



# Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level 3

GCE In English Literature

(9ET0) Paper 1: Drama

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### **General Marking Guidance**

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

## Marking guidance - specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

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
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

### **Placing a mark within a level**

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



# **Section A**

## Paper 1 Mark scheme

| Question number | Indicative content   |
|-----------------|--|
| 1               | <p><b>Antony and Cleopatra</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• play’s major theme concerns the challenge of living up to often impossible reputations, e.g. Antony as the ‘triple pillar of the world, transformed’</li> <li>• presentation of Caesar’s prioritisation of social reputation, e.g. ‘The wife of Antony/Should have an army for an usher and/The neighs of horse to tell of her approach’</li> <li>• hyperbolic representations of Renaissance masculinity and the importance of reputation, e.g. ‘Or bathe my dying honour in the blood/Shall make it live again.’</li> <li>• extent to which Shakespeare’s characters are defined by legend and mythical reputation, e.g. Caesar nostalgically invokes the warrior Antony of bygone days who could ‘drink/The stale of horses’</li> <li>• dramatic function of Enobarbus as the commentator on the diverse reputations of Antony and Cleopatra</li> <li>• use of shifting perspectives to explore cultural assumptions, e.g. the reputation in Rome of Egyptian attitudes as irresponsible and over-sexualised.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Tony Tanner’s</b> point about the impact of Caesar interrupting his elegy on Antony for business reasons (Anthology)</li> <li>• <b>John Walsh’s</b> point that in the Rome scenes, the word ‘honour’ is bandied as the highest virtue (<i>Independent Online</i> 16 March 2016).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>          |
| 2               | <p><b>Antony and Cleopatra</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Cleopatra’s function as a dramatic foil to the puritanical Roman characters, such as Caesar and Octavia</li> <li>• as a representation of contemporary views of female sexuality, e.g. a threat to men’s judgement <ul style="list-style-type: none"> <li>• use of hyperbole and sumptuous imagery to convey her allure and Antony’s blind passion for the woman who ‘makes hungry/Where she most satisfies’</li> </ul> </li> <li>• impact of the sexual and political objectification of Cleopatra as a reflection of contemporary attitudes to women and power, e.g. ‘a morsel for a monarch’</li> <li>• presentation of Egypt and Cleopatra through the symbolism of the Nile and the serpent as typical of a rising Renaissance interest in exoticism</li> <li>• the ambiguity of the play’s ending, hinting at her magnificence in contrast to Caesar as an ‘ass/Unpolicied’.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>L. T. Fitz’s</b> claim that early criticism of <i>Antony and Cleopatra</i> is ‘colored by the sexist assumptions the critics have brought with them to their reading.’ (<i>Egyptian Queens and Male Reviewers: Sexist Attitudes in ‘Antony and Cleopatra’ Criticism</i>, Shakespeare Quarterly 1977)</li> <li>• <b>Theodora Jankowski’s</b> exploration of issues of ethnicity in the casting of Cleopatra (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content   |
|-----------------|--|
| 3               | <p><b>Hamlet</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• extent to which Hamlet and Ophelia are presented as being bound by contemporary expectations around gender, e.g. Hamlet is expected to avenge his father's death; Ophelia must be protected</li> <li>• tragic irony surrounding Hamlet's feigned madness as a major cause of Ophelia's mental breakdown</li> <li>• dramatic impact of the 'nunnery' scene and its use of irony and ambiguity (III,i)</li> <li>• dramatic contrast between the silence and passivity of Ophelia's character and the lengthy, often melodramatic, soliloquies of Hamlet</li> <li>• use of imagery of disease and corruption to present Hamlet's linking of Gertrude's sexuality with that of Ophelia, e.g. 'an act/That ... takes off the rose/From the fair forehead of an innocent love/And sets a blister there'</li> <li>• presentation of both characters as reflections of contemporary paternal authority, e.g. the paired scenes of Polonius' command to Ophelia and Hamlet's encounter with the Ghost.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Lee Edwards'</b> comment that, 'without Hamlet, Ophelia literally has no story' (Anthology)</li> <li>• <b>Elaine Showalter's</b> argument that Ophelia's story is 'the history of her representation' (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |
| 4               | <p><b>Hamlet</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of political uncertainty at the start of the play, possibly a reflection of contemporary political upheaval in England, e.g. 'Something is rotten in the state of Denmark'</li> <li>• soliloquies used to explore moral doubt, typical of Renaissance tragedy</li> <li>• representations of madness and their impact on creating doubt and confusion</li> <li>• shifting focus throughout on appearance and reality, e.g. The Murder of Gonzago play; imagery around clothing and role-playing: 'These but the trappings and the suits of woe'</li> <li>• contribution of fate and accident to the play's ambiguous tone, e.g. the killing of Polonius</li> <li>• references to a range of European locations reinforce Hamlet's philosophical doubts as reflections of broader ambiguities underpinning contemporary European culture, e.g. Norway; France; Wittenberg.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Lillian Schanfield's</b> comment that the lack of a coherent cultural setting contributes to the enigmatic nature of the play (<i>Hamlet's Denmark</i>, CEA Critic, 2007)</li> <li>• <b>Janet Adelman's</b> arguments concerning the doubts and uncertainties of Gertrude's role (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>                              |

| Question Number | Indicative content   |
|-----------------|--|
| 5               | <p><b>King Lear</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• setting in an ancient mythical kingdom allows Shakespeare to make comment on Jacobean politics and the power of the monarchy, e.g. Lear's political mistake in dividing his kingdom; the political aspirations of Edmund, Goneril and Regan and their partners</li> <li>• use of symbolism in the shifting settings from ostentatious castles to exterior hovels, reflecting Lear's gradual loss of wealth and status</li> <li>• function of Edmund's character as an exploration of contemporary attitudes towards legitimacy and inheritance, e.g. 'there was good sport at his making'</li> <li>• references to class difference, reflecting contemporary assumptions, are present throughout, e.g. Kent calls Oswald a 'base football player'</li> <li>• presentation of female power as something to be feared and resisted, e.g. 'power to shake my manhood thus'</li> <li>• references to youth and old age used to explore how vulnerable patriarchal authority could be in early modern England, e.g. 'To shake all cares and business from our age/Conferring them on younger strengths'; 'The oldest hath borne most; we that are young/Shall never see so much...'</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Jane Archer et al</b> note the references in <i>King Lear</i> to failing harvests and corrupted food reflect the food shortages of the late sixteenth and early seventeenth centuries (<i>The Autumn King: Remembering the Land in King Lear</i>, Shakespeare Quarterly, 2012)</li> <li>• <b>Michael Billington's</b> description of Russell Beale's performance as Lear in the 2014 Sam Mendes production as having 'all the aspects of a Stalinesque tyrant' (<i>Guardian</i>, 24 January 2014).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

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**King Lear**

Candidates may refer to the following in their answers:

- the play's focus on master/servant relationships as an exploration of a disappearing feudal society from the perspective of Jacobean England
- use of the loyal Kent as a dramatic moral foil to Lear and other characters
- use of minor characters to develop the idea that old patriarchal relationships are breaking down, e.g. the servant who stabs Cornwall has been in his service 'ever since [he] was a child'
- significance of the function of the Fool's relationship with his master, e.g. his licence to speak truth to power allows the play's moral themes to develop
- symbolic use of clothing to foreground the theme of appearance versus reality, e.g. the humble garb of servants, such as Kent, the Fool and Poor Tom, is often a sign of their moral superiority to their masters
- function of Oswald in mirroring the corruption and opportunism of his mistress, Goneril, e.g. in contrast to Kent's moral challenge to Lear.

Possible references to the *Critical Anthology* or other critical reading could include:

- **Fintan O'Toole's** discussion about the loyalty of the serf to the lord as a basic moral category of the time (Anthology)
- **Elizabeth Frazer's** assessment of the ironic structure of Shakespeare's plays as being 'politic deliberation followed by chaotic disaster' (*Shakespeare and the Political Way*, OUP 2020).

These are suggestions only. Accept any valid alternative response.

| Question number | Indicative content  |
|-----------------|---|
| 7               | <p><b>Othello</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Cassio’s relationship with Bianca as a reflection of contemporary attitudes to class and gender, e.g. ‘I marry her! what? a customer!’</li> <li>• presentations of challenges to contemporary patriarchy, e.g. ‘She did deceive her father marrying thee’; Emilia’s exposure of Iago</li> <li>• central motif of jealousy presented as a reflection of 17th century patriarchal attitudes, e.g. ‘I do suspect the lusty Moor/Hath leaped into my seat’</li> <li>• extent to which wives can be seen as reflections of their husbands, e.g. ‘Else let them know/The ills we do, their ills instruct us so’</li> <li>• Emilia’s discourse with Desdemona as reflection of 17th century attitudes to marriage, e.g. ‘Tis not a year or two shows us a man’</li> <li>• imagery used to describe Desdemona objectifies her as a precious possession, reflecting contemporary patriarchy, e.g. ‘For your sake, jewel/I am glad at soul I have no other child’.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Farah Karim-Cooper’s</b> comment that the play’s language ‘paints women as either virtuous and pure or as adulterous and sexually corrupt.’ (<i>Women in Othello</i>, shakespearesglobe.com)</li> <li>• <b>Lisa Jardine’s</b> suggestion that the stage world of Jacobean drama is wholly masculine and that there is only a male viewpoint on offer (<i>Still harping on daughters: women and drama in the age of Shakespeare</i>, Columbia U. P. 1989).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

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|-----------------|--|
| <p><b>8</b></p> | <p><b><i>Othello</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• play's discourse as a reflection of contemporary attitudes towards ethnicity, e.g. 'the Moor'; 'turbaned Turk'</li> <li>• Iago's use of imagery in the opening scene reflects contemporary prejudices about Black people and Muslims, presenting him as a moral outsider who is able to exploit the weaknesses of Venetian society</li> <li>• play as an exploration of the protagonist's insecurities about his race, e.g. 'Haply for I am black'</li> <li>• imagery of light and dark used to present the dramatic conflict, typical of tragedy, between good and evil, and foregrounding social, moral and racial differences</li> <li>• imagery of the seas and shipping dramatically enhances the Venice/Cyprus settings and alerts the contemporary audience to potential threats and danger from foreigners and outsiders, e.g. 'Like to the Pontic Sea ...'</li> <li>• Cassio's presentation as an outsider, e.g. in contrast to Iago's earthiness, he is 'a great arithmetician'; significance of his Florentine origins.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Ania Loomba's</b> argument that <i>Othello</i> is both a fantasy of social tolerance and a nightmare of racial hatred and how this highlights the different experiences in Venice of 'foreign' outsiders, <i>Othello</i> and Cassio (Anthology)</li> <li>• <b>Karen Newman's</b> point that Iago's manipulation of <i>Othello</i> 'depends on the Moor's own prejudices against his blackness and belief that the fair Desdemona would prefer the white Cassio.' (Anthology).</li> </ul> |
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| Question number | <i>Indicative content</i>   |
|-----------------|---|
| 9               | <p><b><i>A Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• effective juxtaposition of Athens with the forest outside, e.g. Theseus' patriarchal rule over Athens is mirrored by Oberon's over the forest and suggests potential links to contemporary politics</li> <li>• dramatic impact of the fairy kingdom and its symbolic significance for contemporary audiences, e.g. its pagan nature perhaps challenges Puritan attitudes to the supernatural</li> <li>• Puck's contribution to the play's tone and narrative structure, as a hybrid character derived from Mediaeval folk tale, classical mythology and chivalric literature</li> <li>• restoration of order at the end is typical of the romantic comedy genre and reflects the Elizabethan world view</li> <li>• Puck's function as an agent of comedy, e.g. in setting up the mistaken identity plot</li> <li>• the play-within-the-play as a source of different types of comedy, e.g. linguistic play on oxymoron: 'most lamentable comedy'.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Stephen Fender's</b> assertion that the mechanicals' plot is a kind of parody of the lovers' plot (<i>Shakespeare: A Midsummer Night's Dream</i>, Edward Arnold, 1968)</li> <li>• <b>Francois Laroque's</b> comment that Shakespeare's festive comedies revel in a carnival spirit of liberty and irreverence (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>  |
| 10              | <p><b><i>A Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• setting the play in Athens allows Shakespeare to comment freely on issues of social status, kingship and personal freedom, e.g. the 'plotting' of the mechanicals as a comic reflection of sixteenth century protests by tradesmen</li> <li>• title connotes the summer solstice festival, traditionally a time for classes to mingle in Elizabethan England</li> <li>• 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'</li> <li>• use of varied speech to distinguish social classes, e.g. the mechanicals speak in prose</li> <li>• presentation of women challenging patriarchal authority, allowing reflection on contemporary attitudes, e.g. Hermia's rebellion against her father's choice of husband; Titania's refusal to meet Oberon's demands</li> <li>• impact of disruption of the social order in the fairy kingdom, e.g. the device of the changeling/Indian boy as an object of desire which provokes discord.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Kiernon Ryan's</b> thesis that the mechanicals 'steal the show from the nobility in the final act' (Anthology)</li> <li>• <b>R. W. Maslen's</b> comment that the genre of comedy 'concerned itself, in fact, with the social stratum occupied by the actors themselves' (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content   |
|-----------------|--|
| 11              | <p><b>Measure for Measure</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• ambiguous presentation of the Duke and his secrets and lies</li> <li>• dramatic impact of secret substitutions, e.g. the bed trick</li> <li>• imagery and symbolism used in the presentation of Angelo’s corruption, e.g. the double-sided coin</li> <li>• subplot allows Shakespeare to explore contemporary struggles between secular and spiritual authority, e.g. the depiction of the inadequacy of the constable and the prison system in creating a just society</li> <li>• Lucio’s early function in making clear to the audience the levels of licentiousness in Vienna, e.g. ‘purchased ... many diseases under her roof’</li> <li>• dramatic impact of the play’s ending, e.g. justice is only seen to be served: the means by which justice is achieved, for example, the bed trick, are morally debatable.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Philip Brockbank’s</b> comment that Angelo thinks of passion ‘in terms of death and decay’(Anthology)</li> <li>• <b>Henry Hitching’s</b> description of the function of the inflatable dolls in Joe Hill-Gibbins’s 2015 production as symbolizing the ‘the open-all-hours excess of a corrupt society’ (<i>The Evening Standard</i>, 9 October 2015).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>   |
| 12              | <p><b>Measure for Measure</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of imagery to explore different types of authority and what Shakespeare might be saying about the abuse of power positions, e.g. ‘O, it is excellent/To have a giant’s strength, but it is tyrannous/To use it like a giant.’</li> <li>• use of minor characters to explore the nature of good governance, e.g. ‘Why, how now, Claudio? Whence comes this restraint?’/‘From too much liberty, my Lucio. Liberty...’</li> <li>• dramatic impact of the disguise plot and the Duke’s omnipresence throughout the play, with its suggestions of divine authority, as a possible reflection on James I</li> <li>• Angelo’s hypocritical adherence to the law as a satire of Puritanism, e.g. ‘It is the law, not I, condemn your brother’</li> <li>• dramatic function of Escalus as a model of wise authority and good governance who balances justice with mercy</li> <li>• Isabella’s function in reminding Angelo that he is not God, reflecting Renaissance attitudes to leadership and authority, e.g. ‘But man, proud man/Dress'd in a little brief authority .../Plays such fantastic tricks before high heaven’.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Stuart Hampton-Reeves’</b> description of the play as both an affirmation of the importance of good governance and a cynical satire about over-zealous authoritarianism (Anthology)</li> <li>• <b>Jonathan Dollimore’s</b> argument that the Duke stages the trial of Angelo to demonstrate his own power and integrity as a ruler (‘Transgression and Surveillance in Measure for Measure’, in <i>Political Shakespeare</i>, Cornell U.P. 1985).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content   |
|-----------------|--|
| 13              | <p><b><i>The Taming of the Shrew</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• impact of the play’s opening scene juxtaposing two versions of Elizabethan womanhood, with a wild Kate abusing her reserved sister, e.g. ‘But in the other’s silence do I see/Maids’ mild behaviour and sobriety’</li> <li>• parallel structure of Bianca/Lucentio and Kate/Petruchio courtships, inviting comparisons and anticipating the play’s ending</li> <li>• use of physical comedy as the sisters’ rivalry is manifested in physical violence in II.i</li> <li>• both characters challenge contemporary gender stereotypes in different ways, e.g. Bianca’s elopement</li> <li>• use of ‘teaching’ scenes to explore notions of educating women in Elizabethan society e.g. Katherine’s attack on the music teacher; Bianca and Lucentio’s love lessons</li> <li>• impact of the final scene, where various interpretations have suggested a switching of the characters’ personalities.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Karen Newman’s</b> argument that throughout the play Bianca is a treasure, a jewel and an object of desire and possession (Anthology)</li> <li>• <b>Alexander Leggatt’s</b> 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).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>    |
| 14              | <p><b><i>The Taming of the Shrew</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• marriage and courting plots as typical of comedy, e.g. the competing suitors; dowry-hunting</li> <li>• references to women being ‘owned’ by men as a reflection of contemporary patriarchy, e.g. ‘She is my goods, my chattels ...’</li> <li>• use of hunting imagery to present conventions around courtship, e.g. ‘this bird you aimed at, though you hit her not.’</li> <li>• use of puns and wordplay of Petruchio and Kate to suggest closer links than may be at first apparent</li> <li>• how the play meets contemporary taste for ‘comic’ violence and cruelty, e.g. Petruchio’s public humiliation of Kate</li> <li>• effects of the ambiguity of the final scene and critical debates around it, e.g. Is the ‘shrew’ tamed? Are Kate and Petruchio united in the end?</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Catherine Bate’s</b> point that when it is clear that Petruchio’s unconventional methods are working, Baptista doubles the dowry settled on the newly reformed bride (Anthology).</li> <li>• <b>Coppélia Kahn’s</b> argument that in Katherine’s final speech, ‘she steals the scene from her husband, who has held the stage throughout the play.’ (<i>The Taming of the Shrew: Shakespeare’s Mirror of Marriage</i>. Modern Language Studies. Spring 1975).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content  |
|-----------------|---|
| 15              | <p><b>Twelfth Night</b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• characterisation of Malvolio as a means for Shakespeare to satirise Puritanism, e.g. 'Do ye make an ale-house of my lady's house ...?'</li> <li>• preoccupation with melancholy as common in Renaissance literature, e.g. 'Enough; no more/'Tis not so sweet now as it was before.'</li> <li>• impact of Antonio not being presented as a comic character, e.g. 'Will you stay no longer? Nor will you not that I go with you?'</li> <li>• conventional comic ending in heterosexual marriage is potentially undercut, e.g. Cesario remains onstage as a boy; the remaining isolated bachelors</li> <li>• suggestions as to Feste's true melancholic nature enhance the play's ambiguous tone, e.g. his songs about death and the fleeting nature of love</li> <li>• impact of Malvolio's treatment on the play's festive tone, e.g. 'He hath been most notoriously abused'.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Francois Laroque's</b> argument that the ending of festive comedies always reminds us to look back at reality after 'enjoying the sweet impossibilities of romance.' (Anthology)</li> <li>• <b>David Bevington's</b> suggestion that <i>Twelfth Night</i> comes close to being militant in its defence of merrymaking (Anthology).</li> </ul>             |
| 16              | <p><b>Twelfth Night</b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• reversals of status as a feature of festive comedy</li> <li>• Olivia's role as head of the household, unusual at the time, and her sharp awareness of status in relationships, e.g. 'She'll none o' the Count. She'll not match above her degree ... I have heard her swear it.'</li> <li>• presentation of master/servant relationships that conform to, or usurp, social convention, e.g. Maria and Sir Toby; Cesario and Orsino</li> <li>• characterisation of Sir Toby as a dramatic presentation of penniless nobility and his attempts to marry off his niece as an example of the patriarchy of the times</li> <li>• Malvolio's obsession with status as a satire of contemporary puritanical attitudes</li> <li>• use of clothing and cross-dressing as a means of exploring gender and social status.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Rex Gibson's</b> argument that <i>Twelfth Night</i> is an uneasy play about outsiders who lose (<i>Twelfth Night</i>, Cambridge University Press, 1993)</li> <li>• <b>Lisa Hopkins' assertion</b> that despite various rebellions, the comic universe always remains the same and the patriarchal order is reaffirmed (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

Please refer to the Specific Marking Guidance when applying this marking grid.

| Level          | Mark  | AO1 = bullet point 1   | AO2 = bullet point 2 | AO3 = bullet point 3 |
|----------------|-------|--|----------------------|----------------------|
|                |       | Descriptor (AO1, AO2, AO3)   |                      |                      |
|                | 0     | No rewardable material.  |                      |                      |
| <b>Level 1</b> | 1–4   | <b>Descriptive</b> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>   |                      |                      |
| <b>Level 2</b> | 5–8   | <b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul> |                      |                      |
| <b>Level 3</b> | 9–12  | <b>Clear relevant application/exploration</b> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>  |                      |                      |
| <b>Level 4</b> | 13–17 | <b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>             |                      |                      |
| <b>Level 5</b> | 18–21 | <b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>                           |                      |                      |

Please refer to the Specific Marking Guidance when applying this marking grid.

| Level          | Mark  | Descriptor (A05)  |
|----------------|-------|---|
|                | 0     | No rewardable material.   |
| <b>Level 1</b> | 1–2   | <b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>  |
| <b>Level 2</b> | 3–5   | <b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>   |
| <b>Level 3</b> | 6–8   | <b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>   |
| <b>Level 4</b> | 9–11  | <b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul> |
| <b>Level 5</b> | 12–14 | <b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>             |

# **Section B**

| Question number  | Indicative content  |
|------------------|---|
| <p><b>17</b></p> | <p><b><i>Les Blancs</i></b><br/> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• play’s structure which sets up debates between pairs of characters, e.g. contrast between Tshembe and Charlie in their attitudes toward their family and the past</li> <li>• dramatic presentation of Tshembe’s internal struggle with his African past and European present, e.g. he says to Madame Neilsen: ‘It seems your mountains have become mine’</li> <li>• Tshembe and Charlie’s confrontation reflects contemporary debates, e.g. ‘I do not “hate” all white men – but I desperately wish that I did. It would make everything infinitely easier!’</li> <li>• dramatic use of costume to show difference and outsiders, e.g. Tshembe begins the play in ‘city clothes’ and ends the play in his father’s robe</li> <li>• contrasting presentation of white women and men, e.g. conflict between Madame Neilsen and Rice over his treatment of Tshembe</li> <li>• presentation of DeKoven as a dramatic foil to Dr Gotterling, his cynicism contrasting with her naïve enthusiasm, e.g. ‘...something is wrong with Marta’s quaint explanation, don’t you think?’</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |
| <p><b>18</b></p> | <p><b><i>Les Blancs</i></b><br/> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of the Woman warrior figure to symbolise the African continent</li> <li>• use of Peter’s fable of the wise hyena, Mondingo, to develop the theme of intellectualism versus direct action in response to colonialism</li> <li>• dramatic presentation of the violent removal of outsiders at the end of the play and the symbolism of Abioseh and Madame’s bodies laid next to each other by Tshembe</li> <li>• use of the death of Reverend Neilsen to represent the dying days of colonialism</li> <li>• use of symbolism as foreshadowing, e.g. use of drums to announce the death of old Abioseh; the Woman’s dance and the raising of the spear to signpost the violence and deaths to come</li> <li>• dramatic impact and symbolism of Madame Neilsen’s blindness.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>  |

| Question number | Indicative content  |
|-----------------|---|
| 19              | <p><b><i>Dr Faustus</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of dramatic structure to highlight how Faustus' rebellion dwindles in scope, leaving an audience uninspired by his actions, e.g. use of slapstick in the later scenes</li> <li>• contemporary audiences may see Faustus' desire for learning as a rebellion against the limitations of mediaeval knowledge and the restrictions placed on the individual</li> <li>• language and persuasive techniques used by the Bad Angel to encourage rebellion in Faustus, e.g. 'Go forward, Faustus, in that famous art/Wherein all nature's treasury is contain'd'</li> <li>• Marlowe's use of irony and the dramatic impact of warnings ignored and opportunities for repentance not taken</li> <li>• crafting of the end of the play to highlight the consequences of rebellion</li> <li>• extent to which Marlowe presents Faustus as rebelling against the contemporary Calvinist theory of absolute predestination.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |
| 20              | <p><b><i>Dr Faustus</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of the Chorus to explore greed in the form of ambition, e.g. 'His waxen wings did mount above his reach'</li> <li>• use of soliloquy allows the audience to hear Faustus clearly articulate his greed, e.g. '... a world of profit and delight/Of power, of honour, of omnipotence'</li> <li>• use of recurring imagery of gluttony linked to learning, e.g. 'He surfeits upon cursed necromancy'</li> <li>• use of soliloquy and hyperbole to foreground Faustus' greed for unrivalled power, e.g. 'All things that move between the quiet poles/Shall be at my command.'</li> <li>• Faustus' greed for knowledge and power as a comment on contemporary debates around humanism and Calvinism</li> <li>• dramatic impact of the presentation of the Seven Deadly Sins, including Gluttony.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>  |

| Question number | Indicative content   |
|-----------------|--|
| 21              | <p><b><i>The Duchess of Malfi</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Italian setting gives Webster licence to comment on English morality and attitudes without censure, e.g. the court setting as a possible reflection of the court of James I</li> <li>• disease imagery used to enhance the dark atmosphere and suggest the political corruption at the court, e.g. 'Some cursed example poison it near the head'</li> <li>• presentation of the Julia/Cardinal subplot as a critique of contemporary religion</li> <li>• contrast made clear between the corrupt Italian and idealised French courts, reflecting contemporary political views of both these countries</li> <li>• use of drama to make cynical statements about the moral disintegration of society, typical of Jacobean revenge tragedy</li> <li>• play's presentation of characters who embrace Machiavellian ideas, e.g. Bosola; the Cardinal.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |
| 22              | <p><b><i>The Duchess of Malfi</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of wolf symbolism to develop the character of Ferdinand</li> <li>• madness of the revenger as a common motif in Jacobean drama</li> <li>• Webster's presentation of his character to satisfy the Jacobean taste for sensation in drama, e.g. his complex – possibly sexual – feelings towards his sister; his extreme and violent language and behaviour</li> <li>• his obsessive concern over his sister's possible remarriage reflects the importance of rank and gender in Jacobean society</li> <li>• dramatic irony develops his self-deception, e.g. Ferdinand sees himself as an embodiment of the law: 'Then the law to him/Is like a foul black cobweb to a spider...'</li> <li>• his dramatic presentation in contrast to his brother, who is alarmed by Ferdinand's behaviour, e.g. 'Why do you make yourself/So wild a tempest?'</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content  |
|-----------------|---|
| 23              | <p><b><i>The Importance of Being Earnest</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• romantic liaisons and thwarted love of the female characters as typical tropes of Comedy of Manners genre and Wilde’s use of these to mock the Victorian valuing of style over substance in relationships</li> <li>• Cecily and Gwendolen as comic foils to one another, e.g. ‘When I see a spade I call it a spade.’; ‘I am glad to say that I have never seen a spade. It is obvious that our social spheres have been widely different’</li> <li>• presentation of Lady Bracknell as representing rigid Victorian attitudes to gender roles, e.g. ‘An engagement should come on a young girl as a surprise’</li> <li>• Gwendolen 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</li> <li>• 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</li> <li>• Wilde’s use of female characters to develop a satirical commentary on gender roles, e.g. ‘How absurd to talk of the equality of the sexes! Where questions of self-sacrifice are concerned, men are infinitely beyond us’.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |
| 24              | <p><b><i>The Importance of Being Earnest</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• commentary on social conventions and etiquette as typical of the Comedy of Manners genre</li> <li>• the play’s mockery of the superficiality of Victorian morality around marriage, e.g. the comic obsession of the women wishing to marry someone called Ernest</li> <li>• heavy reliance on props as a feature of melodrama and farce — genres from which Wilde borrows heavily, e.g. use of Jack’s cigarette case as a plot device and as a symbol of his double life; central dramatic and comic significance of Miss Prism’s handbag</li> <li>• focus on the importance of social status above all, e.g. Lady Bracknell hiding the fact of a lost baby to protect her reputation</li> <li>• use of Gwendolen as a comic character to satirise Victorian values, where appearances are more important than anything else</li> <li>• dramatic impact of Miss Prism’s superficial attitude to education.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>   |

| Question number | Indicative content   |
|-----------------|--|
| 25              | <p><b><i>The Rover</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play as a critique of contemporary patriarchy, e.g. in the double standards of morality of the libertine males</li> <li>• the impoverished cavaliers as representing the decline of the power of the aristocracy</li> <li>• underlying threat of sexual violence and misogynistic language undercuts the heroic qualities of the male protagonists, e.g. 'baggage'; 'value'; 'stock'; 'wench'</li> <li>• presentation of the commodification of women by men as a major theme, e.g. the patriarchal attitudes to arranged marriages; Angellica's experience; language and imagery of commerce: 'purchasing love'; 'giving credit'</li> <li>• characterisation of Belville and his dilemma over his friendship with Willmore to challenge contemporary libertine views, e.g. his disgust at his friend's drunken attempted rape of Florinda</li> <li>• presentation of Willmore as unrepentant libertine at the end, e.g. how modern and contemporary audiences might have different responses to him.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |
| 26              | <p><b><i>The Rover</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• play as a comedy of manners, satirising contemporary mores and fashions</li> <li>• use of typical plot features of Restoration comedy, e.g. the various bed-tricks; unrequited love; cases of mistaken identity</li> <li>• play's conventional comic ending in contrast to the darkness that precedes it</li> <li>• Blunt ostensibly presented as the comic buffoon, but also portrays the dangers of fragile male ego and pride</li> <li>• use of hyperbole and sexually suggestive language to create comedy, e.g. Willmore says of Angellica's picture: 'The sight on't would beget a warm desire/In souls whom impotence and age had chilled'</li> <li>• ways in which Behn usurps genre conventions of romantic comedy, e.g. strong focus on the female point of view.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>   |

| Question number | Indicative content   |
|-----------------|--|
| 27              | <p><b><i>A Streetcar Named Desire</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Williams' use of 'plastic theatre' and a focus on psychological verisimilitude as typical of post-war taste for realism in drama</li> <li>• use of expressionistic devices to present characters' inner lives, e.g. music, sound effects, lighting</li> <li>• use of visual symbolism in developing characterisation, e.g. the paper lantern</li> <li>• symbolic presentation of Blanche's vulnerabilities, e.g. her clothing in the opening scene marks her as an outsider from a world that is disappearing</li> <li>• prop of the alcohol complicates the presentation of Blanche as an outsider who elicits sympathy, e.g. she uses alcohol to hide from reality</li> <li>• use of costume to reflect characters from different social backgrounds, e.g. Blanche's 'red satin robe'; Stanley 'roughly dressed in blue denim work clothes'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>   |
| 28              | <p><b><i>A Streetcar Named Desire</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of the relationship between Mitch and Blanche to explore gender roles in the 1940s</li> <li>• structural parallels between their pasts, expressed in their mutual need for each other as misfits in the violent world of Elysian Fields</li> <li>• use of contrasts between them to develop themes of class and education, e.g. 'I guess we must strike you as being a pretty rough bunch.'</li> <li>• dramatic irony of their mutual attraction, e.g. her perception of him as a gentleman and his perception of her decency</li> <li>• contrast in Mitch's behaviour towards Blanche before and after learning the truth about her, e.g. when Mitch tears the paper lantern off the lightbulb it is a shocking violation, foreshadowing the rape in the following scene</li> <li>• dramatic contrast between Mitch's care of and loyalty to his mother and his treatment and abandonment of Blanche.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question Number | Indicative content  |
|-----------------|---|
| 29              | <p><b>Sweat</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of music, news and sport headlines to establish the time setting of each scene</li> <li>• use of non-linear narrative in the telling of the story and the impact of the past on the lives of the characters</li> <li>• dramatic irony as the audience witnesses characters' hopes for the future in the 2000 scenes in the play, e.g. Chris saving to go to college; Jason's retirement plans</li> <li>• importance of the past in characters' identities and the tension this can cause, e.g. Tracey's reference to her family's history in Reading and her dismissal of Oscar's claims to belong</li> <li>• presentation of how the lives of ordinary people are affected by major political events in the past, e.g. the signing of NAFTA, creating conditions for the election of Trump</li> <li>• dramatic symbolism and irony of changes in Reading in the final scene, e.g. the change in beer in the bar to 'artisanal' once the plant closes; Oscar is now accepted and addressed by name.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>  |
| 30              | <p><b>Sweat</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play's exploration of the ways working class Americans are often forced to betray one another in their struggles for a better life, e.g. Cynthia's acceptance of the promotion is seen as a personal betrayal by Tracey</li> <li>• use of monologue to explore Tracey's feelings of betrayal of her heritage, e.g. 'Well, my family's been here a long time. Since the twenties, okay?'</li> <li>• sense of the workers being betrayed by the American Dream, e.g. 'He clawed his way up from the filth of the yard to Union rep, fighting for fucking assholes just like that cat. So, I don't understand it.'</li> <li>• dramatic impact of the workers who are seen to betray their fellow union members by breaking the strike</li> <li>• the Olstead recruiting flier at the Centro Hispano becomes, for Tracey, a symbol of the company's betrayal of its workers, e.g. 'you guys coming over here'</li> <li>• use of the dual-time structure to make the audience aware of the tragic irony of the various betrayals that have taken place over time, e.g. we do not learn at first what has caused the rift between Jason and Chris.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content  |
|-----------------|---|
| 31              | <p><b><i>Waiting for Godot</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• power dynamic between Pozzo and Lucky invites comparisons with systems of slavery or industrial capitalism</li> <li>• Lucky's name as typical of what Booth called 'unstable irony' where we move from ironic laughter to serious doubt</li> <li>• symbolic use of the rope between Pozzo and Lucky to foreground the theme of dependency and social subjugation</li> <li>• ways Beckett uses Lucky to elicit compassion, e.g. his blindness; maltreatment by Pozzo: 'He's crying! Old dogs have more dignity'</li> <li>• use of Lucky's monologue to develop Absurdist verbal comedy, e.g. the mixture of classical references with crude corruptions: 'Belcher'; 'Fartov'; 'Cunard'</li> <li>• his contribution to the play's complex physical comedy, e.g. as Pozzo's beast of burden; his dance and the symbolism of his entanglement.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>   |
| 32              | <p><b><i>Waiting for Godot</i></b><br/>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of repetitive, ritualistic structures to emphasise the timelessness of waiting, e.g. Estragon and his boots; repeated dialogue</li> <li>• impact of the play's self-conscious reference to the rituals of staging and theatre, e.g. 'End of the corridor. Off the left...'</li> <li>• nihilistic responses to modern society, typical of Absurdist theatre, e.g. 'Nothing happens, nobody comes, nobody goes, it's awful'</li> <li>• entire play as a form of religious ritual where the characters wait for salvation, e.g. references throughout to Christian observance such as repentance, bible, crucifixion, prayer</li> <li>• use of physical/vaudeville ritualised comedy, e.g. the routine with the hats; the pratfalls</li> <li>• ideas about recourse to ritual for survival in what seems a hostile world, post-World War II, e.g. the detailed nature of the stage directions and the carefully orchestrated stage business involving the essentials of life.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

Please refer to the Specific Marking Guidance when applying this marking grid.

| AO1 = bullet point    AO2 = bullet point    AO3 = bullet point |       |   |
|--|-------|---|
| Level  | Mark  | Descriptor (AO1, AO2, AO3)  |
|  | 0     | No rewardable material.   |
| <b>Level 1</b>   | 1–5   | <p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>   |
| <b>Level 2</b>   | 6–10  | <p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul> |
| <b>Level 3</b>   | 11–15 | <p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>  |
| <b>Level 4</b>   | 16–20 | <p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>             |
| <b>Level 5</b>   | 21–25 | <p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>                           |

