



Pearson

Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE
In English Literature (9ET0_01)
Paper 1: Drama

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Question number	Indicative content
1	<p>Antony and Cleopatra</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • extent to which the play is influenced by contemporary English politics • dramatic presentation of political tensions among the triumvirate • dramatic presentation of Antony’s waning political power • play’s themes as domestic rather than political • Octavius Caesar presented as the consummate politician • dramatisation of links between desire and political power • dramatic presentation of the political struggle between the Roman Empire and Egypt • play as a comment on the nature of political leadership. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • A C Bradley’s assertion that the demise of a Shakespearian tragic hero will affect the welfare of a whole nation (Anthology) • Emryn Jones’ argument that the setting of the play is the whole world as its inhabitants see it (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p>Antony and Cleopatra</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • different ways in which various characters define honour • Roman v Egyptian attitudes to honour • dramatic function of Enobarbus in exploring the theme of honour • dramatic impact of the suicides of Antony and Cleopatra and the notion of honourable death • dramatic presentation of the links between honour and duty • dramatic presentation of the links between honour and patriotism • honour as a theme typically explored in tragedy • representations of Renaissance masculinity: ‘Or bathe my dying honour in the blood/Shall make it live again.’ <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Howard Jacobson’s argument that the indignities of Antony’s suicide are a direct result of his becoming ‘too much a thing of emotion’ (Anthology) • John Walsh’s point that in the Rome scenes, the word ‘honour’ is bandied as the highest virtue (<i>Independent Online</i> 16 March 2016). <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> • 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. 		
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 4	13–17	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 5	18–21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. 		

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Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1-2	Descriptive <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3-5	General exploration <ul style="list-style-type: none"> 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	6-8	Clear relevant exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9-11	Discriminating exploration <ul style="list-style-type: none"> 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	12-14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
3	<p>Hamlet</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of political uncertainty at the start of the play: 'Something is rotten in the state of Denmark' • dramatic impact of Hamlet's soliloquies and his indecisiveness • use of the supernatural to foreground the theme of uncertainty • uncertainty as a reflection of contemporary political upheaval • representations of madness and their impact on creating uncertainty • shifting focus on appearance and reality, e.g. <i>The Murder of Gonzago</i> play; imagery around clothing • contribution of fate and accident to the play's tone of uncertainty, e.g. the killing of Polonius • moral uncertainty as typical of Renaissance tragedy. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Janet Adelman's arguments concerning the ambiguities and uncertainties of Gertrude's role (Anthology) • William Hazlitt's point that we cannot help but identify with Hamlet's uncertainties and complexities (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p>Hamlet</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • manipulation of Ophelia by various male characters as reflective of contemporary patriarchy • her songs and how they develop the play's themes, e.g. Gertrude's discomfort: 'Alas, sweet lady, what imports this song?' • Renaissance attitudes to hysteria and mental illness • as a dramatic foil to Gertrude • symbolism of the flowers she distributes • dramatic impact of her change in language and register at the onset of madness, e.g. 'before you tumbled me' • dramatic effect of the ambiguity surrounding her death. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • John Kerrigan's theories about Ophelia's impact on Hamlet's mental state (Anthology) • Elaine Showalter's argument that feminist criticism allows Ophelia to upstage Hamlet (<i>Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism</i>, Methuen 1985). <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. 		
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Level 4	13–17	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 5	18–21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. 		

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Level	Mark	Descriptor (A05)
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Level 2	3-5	<p>General exploration</p> <ul style="list-style-type: none"> 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	6-8	<p>Clear relevant exploration</p> <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9-11	<p>Discriminating exploration</p> <ul style="list-style-type: none"> 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.
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Question Number	Indicative content
5	<p>King Lear</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of political control relinquished by Lear and links to contemporary politics • dramatic impact of scenes of physical control, e.g. Kent in the stocks; Lear and Cordelia in prison; Gloucester's capture • dramatic explorations of self-control or lack of it • Lear's attempts to regain control over his daughters at the 'trial' • dramatic presentation of issues of control within family relationships • use of imagery to reflect control and disorder • notions of control and gender roles, e.g. Goneril and Albany. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Carol Rutter's argument that Goneril and Regan gain control of Lear through language: 'Managing words, they manage their father' (Anthology) • Fintan O'Toole's theory that feudal assumptions about control were no longer relevant in Shakespeare's society (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p>King Lear</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the relationship between Lear and Cordelia as a reflection on contemporary issues around kingship and inheritance • Cordelia's presentation as a dramatic foil to her sisters • dramatic impact of their final scene • parallels between their relationship and that between Edgar and Gloucester • dramatic presentation of the love test • their relationship as a source of Christian interpretations of the play, e.g. forgiveness • parallels between Cordelia and Lear's fool. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Fintan O'Toole's argument that Lear's final entrance with Cordelia in his arms denies the audience a comfortable ending (Anthology) • Michael Jacobs' consideration of Freudian interpretations of the Lear/Cordelia relationship (<i>Shakespeare on the Couch</i>, Karnac Books 2008). <p>These are suggestions only. Accept any valid alternative response.</p>

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Question number	Indicative content
7	<p>Othello</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Cassio’s presentation as a dramatic foil to Othello • as a dramatic foil to Iago, e.g. in contrast to Iago’s earthiness, he is ‘a great arithmetician’ • his function in developing the plot, e.g. the handkerchief plotline • his attitudes to women, e.g. his treatment of Bianca v deference to Desdemona • his relationship with Bianca as a reflection on contemporary attitudes to class and gender, e.g. ‘I marry her! what? a customer!’ • implications of his becoming Othello’s lieutenant • his role in developing the theme of reputation • significance of his Florentine origins. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Ania Lomba’s argument that <i>Othello</i> is both a fantasy of social tolerance and a nightmare of racial hatred and how this highlights the different experiences in Venice of ‘foreign’ outsiders, Othello and Cassio (Anthology) • Carol Neely’s assertion that Cassio, Iago and Othello are all equally concerned with rank and reputation (<i>Women and Men in Othello</i>, Yale 1985). <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • connections between language and identity, e.g. ‘Rude am I in my speech’ • dramatisation of contemporary attitudes to race, e.g. ‘an old black ram/Is tugging your white ewe’ • the methods used by characters to mask identity • the play’s reflections on gender and identity, e.g. ‘She has deceived her father, and may thee’ • dramatic representations of patriotism in the play, e.g. ‘Not to affect many proposed matches / Of her own clime’ • links made between reputation and identity • social status and rank as important aspects of identity. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • F R Leavis’ comment on Othello’s unmistakable self-dramatisation (Anthology) • E A J Honigman’s argument that the ‘wayward joker’ was one of Iago’s ‘convenient masks’ (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 4	13–17	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 5	18–21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. 		

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Question number	Indicative content
9	<p><i>A Midsummer Night's Dream</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of the Mechanicals as part of the tradition of Shakespeare clowns, e.g. in highlighting the folly of man • their dramatic function in developing themes about class and social status • the group as a source of different types of comedy, e.g. linguistic play on oxymoron: 'most lamentable comedy' • their function in allowing Shakespeare to satirise his own profession, e.g. 'To show our simple skill / That is the true beginning of our end' • their function in developing the theme of reality v illusion • pivotal role of Bottom in linking the two plotlines • Shakespeare's wider use of plays and pageants within plays and his attitudes to writing and acting. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Stephen Fender's linking of the language used by the mechanicals with that used by the lovers (Anthology) • Kiernan Ryan's argument that Bottom's flirtation with Titania is at the heart of the play (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><i>A Midsummer Night's Dream</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of ancient Athens as symbolic of law and order • dramatic impact of the fairy kingdom and its symbolic significance, e.g. its pagan nature in opposition to Puritan attitudes to the supernatural • settings used to develop the theme of human impact on the natural world, e.g. 'Therefore the winds, piping to us in vain / As in revenge, have sucked up from the sea / Contagious fogs' • function of magical/supernatural forests in literature • use of settings to enhance theme of illusion v reality • effect of the time setting: Midsummer's Eve and its significance for Elizabethans • shifting settings and dramatic movement as typical features of comedy. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Lisa Hopkin's thesis that in fleeing from the strictures of Athens, the lovers find themselves in a wood ruled by just as powerful a patriarch as Theseus. (Anthology) • Debra Charlton's reflections on Victorian productions of the play, such as <i>Tree's</i>. (<i>Holistic Shakespeare: An Experiential Learning Approach</i>, University of Chicago Press 2012). <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 5	12-14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
<p>11</p>	<p><i>Measure for Measure</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • extent to which the play makes use of tradition of Morality Plays, e.g. 'Which is the wiser here, Justice or Iniquity?' • play's focus on moral dilemma as a comment on contemporary society, e.g. ideological struggles of the Reformation • how Shakespeare doesn't let the audience wholly condemn Angelo • dramatic effect of the mixed morals of the Duke • use of minor characters to comment on morality, e.g. the function of Escalus in acting as a moral balance to Angelo • significance of the play's title in terms of Christian morality • dramatic impact of the confrontation between Isabella and Angelo (II,ii). <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Stuart Hampton-Reeves' argument that the play's performance at court had a message about justice and morality for those in power (Anthology) • Philip Brockbank's point that Shakespeare often had to find theatrical solutions to moral problems (Anthology).
<p>12</p>	<p><i>Measure for Measure</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Isabella as a dramatic foil to Angelo, e.g. their shared puritanism; her purity in contrast to his depravity • her presentation as a comment on contemporary social and religious attitudes to women, e.g. 'when maidens sue / Men give like gods' • her association with images of purity • her presentation in the light of other female characters • her function in developing the theme of mercy • dramatic impact of her eloquent speeches, e.g. 'Or with an outstretch'd throat I'll tell the world aloud / What man thou art' • her silence at the end of the play and its impact on the conventions of comedy. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Katherine Maus' point that Shakespeare's contemporaries would have had mixed responses to Isabella's vow of religiously dedicated chastity (Anthology) • Barbara Everett's argument that Shakespeare has presented both Angelo and Isabella in a way that allows the same tolerance for both (<i>London Review of Books</i>, Jan 2003).

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> • 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. 		
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 4	13–17	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 5	18–21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. 		

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1-2	Descriptive <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3-5	General exploration <ul style="list-style-type: none"> 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	6-8	Clear relevant exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9-11	Discriminating exploration <ul style="list-style-type: none"> 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	12-14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
13	<p><i>The Taming of the Shrew</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Petruchio’s eccentricities as a source of the play’s comedy • his role as a fortune-seeker as a reflection on contemporary attitudes to marriage • as a dramatic foil to Kate • as a foil to the other male suitors • his treatment of Kate as a comment on Elizabethan patriarchy • dramatic impact of his use of learned language and exuberant figures of speech • his function as a source of the play’s moral ambiguity, e.g. his cruelty in dealing with Kate; the ambiguity surrounding his obedience test. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Kate Newman’s comment on the linguistic similarities between the puns and wordplay of Petruchio and Kate (Anthology) • Anne Thompson’s observation that modern productions of the play have increasingly focused on violence and sexual politics (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>
14	<p><i>The Taming of the Shrew</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic impact of the obedience test • effect of the set-piece nature of Kate’s final monologue • effect of dramatic irony, e.g. the audience already know of the couple’s pact • dramatic presentation of the theme of marriage and its reflection of contemporary attitudes • extent to which comic conventions are upheld in the final act, e.g. treatment of the ‘shrew’ in literature • effect of the absence of the frame ending and possible parallels between Kate and Christopher Sly • critical debate around the play’s resolution and Kate’s speech, e.g. is the shrew tamed? <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Anne Thompson’s exploration of different interpretations in performance of the play’s ending (Anthology) • Nicola McAuliffe’s argument that, by the end of the play, Kate and Petruchio are united: ‘They are one person by the end.’ (<i>The Guardian</i>, 17 Jan 2012). <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> • 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. 		
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 4	13–17	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 5	18–21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. 		

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1-2	Descriptive <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3-5	General exploration <ul style="list-style-type: none"> 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	6-8	Clear relevant exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9-11	Discriminating exploration <ul style="list-style-type: none"> 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	12-14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
15	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Sir Toby as a major source of the play’s comedy • as a dramatic foil to Sir Andrew Aguecheek • as a dramatic foil to Malvolio and a comment on Puritanism • his over-indulgence as part of the festive comedy tradition, e.g. ‘O knight thou lackest a cup of canary’ • as a dramatic presentation of penniless nobility • his attempts to marry off his niece as an example of the patriarchy of the times • his part in the gulling of Malvolio as evidence of his potentially darker nature, e.g. ‘Art any more than a steward?’ • his marriage to Maria as typical of comic resolution. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • David Bevington’s description of Sir Toby as ‘a kind of Falstaffian moocher’ (Anthology) • John Hollander’s argument that the movement of the whole play is that of a party (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Viola’s double-gender role and its effect on the plot and themes • Olivia’s role as head of the household, unusual at the time • Orsino as a comment on contemporary ideals of masculinity • effeminisation of Sir Andrew • play’s exploration of contemporary courtship rituals and links to gender roles • master/servant relationships that conform to, or usurp, social mores, e.g. Maria and Sir Toby; Cesario and Orsino • dramatic impact of cross-dressing • role-reversal as a feature of festive comedy. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Michael Shapiro’s comment that the ambivalence of the final scene undercuts the conventional comic ending of heterosexual marriage (Anthology) • Lisa Hopkins’ assertion that despite various rebellions, the comic universe always remains the same and the patriarchal order is reaffirmed (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>

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Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> • 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. 		
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 4	13–17	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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. 		
Level 5	18–21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. 		

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1-2	Descriptive <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3-5	General exploration <ul style="list-style-type: none"> 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	6-8	Clear relevant exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9-11	Discriminating exploration <ul style="list-style-type: none"> 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	12-14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
<p>17</p>	<p><i>Doctor Faustus</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • struggle for Faustus' soul between good and evil as typical of morality plays • personified abstractions, e.g. good and bad angels; seven deadly sins • dramatic impact and moral struggle of his final soliloquy • ways in which the play differs from traditional morality plays, e.g. Faustus' rounded character; Marlowe's verse • dramatic use of the chorus for moral guidance • impact of the comic scenes on the play's moral vision • play as tragedy rather than as morality play, reflecting contemporary attitudes to religion and humanism. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>18</p>	<p><i>Doctor Faustus</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Marlowe's dramatisation of Faustus' internal conflict, e.g. his use of soliloquy • externalisation of inner conflict using personified abstractions • thematic conflict between good and evil • dramatic set pieces to present moral conflict, e.g. Helen of Troy • presentation of the conflict between Humanism and Christianity as a reflection of contemporary thought • play's presentation of the conflict between Medieval and Renaissance world views • dramatisation of the conflict between despair and repentance. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

A01 = bullet point 1 A02 = bullet point 2 A03 = bullet point 3		
Level	Mark	Descriptor (A01, A02, A03)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • 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.
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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.

Question number	Indicative content
19	<p><i>The Duchess of Malfi</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the brothers' attitudes tell us a great deal about early modern ideas of women and family honour • issues of rank and status – Renaissance ideas of family dynasties • Ferdinand's highly sexualised attitude to his sister • relationship between the brothers • the Duchess' relationship with Antonio used to make comment on the corruption of her brothers and of court • marriage for love rather than status • Bosola and the role of the malcontent outside the family. <p>These are suggestions only. Accept any valid alternative response.</p>
20	<p><i>The Duchess of Malfi</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Ferdinand and the Cardinal are obsessed with the Duchess' reputation, and how it affects their own • play's closing line: 'Integrity of life is fame's best friend / Which nobly, beyond death, shall crown the end' • Duchess presented as both a public and private figure • reputation of widows: 'they are most luxurious / Will wed twice' • marriage for love rather than reputation • impact of Ferdinand's monologue on reputation (III, ii) • play's comments on the reputation of church and court. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • 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.
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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.

<p>21</p>	<p><i>The Home Place</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Christopher torn between identifying with 'the home place in Kent' and the 'big house' in Ireland • theme of the indigenous v immigrant as part of Ireland's history • dramatic impact of the attempt by Richard to define 'Irish' identity • comic role of Perkins in revealing Richard's racism • the play's presentation of the idea that national identity cannot be easily categorised • extent to which the characters are presented as national stereotypes, e.g. loquacious alcoholic father who likes a song • presentation of Margaret's isolation and loss of identity • imagery around roots and planting: 'They can only put down strong roots if they have space to do so'. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>22</p>	<p><i>The Home Place</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • contemporary political insecurity, e.g. the approaching land war; demise of the resident English gentry • Richard Gore as a representation of late 19th century imperialistic attitudes and consequent racial insecurities • presentation of security being sought in nostalgia, e.g. the school choir's rendition of 'Oft in the Stilly Night' • shared insecurities of both the landowners and the dispossessed: 'the doomed nexus' • presentation of growing emotional insecurity, e.g. the relationships between Margaret, David and Christopher • each character has a different version of what home and security mean • dramatic impact of the paramilitaries lurking in the woods around the Gore estate • symbolism to represent insecurity, e.g. the trees. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • 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.
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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.

Question number	Indicative content
23	<p data-bbox="432 304 842 333"><i>A Streetcar Named Desire</i></p> <p data-bbox="432 371 1214 400">Candidates may refer to the following in their answers:</p> <ul data-bbox="480 405 1390 831" style="list-style-type: none"> <li data-bbox="480 405 1366 501">• Williams' use of 'plastic theatre' and a focus on psychological verisimilitude as typical of post-war taste for realism in drama <li data-bbox="480 506 1353 566">• use of expressionistic devices to present characters' inner lives: music, sound effects, lighting <li data-bbox="480 571 1201 600">• use of visual symbolism, e.g. the paper lantern <li data-bbox="480 604 1166 633">• use of verbal symbolism, e.g. 'Elysian Fields' <li data-bbox="480 638 1347 698">• complex characterisation, e.g. we are not allowed fully to hate Stanley; Blanche's snobbery <li data-bbox="480 703 1390 763">• lyrical language used to express inner thoughts, e.g. 'put on soft colors, the colors of butterfly wings, and glow' <li data-bbox="480 768 1385 831">• use of costume to reflect character, e.g. Blanche's 'red satin robe'; Stanley 'roughly dressed in blue denim work clothes'. <p data-bbox="416 898 1321 927">These are suggestions only. Accept any valid alternative response.</p>
24	<p data-bbox="432 960 842 990"><i>A Streetcar Named Desire</i></p> <p data-bbox="432 1028 1214 1057">Candidates may refer to the following in their answers:</p> <ul data-bbox="480 1061 1374 1453" style="list-style-type: none"> <li data-bbox="480 1061 1286 1122">• dramatic presentation of the power struggle between Blanche and Stanley <li data-bbox="480 1126 1362 1187">• dramatic set pieces of confrontation, e.g. the poker game; rape scene <li data-bbox="480 1191 1315 1220">• confrontation as a reflection of changing American society <li data-bbox="480 1225 1374 1254">• exploration of class antagonism and sexual tension in the play <li data-bbox="480 1258 1347 1319">• confrontation and gender roles, e.g. the volatile relationship between Stella and Stanley <li data-bbox="480 1323 1286 1352">• confrontation and the play's generic links to melodrama <li data-bbox="480 1357 1310 1453">• contribution of the stage directions to the presentation of confrontation, e.g. the use of darkness and light in the confrontation between Blanche and Mitch. <p data-bbox="416 1491 1321 1520">These are suggestions only. Accept any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • 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.
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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.

Question number	Indicative content
25	<p><i>The Importance of Being Earnest</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Algernon as a dramatic foil to Jack • as Wilde’s alter-ego • as a representation of the penniless Victorian dandy • as a means by which Wilde criticises the elite of contemporary society • effect of his wit and use of epigrams, e.g. ‘You don’t seem to realise, that in married life three is company and two is none’ • his focus on physical pleasure as a suggestion of the moral degradation of the upper classes • his lack of responsibility presented as both charming and satirical, e.g. ‘I have a business appointment that I am anxious... to miss’ • his function in developing the theme of lies and deceit with his ‘bunburying’.
26	<p><i>The Importance of Being Earnest</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Jack, Algernon and the play’s preoccupation with names and their invented aliases • significance of Wilde’s use of dialogue full of contradictions, paradoxes and lies • duality as a reflection of Wilde’s own life as both social insider and (Irish, homosexual) outsider • late Victorian taste for double-identity in literature • Lady Bracknell’s double role as aristocrat and parvenu • double lives of Gwendolen and Cecily • presentation of the two sides of Miss Prism’s character. <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • 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.
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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.

Question number	Indicative content
27	<p><i>The Pitmen Painters</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of dialect to establish setting: 'Ye de de ort, divvent ye?' • initial setting of the Workers Educational Association class as a reflection of pre-war hope and aspiration for the working classes • settings used to create dramatic tension, e.g. when the group is invited to London and Lyon is offered a first class ticket • use of visits to dramatise the extent to which the miners are being taken out of their comfort zone, e.g. the visit to the Tate: 'You take one thing and turn it into another' • presentation of the men's working environment, e.g. using details of the physical hardship of the mines: 'I've been crawling round on my belly all week, man' • characters' responses to settings to foreground issues of social class, e.g. 'all these little streets look the same' • manipulation of time settings for dramatic impact, e.g. Young Lad is killed in the war; the failed post-war hopes of nationalisation as demonstrated by the slides. <p>These are suggestions only. Accept any valid alternative response.</p>
28	<p><i>The Pitmen Painters</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Hall's use of cultural incongruity as a source of comedy, e.g. 'It might be alright for you swanning around in Jesmond with your divorcees' • language and communication complexities as a source of humour • physical comedy, e.g. the scene with the nude model • extent to which the characters do or do not become comic stereotypes, e.g. Harry's Marxist rhetoric; George's health and safety rules • early scenes with Lyon used to establish comic themes: 'Let's see. Yes, a Titian... Bless you!' • Jimmy Floyd as the Fool • darker themes in the comedy, e.g. Harry's memories of the Somme. <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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.
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Question Number	Indicative content
29	<p><i>The Rover</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Florinda as representative of a woman’s rebellion against commodification in marriage • her rebellion against marriage as a typical theme of comedy • as a victim of male violence and domination, e.g. her confrontations with Wilmore and Blunt • as a dramatic foil to Angelica, highlighting their differences in class • as a voice for Behn’s rejection of the patriarchal order, e.g. arranged marriage is ‘an ill custom’ • her relationship with Belvile and its chivalric nature in contrast to other male/female relationships in the play, e.g. ‘...threw himself into all dangers to save my honour’ • as highlighting the social limitations of women during the Restoration period. <p>These are suggestions only. Accept any valid alternative response.</p>
30	<p><i>The Rover</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • play as a Restoration comedy where typically the plot centres on the intrigues of love and marriage • its focus on disguise and deceit • its conflicts resolved in the end with marriages • impact of typical Restoration characters: the libertine; the fop • focus on fun and frivolity as a reflection of Restoration political changes • play as a Comedy of Manners, satirising contemporary mores and fashions • ways in which Behn usurps genre conventions, e.g. strong focus on the female point of view; exotic setting; female rake figure in Hellena. <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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.
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Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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.
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Question number	Indicative content
31	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • traditional theatrical conventions are usurped, e.g. action at a premium, barren stage, lack of plot • combination of tragedy and comedy as typical of Absurdist drama • play as a parody of conventional drama • links to Mystery Plays, e.g. Vladimir and Estragon as representative types rather than psychologically developed characters • breakdown of communication a typical theme of 1950s drama • nihilistic responses to modern society, typical of the genre • Beckett's challenging use of language – puns, repetitions, riddles – as typical of Absurdist theatre.
32	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • theme of frustration as a reflection of post-war despair and disillusion • impact of the repetition of 'for reasons unknown' throughout • frustration a typical theme of Absurdist drama • play's presentation of antidotes to frustration, e.g. 'Let us not then speak ill of our generation, it is not any unhappier than its predecessors' • dramatic interactions as representations of frustration, e.g. Vladimir and the Boy • physical representations of frustration, e.g. Estragon's boots • philosophical and political frustrations, e.g. 'We've no rights anymore'. <p>These are suggestions only. Accept any valid alternative response.</p>

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