individualism • visual juxtaposition used to highlight Angie's unrealistic dreams of success, e.g. 'Angie sits at Win's desk' • Mike Fynes-Clinton's view, in *Top Girls – beyond its context*, 2007, that 'Marlene, Win and Nell make clear that this is an unforgiving world which has little in practice to do with positive self-image and opportunity'. These are suggestions only. Accept any valid alternative responses.

Question Number 12	Indicative Content
12	***Top Girls*** Candidates may refer to the following in their answers: • ambivalent presentation of Marlene and whether she truly escapes her guilt at abandoning Angie, e.g. 'I can't write letters but I do think of you' • presentation of marriage as a patriarchal institution from which to escape, reflecting the changing gender dynamics in early 1980s Britain following the rise of feminist movements in previous decades, e.g. 'What was I going to do? Marry a dairyman who'd come home pissed?' • impact of class on characters' inability to escape explored through Joyce, Kit and Angie • interview scenes used to explore the status of women in the workplace and the difficulty of escaping gender-based stereotypes and expectations • choice of historical figures in the opening scene emphasises the ongoing difficulties faced by females in escaping traditional roles • Mike Fynes-Clinton's view, in *Top Girls – beyond its context*, 2007, that 'Angie tries to break out of her life at home in a sad, pale imitation of Marlene's narrative'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
13	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • George's treatment of Walter and Ruth marks him out as patronising and narcissistic, e.g. '(*looking at him with distaste, a little above it all)* You're all whacked up with bitterness, man' • character functions as a foil to Joseph Asagai, e.g. the juxtaposition in the way the two suitors treat Beneatha • used to explore personal, national and racial identities in mid-20th century African-American society • functions as an ambivalent symbol of pursuing an education, e.g. education makes him respectable but is also used to satirical effect, 'You read books – to learn facts – to get grades…. That's all – it has nothing to do with thoughts' • George as a representation of 1950s endemic misogyny, e.g. 'As for myself, I want a nice (*groping*) simple (*thoughtfully*) sophisticated girl… not a poet – ok?' • Deirdre Osborne's view, in *A Raisin in the Sun*, 2020, that 'George and Beneatha are on an ideological collision course'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • use of Mama to explore the difficulties experienced by some African Americans in 1950s USA when attempting to feel a sense of belonging, e.g. 'I don't think I never met no African before' • choice of nomenclature used to highlight how some characters attempt to engender a sense of belonging within others, e.g. 'Oh – 'Alaiyo'. I hope you don't mind…. It is a Yoruba word. I am a Yoruba' • use of juxtaposing costumes to explore Beneatha's conflict of belonging, e.g. 'She pulls the headdress off and looks at herself in the mirror… Then, suddenly, she gets her raincoat and handkerchief and hurriedly prepares for going out' • use of symbolism to explore characters' desire to belong, e.g. Mama's cheque suggests she intends to pay to be a part of a more prosperous, mainly white neighbourhood • Walter's obsession with money highlights his attempt to offer his son a sense of belonging in a capitalist, consumerist society • Deirdre Osborne's view, in *A Raisin in the Sun*, 2020, that Hansberry is 'drawing attention to the idea that African Americans are as unknowledgeable as white Americans about Africa'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
15	***Death of a Salesman*** Candidates may refer to the following in their answers: • crafting of the minor character of Ben and how he symbolises the myth of the American frontier, e.g. Willy is plagued by memories of Ben's Alaskan and African ventures • use of time sequencing in the play, e.g. allows Willy to talk to Ben in a variety of flashback sequences, implying how his brother's past choices influence Willy's present decisions • use of contrapuntal staging, e.g. Willy's past enacted on the same stage set at the same time as the present, stressing their interconnected nature • use of expressionism, e.g. the recurring sound of the flute symbolises the omnipresent nature of the past in Willy's mind • Biff and Happy's contrasting attitudes towards the past and their father's pursuit of the American Dream at the end of the play • Barclay Bates' view, in *The Lost Past in Death of a Salesman*, 1968, that Willy is 'the dutiful patriarchal male intent upon transmitting complex legacies from his forbears to his progeny'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
16	***Death of a Salesman*** Candidates may refer to the following in their answers: • use of setting, e.g. the 'towering, angular shapes' which surround the diminutive Loman house could symbolise the oppressive strength of Capitalism in late 1940s USA • use of foils to explore contending views of strength, e.g. Biff is academically weak whereas Bernard is physically lacking in strength • the importance placed on physical strength by Willy, e.g. his pride in Biff's sporting achievement could reflect contemporary views on masculinity • crafting of the character of Linda used to explore the understated strength required by the matriarch to keep the family together • use of the conventions of tragedy to explore ideas about strength and weakness, e.g. Willy's hamartia could be his pride or his refusal to face reality • Carol Atherton's view, in *Defining Tragedy – Drama from Classical to Modern Period,* 2008, that 'Willy Loman exemplifies the sense of angst that is so crucial to modern definitions of the genre'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
17	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • crafting of the character of Allan Grey, e.g. his omission from the drama symbolises his status as an outsider in 1940s USA • crafting of the end of the play encourages sympathy for Blanche, e.g. her removal from the stage symbolises her removal from a society intolerant of those suffering from mental illness • prop of the alcohol complicates the presentation of Blanche as an outsider who elicits sympathy, e.g. she uses alcohol to hide from reality • crafting of Stella as a liminal figure, trapped between the worlds of the Old and New South, and therefore as an outsider in both • motif of animals used to dehumanise Stanley and posit him as an outsider, e.g. 'ape'; 'beast' • Lucy Webster's view, in *Piano, Polka and Songs – Music in A Streetcar Named Desire*, 2017, that 'Blanche's increasing distress is signalled both by the insistent soundtrack of the polka and her own description of her inability to stop it. The audience, also haunted by the music throughout the play, is forced to experience Blanche's reality'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
18	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • acts of implied and actual physical violence throughout the play used to explore Stella and Stanley's volatile relationship, e.g. 'He heaves the package at her' • impact of Stella's decision to leave Belle Reve revealed through Blanche's emotive dialogue, e.g. 'But you are the one that abandoned Belle Reve, not I! I stayed and fought for it, bled for it, almost died for it!' • motif of the 'coloured lights' used to highlight the idea that Stanley and Stella's relationship has its foundations in mutual sexual desire • Stella's decision at the end of the play can be read either as a selfish act or as an attempt to protect her and her baby's future, the latter reflecting her vulnerable position as a woman in 1940s USA • the crafting of Stella as a liminal figure, caught between the values of the Old and New South, could provoke feelings of pity from an audience • Simon Bubb's view, in *Presentations of Masculinity – A Streetcar Named Desire*, that 'Clearly it is important for Williams's purposes that Stanley is believable as someone whom Stella finds not just attractive, but irresistible, a man to whom she would return even after he has hit her'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
19	***Waiting for Godot*** Candidates may refer to the following in their answers: • use of the conventions of tragicomedy as a comment on complex ideas about the uncertainties of the 20th century • use of allusions to Shakespearean tragedy to explore complex existential questions, e.g. 'But that is not the question. What are we doing here, that is the question' • frequent staging of acts of violence and torture and the potential links to the horrors of World War II • frequent use of simple, reductive language to make a point about human beings' failure to communicate effectively • use of simplistic setting implies universality of the ideas explored, e.g. 'A country road. A tree. / Evening' • Simon Armitage's view, in *Waiting for Godot – critical essay,* 1999, that the play's simple title 'has become part of the vocabulary of the age and involves an instant description of the human condition, one characterised by despairing hope'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
20	***Waiting for Godot*** Candidates may refer to the following in their answers: • sprouting of leaves in Act Two as a symbol of survival and hope, perhaps in defiance of post-war ennui • sense of the play as a game of survival, typical of Absurdist drama, e.g. 'Keep the ball in play' • dramatic impact of the failed suicide • prop of the boots used to highlight the idea of surviving of physical pain, could reflect the cruelty of World War II • crafting of the end of the play and its emphasis on repetition and monotony could highlight the resilience and endurance of the human condition, e.g. '[*They do not move]*' • From *The Independent*'s review of Peter Hall's 1997 production, 'the play uses the spectacle of a pair of tramps stuck on a stage, engaged in the desperate business of having to keep a show going for two and a half hours as a metaphor for the existential plight of needing to improvise, to hold back the void and to stave off that silence'. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.			

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

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