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Edexcel

# Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Literature (9ET0\_01)

Paper 01: Drama

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Paper 1 Mark scheme

Question number	Indicative content
1	<p><b><i>Antony and Cleopatra</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic presentation of different settings of Egypt and Rome and how these are linked to themes and characterisation</li> <li>• how settings reflect contemporary perceptions about the difference between Western and Eastern cultures</li> <li>• presentation of characters in both battle and domestic settings</li> <li>• use of language and imagery to enhance the impact of the settings, e.g. the use of the sea as a metaphor</li> <li>• use of references to geographical locations to enhance the play's exotic tone, e.g. impact of references to the Nile</li> <li>• movement between settings to create dramatic effects</li> <li>• dramatic impact of the shifts between public and private spheres.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Jonathan Harris's</b> argument that Rome is a male world and Egypt is a feminine domain ('Narcissus in thy face': Roman Desire and the Difference It Fakes in <i>Antony and Cleopatra</i>, <i>Shakespeare Quarterly</i>, 1994)</li> <li>• <b>Emrys Jones's</b> comment that the setting of the play is the entire world (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p><b><i>Antony and Cleopatra</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• how their relationship develops the play's themes, e.g. loyalty v betrayal; duty v pleasure</li> <li>• presentation of their relationship as one of both tragic grandeur and domestic frivolity</li> <li>• dramatic impact of the backdrops to the relationship, e.g. battlefield v bedroom</li> <li>• their relationship as a dramatisation of a clash of ideals, e.g. East v West; public v private lives</li> <li>• use of hyperbole and rich imagery to present the extravagant nature of their love</li> <li>• how their relationship reflects contemporary attitudes to gender</li> <li>• their relationship as a comment on the nature of political leadership.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Tony Tanner's</b> comment that Cleopatra interrupts history to complete her poetic recreation of Antony – from which no 'business' can distract her (<i>Anthology</i>)</li> <li>• <b>Tony Farrell's</b> exploration of the change in mood Shakespeare achieves between the deaths of Antony and Cleopatra (<i>Antony and Cleopatra</i>, Nelson, 2004).</li> </ul> <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	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
		Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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<b>Level 2</b>	3–5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>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.</li> </ul>
<b>Level 5</b>	12–14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>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.</li> </ul>

Question number	Indicative content
3	<p><b>Hamlet</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the theme of deception as a reflection of contemporary political and social anxieties</li> <li>• effect of the play's exploration of self-deception</li> <li>• dramatic impact of the various deceptions of Polonius, e.g. the 'entrapment scene'</li> <li>• use of dramatic set-pieces to foreground the theme of deception, e.g. the 'closet scene'; The Murder of Gonzago</li> <li>• political deception around Old Hamlet's death gives the play a tragic grounding</li> <li>• Claudius as the consummate hypocrite, putting on the mask of morality</li> <li>• use of imagery to reinforce the theme of deception, e.g. recurring images of acting; of cosmetics.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Marvin Rosenberg's</b> argument that Hamlet has a penchant for playacting (<i>The Masks of Hamlet</i>, University of Delaware, 1992)</li> <li>• <b>A D Nuttall's</b> point about our contemporary taste for 'uncomfortable' drama and how this might link to our response to the theme of deception (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p><b>Hamlet</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the relationship between Hamlet and Gertrude as a reflection of contemporary attitudes towards women, e.g. 'Frailty thy name is woman'</li> <li>• their relationship in the light of Freudian and other psychoanalytical interpretations</li> <li>• dramatic impact of the Ghost's references to Gertrude</li> <li>• as a reflection of contemporary expectations of parental authority</li> <li>• dramatic impact of The Murder of Gonzago and its effect on the relationship</li> <li>• dramatic impact of the 'closet scene'</li> <li>• dramatic impact of the ambiguous presentation of Gertrude as both powerful queen and passive follower.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Janet Adelman's</b> argument that Hamlet's principal concern is not revenge for his father, but complex feelings towards his mother (Anthology)</li> <li>• <b>Hannah Lavery's</b> exploration of Gertrude as a political figure in the context of England's ageing Queen Elizabeth I (<i>Hamlet and Elizabethan England</i> Open University, Open Learn website, 2016).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
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<b>Level 5</b>	12–14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>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.</li> </ul>

Question Number	Indicative content
5	<p><b>King Lear</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Edgar presented as a dramatic foil to Edmund</li> <li>• his function in developing the play's theme around legitimacy</li> <li>• his function as an agent of justice and links to revenge tragedy</li> <li>• critical debate around his uncompromising judgements of his father</li> <li>• his function in enhancing the presentation of Lear's suffering on the heath</li> <li>• his madness as Poor Tom, allowing Shakespeare licence to make comment on contemporary society.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Simon Palfrey's</b> contention that Edgar is Shakespeare's most radical experiment in characterisation (<i>Poor Tom</i>, University of Chicago Press, 2014)</li> <li>• <b>Fintan O'Toole's</b> comment that we have a conventional, moral (false) ending to the play in the combat between Edmund and Edgar (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><b>King Lear</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic effect of the ambiguity around Lear's spiritual renewal in the final scene</li> <li>• significance of different endings in different folio versions</li> <li>• significance of many stage revisions showing the desire for good to triumph in the final scenes</li> <li>• extent to which the play's ending reflects the pagan as opposed to Christian universe</li> <li>• dramatic presentation of Cordelia in the final scene</li> <li>• dramatic presentation of Edmund in the final scene</li> <li>• impact of the 'false' ending following Edmund's death.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Carol Rutter's</b> comment that Lear and Cordelia re-enact the Pietà, Lear-as-Mary staggering onto the stage, arms full of Cordelia-as-Christ, at the play's ending (Anthology)</li> <li>• <b>Frank Kermode's</b> interpretation of the play's ending as being related to the last judgement (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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<b>Level 2</b>	3–5	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul>

Question number	Indicative content
7	<p><b><i>Othello</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Emilia’s presentation as a dramatic foil to Desdemona</li> <li>• her cynicism about married life in contrast to the extravagant ‘love’ of Othello and Desdemona</li> <li>• her function as a plot device, e.g. the handkerchief</li> <li>• her function in the final act as an agent of justice</li> <li>• her role in developing the theme of betrayal</li> <li>• significance of the fact that she is the only one Iago underestimates</li> <li>• her relationship with Iago as a reflection of contemporary attitudes to women and marriage.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>E A J Honigmann’s</b> point that Emilia’s love of Desdemona is Iago’s undoing. (Anthology)</li> <li>• <b>Carolyn Swift Lenz’s</b> contention that only in <i>Othello</i> do we have a female relationship of any substance (Carolyn Swift (Ed), <i>The Woman’s Part: Feminist Criticism of Shakespeare</i>, University of Illinois Press, 1983).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p><b><i>Othello</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play’s exploration of reputation based on stereotype, e.g. contemporary beliefs about Moors</li> <li>• dramatic effect of Iago’s reputation for being honest</li> <li>• Cassio’s reputation linked explicitly to career, e.g. his devastation on being demoted</li> <li>• dramatic effect of Othello’s reputation as a soldier</li> <li>• Desdemona’s unsullied reputation as important for the play as tragedy</li> <li>• play’s exploration of gender and the reputation of women.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Ania Loomba’s</b> argument that location, skin colour and class are seen to add up to ‘nature’ itself (Anthology)</li> <li>• <b>James Hodgson’s</b> comment that the handkerchief is an emblem of Desdemona’s reputation (Philip Kolin, Ed. <i>Othello: New Critical Essays</i>, Routledge, 2002).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	3–5	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul>

Question number	Indicative content
9	<p><b><i>A Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of thwarted love as a typical theme of comedy</li> <li>• play's exploration of how love is linked to social class, e.g. the comedy established in the relationship between Bottom and Titania</li> <li>• presentation of different generational attitudes to love</li> <li>• dramatic function of the love potion plot</li> <li>• play's comment on the irrational nature of love</li> <li>• play as a comment on contemporary attitudes to marriage.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Stephen Fender's</b> assertion that the mechanicals' plot is a kind of parody of the lovers' plot (<i>Shakespeare: A Midsummer Night's Dream</i>, Edward Arnold, 1968)</li> <li>• <b>Lisa Hopkins'</b> argument that the lovers in this play demonstrate the conservatism that often flourishes in comedy (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><b><i>A Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Puck's presentation as the play's protagonist</li> <li>• his dramatic function in linking the plotlines and driving the plot</li> <li>• his function as an agent of comedy</li> <li>• his presentation in the context of folklore origins of 'knaveish sprite'</li> <li>• his presentation as a typical Shakespearian fool</li> <li>• the dramatic effects of his varied presentations, e.g. combination of mischief and darker themes.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>William Hazlitt's</b> description of Puck as not pitying, but laughing at, those whom he deceives (<i>A Midsummer Night's Dream</i>, Judith Kennedy, Ed. Athol Press, 1999)</li> <li>• <b>Francois Laroque's</b> comment that Shakespeare's festive comedies revel in a carnival spirit of liberty and irreverence (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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		Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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<b>Level 2</b>	3–5	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul>

Question number	Indicative content
11	<p><b><i>Measure for Measure</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• ambiguous presentation of the Duke and his secrets and lies</li> <li>• dramatic impact of secret substitutions, e.g. the bed trick</li> <li>• presentation of Angelo's corruption</li> <li>• manipulation and deceit as features of tragedy</li> <li>• misunderstandings and hidden identity as features of comedy</li> <li>• theme of secrets and lies allows Shakespeare to explore contemporary struggles between secular and spiritual authority</li> <li>• use of clothing imagery throughout to suggest pretence.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Philip Brockbank's</b> point that the Duke's lies are white lies (Anthology)</li> <li>• <b>Emma Smith's</b> comment that <i>Measure for Measure</i> is based on substitution (Article by Emma Smith, British Library website, 2016).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p><b><i>Measure for Measure</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Angelo's presentation early in the play as more than human, e.g. 'a man whose blood is very snow broth'</li> <li>• the ambiguity of his overall presentation, e.g. a thoroughly evil man or a moral man who succumbs to temptation</li> <li>• his function in developing the play's theme of justice tempered with mercy</li> <li>• use of the imagery of counterfeit coinage to present his character</li> <li>• his function in developing the play's theme of repentance</li> <li>• use of Escalus as a dramatic foil to Angelo.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Katharine Maus's</b> suggestion that Angelo is sexually aroused by prohibition (Anthology)</li> <li>• <b>W M T Dodds's</b> argument that Shakespeare invests as much care in Angelo's characterisation as he did with Macbeth or Othello (W M T Dodds, <i>The Modern Language Review</i>, Vol. 41, Jul., 1946).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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<b>Level 2</b>	3–5	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul>

Question number	Indicative content
13	<p><b><i>The Taming of the Shrew</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• marriage and courting plots as typical of comedy</li> <li>• disguise and mistaken identity as comic features</li> <li>• dramatic effects of the physical clowning by servants and other low-life characters</li> <li>• the play's links to commedia dell'arte</li> <li>• how the play meets contemporary taste for 'comic' violence</li> <li>• effects of the ambiguity of the final scene, e.g. is Kate really 'tamed'?</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Ann Thompson's</b> argument that the focus of violence and sexual politics makes it difficult to put on productions that are simply good fun (Anthology)</li> <li>• <b>Penny Gay's</b> suggestion that the incomplete frame narrative throws the issues raised by the narrative back onto the actors and the audience (<i>Comedy in The Taming of the Shrew</i>, Penny Gay, British Library website 2016).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
14	<p><b><i>The Taming of the Shrew</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Kate's representation by other characters before she appears on stage</li> <li>• her function as a dramatic foil to Bianca</li> <li>• effects of the ambiguity of her final speech</li> <li>• her role as a comment on contemporary gender politics</li> <li>• her presentation as a victim of cruelty, e.g. dramatic impact of Petruchio's behaviour after their marriage</li> <li>• her presentation in the context of shrew-taming stories in folklore.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Karen Newman's</b> exploration of Kate's 'otherness' (Anthology)</li> <li>• <b>Catherine Bates's</b> comment that Kate embodies the misogynistic traditions of English folklore (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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<b>Level 2</b>	3–5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>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.</li> </ul>
<b>Level 5</b>	12–14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>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.</li> </ul>

Question number	Indicative content
15	<p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• effects of the play's lack of resolution to the gender issues</li> <li>• impact of Antonio not being presented as a comic character</li> <li>• effects on the tone of the ending in the context of Malvolio's ill-treatment</li> <li>• the use of comic conventions at the end of the play, e.g. multiple marriages; song</li> <li>• how the ending might render <i>Twelfth Night</i> a 'problem' play</li> <li>• dramatic impact of Feste's sombre final song</li> <li>• how the ending might offer a comment on contemporary puritanism.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Francois Laroque's</b> exploration of the cruel games of deception and exposure in the festive comedies (<i>Anthology</i>)</li> <li>• <b>David Bevington's</b> suggestion that <i>Twelfth Night</i> comes close to being militant in its defence of merrymaking (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• how Maria is used to unite the bawdy characters with others</li> <li>• her marriage to Sir Toby as typical of festive usurping of class conventions</li> <li>• her function as a foil to Malvolio, e.g. in raising her social station she achieves what he cannot</li> <li>• her function in driving the comic subplot</li> <li>• her language and wit as typical of Shakespeare's comic female characters</li> <li>• significance of her referring to Malvolio as 'a kind of puritan'.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>R W Maslen's</b> comment that the comedy genre allowed a voice for characters of Maria's social class (<i>Anthology</i>)</li> <li>• <b>Marguerite Tassi's</b> argument that Maria is a figure of vengeance (<i>Women and Revenge in Shakespeare: Gender, Genre, and Ethics</i>, Marguerite Tassi, Rosemont Publishing 2011).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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<b>Level 5</b>	12–14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>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.</li> </ul>

Question number	Indicative content
17	<p><b><i>Doctor Faustus</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• structural techniques used by Marlowe to condense twenty-four years into two or three hours of stage time</li> <li>• use of the Chorus to narrate incidents outside of stage time</li> <li>• significance of episodes that take place in real time, e.g. the conversations between Faustus and Mephistopheles</li> <li>• use of Faustus' soliloquies to convey longer periods of reflection</li> <li>• Faustus' desire to stop time as representative of his overall challenge to the Renaissance natural order</li> <li>• elegiac presentation of Helen of Troy suggests time slowing down for a final exercise of Faustus' powers</li> <li>• impact of the final hour of Faustus' life, e.g. the rhythms of his speech suggesting time passing quickly; the dramatic striking of the clock.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p><b><i>Doctor Faustus</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Mephistopheles as a figure of temptation</li> <li>• dramatic function of Good and Bad Angels in the presentation of temptation</li> <li>• dramatic function of the Old Man, e.g. telling Faustus that his soul is still 'amiable'</li> <li>• how the play comments on contemporary attitudes to humanism</li> <li>• dramatic presentation of the Seven Deadly Sins</li> <li>• use of language and imagery to present temptation</li> <li>• the play's links to Medieval morality plays.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)
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<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
19	<p><b><i>The Duchess of Malfi</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of the Cardinal as a representation of religious authority</li> <li>• effects of the ambiguous attitude of the Duchess to religion, e.g. Cariola tells the Duchess not to 'jest' with religion; her final word is 'mercy'</li> <li>• play as a reflection of Machiavellian ideas about religion</li> <li>• how the play links the themes of power and religion</li> <li>• language and imagery used to suggest the corruption of religious institutions</li> <li>• play as a reflection of contemporary anxieties around religion and politics.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
20	<p><b><i>The Duchess of Malfi</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the use of Italian setting gives Webster freedom to portray court corruption and decadence</li> <li>• dramatic impact of Ferdinand's lycanthropy and excessive savagery</li> <li>• play as a reflection on the reputation of James I for excess</li> <li>• presentation of sexual licentiousness of Julia and the Cardinal</li> <li>• use of language and imagery to suggest excess</li> <li>• the impact of the abundance of horrors in the final two acts, e.g. the waxen images of the dead bodies of Antonio and the children</li> <li>• exploration of contemporary Jacobean tastes for excess in terms of theatre.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
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<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
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Question number	Indicative content
21	<p><b><i>The Home Place</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• impact of the play's claustrophobic setting, e.g. it takes place over one day in the Lodge</li> <li>• significance of time setting, e.g. before the uprisings of the early 20th century</li> <li>• Dr Richard's anthropological experiment measuring the local people representing 19th-century views about colonialism and race</li> <li>• use of imagery and symbolism to reflect the changing social and political climate</li> <li>• references to the outdoor setting to create a sense of predators, e.g. 'The falcon's back'; Cal Doherty emerging from the bushes</li> <li>• general sense of displacement used by Friel to reflect that of the Anglo-Irish in the late 19th century.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
22	<p><b><i>The Home Place</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• impact of the play's developing themes around belonging and identity</li> <li>• significance of the play's title</li> <li>• presentation of the Gores' separateness from the Irish society, e.g. they are still 'The Lodgers'</li> <li>• Margaret's presentation as a character who 'belongs' to both cultures</li> <li>• the play as an exploration of the contemporary relationship of the English gentry and the Irish tenant farmers</li> <li>• effect of a modern audience's awareness of subsequent political events.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
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<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
23	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Blanche as tragic ‘flawed’ heroine</li> <li>• presentation of the play as melodrama rather than tragedy</li> <li>• use of expressionist devices to heighten tragedy, e.g. lighting, costume, music</li> <li>• pervasive use of imagery of death</li> <li>• domestic conflict used to convey the epic struggle of contemporary America</li> <li>• presentation of the play as ‘modern tragedy’, e.g. in the style of Miller and O’Neill.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
24	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Williams’ use of stage directions to present Stanley’s dominating masculinity, e.g. ‘she jumps up and kisses him which he accepts with lordly composure’</li> <li>• use of animal imagery to present masculinity</li> <li>• changing social perceptions of masculine behaviour, e.g. ‘No one’s going to get up so don’t worry!’</li> <li>• masculinity as both brutal and sexually appealing, e.g. Stella’s forgiveness of Stanley after the fight scene: ‘her eyes go blind with tenderness’</li> <li>• presentation of the impact of the war on masculinity, e.g. returning American soldiers used to violence and with a renewed desire to prosper: ‘And I am the king around here, so don’t forget it!’</li> <li>• Mitch as a foil to Stanley’s masculinity</li> <li>• play as a critique of Stanley’s masculinity, e.g. he destroys Blanche; ‘gaudy seed-bearer’.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
25	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the ways in which the play explores contemporary attitudes to relationships and the social status of women and men</li> <li>• romantic liaisons and thwarted love as typical tropes of the Comedy of Manners genre</li> <li>• Wilde's mockery of the Victorian valuing of style over substance in relationships</li> <li>• Lady Bracknell's interview with Jack satirises the whole process of engagement and marriage</li> <li>• inversion of conventional Victorian expectations of female behaviour with Gwendolen's willingness to take matters into her own hands and go behind her mother's back</li> <li>• use of pithy epigrams to satirise social attitudes, e.g. 'Divorces are made in heaven'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
26	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of setting to enhance the farcical and complex plotting of the play</li> <li>• use of setting and background to allow ironic comment on class, e.g. 'a girl with a simple unspoiled nature like Gwendolyn could hardly be expected to reside in the country'</li> <li>• city v country theme as typical of Comedy of Manners genre</li> <li>• exploration of 'double lives' as characters move between settings</li> <li>• contrasting settings as a source of comedy, e.g. 'flowers are as common here, Miss Fairfax, as people are in London'</li> <li>• use of settings to satirise features/values of Victorian society, e.g. 'The amount of women in London who flirt with their own husbands is perfectly scandalous'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

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27	<p><b><i>The Pitmen Painters</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the clash of high culture with the realities of working-class life is an important theme in Hall's work</li> <li>• how the play uses moral dilemmas to explore larger political ideas, e.g. Oliver's offer of a stipend to become a full-time artist: 'We are from a different country. I am a pitman.'</li> <li>• dramatic effects of the historical allusions woven throughout, e.g. the impact of the world wars and the Depression</li> <li>• how Hall manipulates time in his plot and the impact this has on contemporary audiences, e.g. the failed post-war hopes of nationalisation</li> <li>• use of key scenes to foreground class and cultural conflicts, e.g. Lyon and the men at the Chinese art exhibition</li> <li>• the social gaps presented between the miners and Helen Sutherland, e.g. 'So you've actually been underground? / Wey, yes. I'm a miner.'</li> <li>• use of projections to make political comment.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
28	<p><b><i>The Pitmen Painters</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic impact of the Miners' Hymn being played by the colliery brass band</li> <li>• ways in which the play's tone has changed from the previous act, e.g. impact of the war</li> <li>• use of dramatic irony in the presentation of the Labour government and nationalisation in 1945 as a source of hope for the miners</li> <li>• impact of Oliver's refusal to leave Ashington</li> <li>• use of the choric overlapping of the miners' voices as they toast the future</li> <li>• dramatic impact of Harry's final monologue</li> <li>• dramatic effect of final projection.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
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Question Number	Indicative content
29	<p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play as a critique of contemporary patriarchy</li> <li>• presentation of Hellena as the 'female rake', usurping social expectations of women, e.g. '... we'll outwit twenty brothers...let's ramble.'</li> <li>• presentation of Angelica as a social 'outsider' for whom there is no happy ending</li> <li>• exploration of women as important to the marriage market and inheritance, e.g. '...the rich old Don Vincentio, whom my father designs you for a husband?'</li> <li>• use of the language of commerce to explore patriarchal attitudes to women, e.g. 'stock'; 'quality'</li> <li>• presentation of libertine ideology as benefiting men more than women, e.g. women regarded as sex-objects by the Cavaliers</li> <li>• ambivalence of the triple-marriage conclusion.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
30	<p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• deception and disguise as common tropes of Restoration comedy</li> <li>• use of deception to explore identity and characterisation</li> <li>• dramatic impact of the use of carnival masks and disguise</li> <li>• use of deception allows Behn to comment on contemporary society, e.g. in the witty exchanges between Hellena and Willmore in disguise</li> <li>• deception and confusion also shown to have a darker side, e.g. in the scenes of attempted rape</li> <li>• the play's exploration of self-deception, e.g. in the double-standards of morality of the libertine males.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the <b>Specific Marking Guidance on page 3</b> when applying this marking grid.		
AO1 = bullet point    AO2 = bullet point    AO3 = bullet point		
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
31	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of pairs of characters who are codependent</li> <li>• physical relationships, with a tendency to violence, e.g. Estragon kicks Pozzo</li> <li>• presentation of the difficulties of human communication, e.g. frequent use of fractured language</li> <li>• exploitative nature of relationships, e.g. Pozzo's enslavement of Lucky</li> <li>• paired interactions reminiscent of music hall and circus genres</li> <li>• play as a reflection of contemporary existential anxieties.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
32	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of misunderstandings and double-entendres to foreground communication difficulties</li> <li>• prevalence of monologues to suggest lack of communication between characters, e.g. Estragon's discussion about his shoes</li> <li>• inability to find the right word, e.g. Lucky's stammer</li> <li>• use of clichés to suggest directionless communication</li> <li>• dialogue as a game to pass the time</li> <li>• use of silence and pauses to isolate words and phrases</li> <li>• use of repetitions to suggest monotony</li> <li>• theme of broken communication as a reflection of post-war ennui.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)
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<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
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<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
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