



Pearson
Edexcel

Mark Scheme (Results)

October 2020

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

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October 2020

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General Marking Guidance

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

Specific Marking Guidance

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

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

Paper 1 Mark scheme

Question number	Indicative content
1	<p><i>Antony and Cleopatra</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• Shakespeare's use of imagery to present passion• presentation of passion in opposition to reason as a reflection of Elizabethan notions of the ideal leader• Caesar as a study in clinical lack of passion, possibly a comment on James I, e.g. 'He words me, girls, he words me'• dramatic impact of the extravagant declarations of passion as recurring motifs throughout the play, e.g. 'Let Rome in Tiber melt ...'• varied presentations of female sexuality, e.g. Cleopatra as a threat to men's judgement; Octavia as having the power to mend the triumvirate• passion presented as being linked to affairs of state, e.g. Cleopatra links their love to a 'new heaven and new earth'. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none">• Emryn Jones' comment that everyone in this play moves 'in a mist of passion' (Anthology)• Howard Jacobson's argument that the passions Antony stirs in his men are his undoing at his demise (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p><i>Antony and Cleopatra</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• Enobarbus' function as a choric figure, commenting on the action of the play• his struggle between loyalty and reason illuminates the play's themes, e.g. 'Mine honesty, and I, begin to square'• as a soldier, he allows Shakespeare to explore contemporary expectations of honour, loyalty and service• dramatic impact of his death• his function in foreshadowing events, heightening the sense of tragedy, e.g. the Battle of Actium; fates of Antony and Cleopatra• impact of his combination of earthiness, e.g. 'He ploughed her, and she cropped' and poetry, e.g. 'Age cannot wither her ...' <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 argument that Shakespearian tragedy is always concerned with 'persons of high degree' and what this might imply about audience response to Enobarbus (Anthology)• James Hirsh's point that no subordinate of Caesar would ever address him as Enobarbus does Antony (<i>Antony and Cleopatra, New Critical Essays</i>, Routledge, 2005). <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 (A05)
	0	No rewardable material.
Level 1	1-2	<p>Descriptive</p> <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	<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.
Level 5	12-14	<p>Critical and evaluative</p> <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"> • ambiguous presentation of Claudius as the play's villain, e.g. 'O my offence is rank' • use of biblical allusion to present his character, e.g. 'the serpent that did sting ...now wears his crown'; references to Cain and Abel • how Shakespeare uses him to explore contemporary issues of kingship and succession • effect of his self-awareness, e.g. 'Words without thoughts never to heaven go' • his function in developing the play's theme of corruption • his presentation as a Machiavellian figure, e.g. he understands the political need to cut short grieving for his brother: 'With mirth in funeral and with dirge in marriage'. <p>Possible references to the Critical Anthology or other critical reading could include:</p> <ul style="list-style-type: none"> • Marvin Rosenberg's argument that, for the play to work, Claudius needs to be a worthy antagonist for Hamlet (<i>The Masks of Hamlet</i>, University of Delaware Press, 1992) • David Bevington's point that Claudius' brilliant political skills would have been evident to any Elizabethan viewer (<i>Murder Most Foul</i>, Oxford University Press, 2011). <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"> • dramatic presentation of death in the opening scene • Old Hamlet's ghost as a reflection of contemporary attitudes to purgatory • Hamlet's preoccupation with death and mortality, e.g. dramatic impact of the Yorick scene • exploration of the morality of suicide, e.g. presentation of Hamlet's soliloquies; Ophelia's death off stage • use of imagery of death and decay throughout the play and its links to state corruption • unnatural death as a typical motif of revenge tragedy. <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 consideration of Hamlet's 'exaggerated estimate' of his dead father (Anthology) • Michael Neill's point that death in <i>Hamlet</i> is both 'dreaded and longed for' (<i>Issues of Death in English Renaissance Tragedy</i>, Clarendon Press, 1997). <p>These are suggestions only. Accept any valid alternative response.</p>

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		Descriptor (A01, A02, A03)		
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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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Level	Mark	Descriptor (A05)
	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
5	<p>King Lear</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the family 'love test' as the trigger for domestic tragedy and civil war • use of family relationships to explore the notion of what is natural, e.g. '...The offices of nature, bond of childhood / Effects of courtesy, dues of gratitude...' • Cordelia's presentation as a dramatic foil to her sisters • use of animal imagery throughout to present the betrayal of Lear's eldest daughters, e.g. 'detestable kite'; 'vulture'; 'pelican daughters' • Edmund's role as a consideration of contemporary treatment of illegitimate and second-born sons • use of Edgar's reconciliation with his father to illuminate that between Lear and Cordelia, 'List a brief tale; And when 'tis told, O, that my heart would burst!' <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 manipulate Lear through language: 'Managing words, they manage their father' (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>
6	<p>King Lear</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • The Fool as a choric figure, foregrounding political misjudgement, e.g. 'Thou shouldst not have been old till thou hadst been wise' • his use to explore the central themes of madness and folly, e.g. 'Dost thou call me "fool," boy? / All thy other titles thou hast given away...' • literary tradition of the Fool in Shakespeare's plays reflecting contemporary theatrical tastes, e.g. 'celebrity clowns' such as Will Kemp • dramatic impact of the Fool's use of irony and humour • ambiguity of his absence from the final act, e.g. 'And my poor fool is hanged' • links between his role and that of Cordelia, e.g. they both act as protectors of Lear; they never appear on stage together. <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 comments on master/servant loyalty and how these link to the Fool's role (Anthology) • Jan Kott's comment that the Fool's impact lies in the fact that he does not follow any ideology (<i>Shakespeare Our Contemporary</i>, Norton, 1964). <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 2	5-8	General understanding/exploration <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	Clear relevant application/exploration <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	Discriminating controlled application/exploration <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	Critical and evaluative <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 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
7	<p>Othello</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Iago’s use of imagery reflects contemporary prejudices about black people and Muslims • imagery of light and dark used to present the dramatic conflict between good and evil that is typical of tragedy • central motif of jealousy presented as an irrational and monstrous force • imagery used to describe Desdemona objectifies her as a precious possession, reflecting contemporary patriarchy • imagery used throughout to chart the progress of Iago’s evil and Othello’s mental deterioration • imagery of the seas and shipping dramatically enhances the Venice / Cyprus settings and alerts the contemporary audience to potential threats and danger, e.g. ‘Like to the Pontic Sea ...’ <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • E A J Honigman’s exploration of Iago’s use of sexual imagery to defile Cassio’s view of Desdemona (Anthology) • Wolfgang Clemen’s view that the imagery used by Othello reveals his highly sensuous and emotional nature (<i>The Development of Shakespeare’s Imagery</i>, Routledge, 1977). <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p>Othello</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of early scenes to establish a prevailing military code of honour, e.g. Othello must leave for Cyprus on his wedding day • presentation of Iago as a Machiavel who stands outside the code of honour, e.g. ‘I follow but myself’ • Othello’s sense of honour used to heighten the tragedy, e.g. ‘she must die, else she’ll betray more men’ • Iago, with typical clear-sightedness of the dramatic malcontent, understands honour, e.g. ‘Good name in man or woman ...’ • Brabantio’s feeling of being dishonoured by Desdemona as a reflection of contemporary patriarchy • use of irony to present Othello’s misplaced sense of honour, e.g. ‘For naught I did in hate, but all in honour’. <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 ‘self-dramatisation’ as honourable avenger (Anthology) • E A J Honigman’s argument about Iago’s naïve faith in Emilia’s honour as a wife (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. 		

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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
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"> • fairies create both conflict and resolution in the drama • Theseus' patriarchal rule over Athens is mirrored by Oberon's over the forest and potential links to contemporary politics • Puck as a hybrid of Mediaeval folk tale, classical mythology and chivalric literature • presentation of Titania linked to idealisation of Queen Elizabeth I, e.g. references to Diana and <i>The Fairy Queen</i> • how the fairy world is created through dialogue, e.g. the minute details of the fairy's perspective: 'I must go seek some dewdrops here/And hang a pearl in every cowslip's ear' • their use to develop and reflect on the play's major themes, e.g. order and disorder; reality and appearance; love and marriage. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Farah Karim-Cooper's theory that Shakespeare's 'benevolent' fairies allowed him to explore the emerging mercantile economy and the aristocratic preoccupation with acquisition and display (<i>Fairies re-fashioned in A Midsummer Night's Dream</i>, article on the British Library Website) • François Laroque's observation that Shakespeare's festive comedies 'revel in a carnival spirit of liberty and irreverence' (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 the supernatural characters as mirroring and commenting on the class structures in the human world • title connotes the summer solstice festival, traditionally a time for classes to mingle in Elizabethan England • mechanicals presented as a source of humour for the upper classes, e.g. 'hard-handed men that work in Athens here. / Which never laboured in their minds til now' • use of varied speech to distinguish social classes, e.g. the mechanicals speak in prose • male patriarchy in the play as a reflection of contemporary attitudes to women, e.g. Theseus has literally won Hippolyta in battle: 'I wooed thee with my sword / And won thy love doing thee injuries' • setting the play in Athens allows Shakespeare to comment freely on issues of social status, kingship and personal freedom. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Kiernon Ryan's thesis that the mechanicals 'steal the show from the nobility in the final act' (Anthology) • R. W. Maslen's comment that the genre of comedy 'concerned itself, in fact, with the social stratum occupied by the actors themselves' (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>

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	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 (A05)
	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
11	<p>Measure for Measure</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Lucio's early function in making clear to the audience the levels of licentiousness in Vienna, e.g. 'purchased ... many diseases under her roof' • his close friendship with Claudio suggests another side to his character, e.g. when Claudio asks for 'a word with you', Lucio's response is, 'A hundred - if they'll do you any good' • impact of his betrayal of Pompey and Mistress Overdone • dramatic effect of his elevated language, e.g. the switch to blank verse as he addresses Isabella: 'I hold you as a thing enskied and sainted' • his function as a vehicle for comedy, e.g. his constant interruptions, even at serious moments • effect of his harsh punishment: 'slandering a prince deserves it' and the potential reference here to James I. <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' point that the play is tightly bound up with the cultural politics of 1604 (Anthology) • Lawrence J. Ross's argument that the Duke's playing with Lucio parodies what he has done with Angelo (<i>On Measure for Measure: An Essay in Criticism of Shakespeare's Drama</i>, Associated University Presses, 1997). <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p>Measure for Measure</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • ambiguous denouement confirms the drama as a 'problem play' • impact of the varied tones of each of the four marriages, e.g. Isabella's silence after the Duke's proposal • presentation of the Duke, with its suggestions of divine power, as a reflection on James I • use of dramatic irony to build tension and suspense, e.g. 'Cucullus non facit monachum' • Lucio's function in providing comic relief • use of biblical allusions to foreground the play's theme of justice being tempered with mercy, e.g. 'He would have weigh'd thy brother by himself'. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Philip Brockbank's argument that the ending 'keeps in touch with all the human values and verities exhibited in the play' (Anthology) • Stuart Hampton-Reeves' point that the play seems to be a different play depending on which audience one imagines watching it (Anthology). <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 (A05)
	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> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • conventions around the practice of dowry are central to the plot and themes • clothing conventions as a recurring motif, e.g. 'What's this? A sleeve? 'Tis like a demi-cannon' • impact of social conventions that allow Petruchio to publically humiliate Kate, e.g. 'To cart her rather ...' • dramatic effect of the Lord's treatment of Sly as a social inferior in the framing induction • references to women being 'owned' by men as a reflection of contemporary patriarchy, e.g. "She is my goods, my chattels ..." • use of hunting imagery to present conventions around courtship, e.g. 'this bird you aimed at, though you hit her not.' <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Alexander Leggatt's comment that the wooing of Bianca follows literary convention in a way in which that of Kate does not (<i>Shakespeare's Comedy of Love</i>, Routledge, 1974) • Catherine Bate's point that when it is clear that Petruchio's unconventional methods are working, Baptista doubles the dowry settled on the newly reformed bride (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>
14	<p><i>The Taming of the Shrew</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • clothing as a central motif in the gendered battle between Petruchio and Kate, e.g. 'To me she's married, not unto my clothes' • plot function of the tailor as part of the humiliation of Kate • use of clothing and costume to develop the play's central themes of disguise and transformation • importance of clothing to the social transformation of Sly as a reflection of contemporary attitudes to class • dramatic impact of Kate's seeming transformation in the final act, e.g. 'Off with that bauble, throw it under-foot ...' • unconventional clothing presented as a reflection on the social turbulence of contemporary England, e.g. 'a very monster in apparel, and not like a Christian footboy or a gentleman's lackey'. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Catherine Bates's comment that Petruchio is 'disorderly by design' (Anthology) • R.W. Maslen's view that comedy is a uniquely flexible genre, 'adapting itself with chameleon promptness to every innovation' (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	Descriptive <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	General understanding/exploration <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	Clear relevant application/exploration <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	Discriminating controlled application/exploration <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	Critical and evaluative <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 (A05)
	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>Twelfth Night Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Malvolio as a vehicle for Shakespeare to satirise Puritanism, e.g. 'Do ye make an ale-house of my lady's house ...?' • his subplot dramatically mirrors the main themes, e.g. self-delusion; challenges to social hierarchy • use of animal imagery to present him as an outsider, e.g. 'sheep-biter'; 'rare turkey cock' • dramatic impact of his two comic set-pieces, i.e. the anonymous letter and his wooing of Olivia in yellow stockings • as a foil to Feste, e.g. 'I marvel your Ladyship takes delight in such a barren rascal' • impact of his treatment on the play's festive tone, e.g. 'He hath been most notoriously abused'. <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 argument that Malvolio is a well-suited target for satire because he is 'an enemy of merriment' (Anthology) • John Hollander's comment that Malvolio's rhetoric is 'full of the Devil' (Anthology). <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p>Twelfth Night Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • love games as a typical feature of comedy • dramatic impact of Viola's gender-fluid role, e.g. 'I am all the daughters of my father's house/And all the brothers too' • love between different classes as a feature of carnivalesque drama, e.g. Maria and Sir Toby • unrequited love of Malvolio and Sir Andrew as a source of slapstick comedy • use of excessive language to satirise the courtship rituals of the nobility, e.g. 'If music be the food of love, play on ...' • presentation of non-romantic love to provide dramatic contrast, e.g. between siblings; between master and servant. <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 point that the play consistently draws attention to the principle of layers of gender identity and so keeps the audience alert to all of the layers involved (Anthology) • Valerie Traub's assertion that 'it is as an object of another woman's desire that Cesario finds her own erotic voice' (<i>The Renaissance of Lesbianism in Early Modern England</i>, Cambridge University Press, 2002). <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	Descriptive <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	General understanding/exploration <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	Clear relevant application/exploration <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	Discriminating controlled application/exploration <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	Critical and evaluative <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 (A05)
	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"> • Marlowe’s use of soliloquy allows the audience to note Faustus’ hubristic thoughts, following the conventions of tragedy • challenge to contemporary religion presented as vanity • symbolism and imagery used in presenting Faustus as vain, e.g. reference to Icarus • dramatic impact of the representation of Pride in the parade of the Seven Deadly Sins • dramatic impact of scenes foregrounding Faustus’ vain attempts to impress, e.g. with Benvolio; Duke and Duchess of Vanholt • Faustus’ mode of speech reflects his vanity, e.g. use of the first person passive, ‘Well, I am answered ...’ <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 use of the tragic convention of the Chorus to draw attention to Faustus’ ambitions and failings • dramatic effect of the warnings ignored and opportunities for repentance not taken • how Marlowe enlists our sympathy for Faustus, e.g. externalisations of his inner struggle in the forms of the Good and Bad Angels • how Marlowe invites us to see the trivial outcomes of Faustus’ pact with the Devil • theme of self-destruction as a reflection of contemporary religious debate, e.g. around humanism and Calvinism • dramatic impact of Faustus’ final soliloquy. <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
<p>19</p>	<p><i>The Duchess of Malfi</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Webster’s use of minor characters as foils to his protagonists, e.g. Delio’s loyalty set against the selfishness of others • Julia / Cardinal subplot as a critique of contemporary religion • scenes involving the madmen and executioners as typical of the dramatisation of horror popular in Jacobean theatre • use of Delio in the expository opening scenes • minor characters used to comment on the action and build tension, e.g. ‘Whether the spirit of greatness or of woman / Reign most in her, I know not, but it shows / A fearful madness’ • Cariola’s terrified reaction to impending death foregrounds the dignity of the Duchess at her end. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>20</p>	<p><i>The Duchess of Malfi</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Italian setting gives Webster licence to comment on English morality and attitudes without censure, e.g. the court setting as a reflection of the court of James I • contrast made clear between the corrupt Italian and idealised French courts, reflecting contemporary views of both these countries • setting and its links to contemporary stagecraft, e.g. first performed indoors, use of artificial lighting to highlight themes of goodness/evil, light/dark, secrecy/transparency • dramatic impact of the action moving freely across time and places, e.g. nine months pass between Acts 1 and 2 • how Marlowe uses setting to explore the theme of entrapment, e.g. the Duchess in prison: ‘Didst thou ever see a lark / in a cage?’ • Duchess’ bedchamber is invaded by Ferdinand, developing the theme of the close interweaving of private and public lives. <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
<p>21</p>	<p><i>The Home Place</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • ending's allusion to Chekhov's <i>The Cherry Orchard</i> • dramatic impact of Friel's manipulation of time at the end of the play, e.g. 'Lifford's memorial was <i>this</i> morning, wasn't it? I'm confused' • symbolism of the marked trees and accidental marking of Christopher with whitewash • Christopher's break down at end of the play as a metaphor for wider political divisions within Ireland and between England and Ireland, e.g. 'I'm shattered, Maggie. I'm in total confusion' • use of references to British colonialism create dramatic irony for contemporary audiences, e.g. 'Still hankering after Kenya?' • effect of the music at the end drawing a parallel with the play's opening. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>22</p>	<p><i>The Home Place</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of symbolism to represent the Gores' isolation and exile, e.g. the trees; the falcon • presentation of Margaret's isolation and loss of identity • sense of isolated characters searching for a home, e.g. the fantasy that the Gores have constructed around the 'home place' in Kent • function of Clement's nostalgically patriotic music to enhance the sense of isolation felt by the colonised Irish • dramatic impact of the cranial measurements scene, looking forward to isolationist politics and racism of the 20th century • presentation of broken families and consequent feelings of isolation, e.g. the lack of understanding between Christopher and David: 'With father? Who keeps humiliating me?' <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><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • unconsummated marriage of Blanche and Alan in dramatic contrast to the physical, sometimes violent, relationship between Stanley and Stella, e.g. 'I was - sort of - thrilled by it' • Stella's vulnerability due to her sexual and economic dependence on Stanley as a reflection of contemporary attitudes to marriage • dramatic impact of the claustrophobic two-room flat setting and how Williams uses it to explore thematically the marriage of Stanley and Stella • use of Steve and Eunice's marriage to illuminate that between Stanley and Stella • how Williams uses the marriage of Stanley and Stella to explore contemporary attitudes to class and gender • presentation of a potential marriage between Blanche and Mitch. <p>These are suggestions only. Accept any valid alternative response.</p>
24	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • methods of establishing setting, e.g. the use of the Blue Piano music to express 'the spirit of life which goes on here' • symbolic presentation of Blanche's vulnerabilities, e.g. her clothing in the opening scene marks her as an outsider • dramatic impact of Williams' detailed stage directions, e.g. explicitly comparing Blanche to a moth • techniques to introduce the audience to the character of Stanley, e.g. in stark contrast to the fragile Blanche: 'Animal joy in his being is implicit in all his movements' • how Williams uses the opening to introduce key themes, e.g. the contrast between the decaying South and emerging post-war societies • literary contexts of Williams' style, e.g. Southern Gothic; expressionism; realism; plastic theatre. <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
<p>25</p>	<p><i>The Importance of Being Earnest</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • central marriage quests allow Wilde to explore contemporary gender expectations, using the conventions of comedy • Lady Bracknell as representing rigid Victorian attitudes to gender roles, e.g. 'An engagement should come on a young girl as a surprise' • Gwendoline and Cecily as ambiguous versions of 'the new woman', e.g. they rebel against gender roles by mastering the language and being witty but, in fact, they talk nonsense • dramatic effect of Miss Prism's dual personality and Wilde's use of her to explore the role of an unmarried woman in contemporary society • presentation of Lord and Lady Bracknell as having swapped gender roles, e.g. he retires to his bedroom; she makes decisions • Algernon and Earnest as representations of the Victorian 'dandy'. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>26</p>	<p><i>The Importance of Being Earnest</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Wilde's use of props to create a specific social world in which he will build his comedy of manners, e.g. cucumber sandwiches, tea and cake, champagne • Cecily's diary and letters satirising Victorian attitudes to courtship and marriage and suggesting the repressed nature of female sexuality • Lady Bracknell's notebook as a symbol of class attitudes to marriage, e.g. '...you are not down on my list of eligible young men...' • heavy reliance on props as a feature of melodrama and farce - genres from which Wilde borrows heavily • use of Jack's cigarette case throughout the play as a plot device and as a symbol of his double life • central dramatic and comic significance of Miss Prism's handbag. <p>These are suggestions only. Accept any valid alternative response.</p>

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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
27	<p><i>The Pitmen Painters</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • initial setting of the Workers Educational Association class as a reflection of pre-war hope and aspiration for the working classes • effect of Lyon’s often didactic speeches, e.g. ‘It’s not that the working class doesn’t have talent, it’s that no one’s given them a paintbrush’ • use of dialect and vocabulary as an indicator (or not) of education, e.g. ‘Most of wi left school when we were eleven’ • how Hall introduces ambiguity around who is educating whom, e.g. Lyon’s confusion in the early scenes • impact of jokes made at the expense of the miners’ lack of education, e.g. ‘Leonardo is perhaps the acme of the entire Renaissance.’ ‘I thought you said he was a painter’ • effect of the crescendo ending to the first act as a dramatic endorsement of learning through art. <p>These are suggestions only. Accept any valid alternative response.</p>
28	<p><i>The Pitmen Painters</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Lyon’s quandary over how best to work with his art class, e.g. ‘But ye de de art, divvint ye?’ • use of Oliver’s agonising over Helen Sutherland’s offer of a stipend to explore the relationship between art and money • presentation of shifting attitudes of Lyon and Helen Sutherland to the Ashington Group, reflecting changes in artistic taste in the first half of the 20th century • use of setting to reflect changes in point of view, e.g. at the beginning of Act 2 with the visit to London • use of key scenes to foreground class and cultural conflicts, e.g. at the Chinese art exhibition • dramatic impact of the projections on the words and actions of characters making difficult decisions. <p>These are suggestions only. Accept any valid alternative response.</p>

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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
<p>29</p>	<p><i>The Rover</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Behn’s use of the relationship to challenge genre conventions, e.g. Helena’s pursuit of Wilmore and her pleasure in the power she exercises over him • how their relationship allows Behn to explore the role of the libertine hero • dramatic impact of the Carnival setting and the ambiguities it brings to their relationship • their relationship as a foil to that between Florinda and Belvile and Angelica and Wilmore • use of wit as a means of wooing, typical of Restoration comedy, e.g. the verbal sparring between Helena and Wilmore • how their marriage in the end is highly conventional, reflecting the limited roles for women in the Stuart period. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>30</p>	<p><i>The Rover</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • multiple marriage ending as a typical feature of comedy • ending as a revelation of an unfair system that demands women fit neatly into either ‘wife’ or ‘whore’ categories • dramatic contrast in tone between the Carnival setting and the conventional comic ending in marriage • impact of Angelica’s isolation at the end, e.g. she argues that marriage for fortune is ‘the same mercenary crime’ as prostitution • impact of juxtaposing three very different couples at the end • presentation of Wilmore as unrepentant libertine at the end, e.g. how modern and contemporary audiences might have different responses to him. <p>These are suggestions only. Accept any valid alternative response.</p>

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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
31	<p><i>Waiting for Godot</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • combination of tragedy and comedy and the use of humour to alleviate suffering as typical features of Absurdist drama • black comedy of Estragon’s fallen trousers as he and Vladimir try to arrange suicide • links with vaudeville and circus genres with their focus on both humour and pathos, e.g. Vladimir’s prostate • tragicomedy as a comment on human existence and a reflection of the uncertainties of 20th century Europe, e.g. as blind Pozzo writhes on the ground, Estragon says ‘He’s all humanity’ • frequent use of violence and torture and the potential links to the horrors of World War II lend the play a sense of tragedy • impact of allusions to Shakespearian tragedy, e.g. ‘But that is not the question. What are we doing here, <i>that</i> is the question’. <p>These are suggestions only. Accept any valid alternative response.</p>
32	<p><i>Waiting for Godot</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • theme of uncertainty as a reflection of post-war despair and disillusion • use of repetition throughout the play develops the theme of uncertainty, e.g. ‘for reasons unknown’ • uncertainty as a typical theme of Absurdist drama • ways in which Beckett plays with uncertain memories as a theme, e.g. ‘That’s the way I am. Either I forget immediately or, I never forget’ • dramatic impact of the failed suicide, e.g. ‘...What’s the good of losing heart now, that’s what I say. We should have thought of it a million years ago, in the nineties.’ • disorienting effects of the characters’ unfamiliarity with place: ‘And here where we are now?’. <p>These are suggestions only. Accept any valid alternative response.</p>

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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.

