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Edexcel

Mark Scheme (Results)

November 2021

Pearson Edexcel GCE Advanced Level

In English Language (9ET0)

Paper 1: Drama

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October 2021

Question Paper Log Number P67112A

Publications Code 9ET0\_01\_2111\_MS

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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.

## 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>• central relationship presented as destructive on a global scale, e.g. ‘Let Rome in Tiber melt and the wide arch / Of the ranged empire fall’</li> <li>• use of hyperbole and sumptuous imagery to convey Cleopatra’s allure and Antony’s blind passion for she who ‘makes hungry / Where she most satisfies’</li> <li>• tense relationship between Caesar and Antony, symbolizing Rome’s western austerity versus Egypt’s eastern luxury, possibly reflecting politics of James I’s court</li> <li>• dramatic impact of Enobarbus’s loyalty to, and his final desertion of, Antony</li> <li>• Caesar uses his relationship with his sister for political ends, e.g. ‘You come not like Caesar’s sister...’</li> <li>• use of foreshadowing to signal the destructive nature of relationships, e.g. the soothsayer reading Charmian’s palm.</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>Howard Jacobson’s</b> point about the irony of Antony’s supposedly warm relationship with his men, but they will not mercifully end his life (<i>Anthology</i>)</li> <li>• <b>Emrys Jones’</b> comment that ‘Everyone moves in a mist of passion, driven by obscure pressures which may erupt in action seemingly involuntary’ (<i>Anthology</i>).</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>• presentation of different gender norms in Rome and Egypt, e.g. Caesar says Antony ‘is not more manlike / Than Cleopatra, nor the queen of Ptolemy / More womanly than he’</li> <li>• impact on the play’s tone of emasculated men in Cleopatra’s court</li> <li>• play presents contrasting models of femininity, e.g. Octavia and Cleopatra, perhaps reflecting contemporary attitudes to women</li> <li>• use of minor characters to comment on gender expectations, e.g. ‘Will Caesar weep?’; ‘our leader’s led, / And we are women’s men’</li> <li>• impact of the sexual and political objectification of Cleopatra, e.g. ‘a morsel for a monarch’, as a reflection of contemporary attitudes to women and power</li> <li>• representations of gender in Cleopatra’s death scene, e.g. ‘I have nothing of woman in me. Now from head to foot/ I am marble constant’.</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>Linda Woodbridge’s</b> comment that Antony and Cleopatra can cross gender boundaries (<i>Egyptian Queens and Male Reviewers: Sexist Attitudes in Antony and Cleopatra Criticism</i>, Shakespeare Quarterly, 1977)</li> <li>• <b>Alan Sinfield’s</b> assertion that Antony is feminised when he allows Cleopatra to make decisions about war (<i>Shakespeare, Authority, Sexuality</i> (Routledge, 2006).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

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

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<b>Level</b>	<b>Mark</b>	<b>Descriptor(AO5)</b>
	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>

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>• use of metatheatre throughout the play, e.g. Rosencrantz's report of the success of the boy players; Hamlet's advice to the players</li> <li>• dramatic impact of Hamlet's 'antic disposition'</li> <li>• impact of the play within the play</li> <li>• all the characters playing roles, e.g. 'These but the trappings and the suits of woe'</li> <li>• sustained use of the motif of actors and theatre, e.g. 'Suit the action to the word, the word to the action...for anything so overdone is from the purpose of playing...to hold...the mirror up to nature'</li> <li>• in-jokes referring to the contemporary London theatrical world allowing Shakespeare to comment on the current political climate, e.g. 'while memory holds a seat / In this distracted globe'.</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>Michael Orange's</b> argument that <i>Hamlet</i> assimilates into itself a detailed, professional knowledge of theatre' (<i>Hamlet: A Cry of Players</i>, <i>Sydney Studies in English</i>, 1985)</li> <li>• <b>Howard Felperin's</b> claim that Hamlet's discourse on the art of theatre is the nearest thing we have to Shakespeare's own dramatic principles (<i>O'erdoing Termagant: An Approach to Shakespearean Mimesis</i>, <i>Yale Review</i>, 1974).</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>• Polonius as the most overtly corrupt character in the play</li> <li>• as the plotting courtier, he perhaps reflects the intrigues of the Elizabethan court</li> <li>• he epitomises the lack of trust between family members, e.g. Polonius sends Reynaldo to spy on Laertes: 'your bait of falsehood take this carp of truth...'</li> <li>• as a source of comic irony, e.g. he is oblivious to the impact of his long-winded speeches: 'since brevity is the soul of wit'</li> <li>• dramatic impact of the various deceptions of Polonius, e.g. the entrapment scene</li> <li>• his varied treatment of his son and daughter illustrates contemporary attitudes to gender.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>William Hazlitt's</b> comment that Polonius 'acts very foolishly and talks very sensibly' (<i>Characters of Shakespeare's Plays</i>, OUP 1916)</li> <li>• <b>Ernest Jones'</b> point that the attitude of Laertes towards his sister is indistinguishable from that of Polonius (<i>Hamlet and Oedipus</i>, Doubleday, 1954).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



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

<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>
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<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO5)</b>
	0	No rewardable material.
<b>Level 1</b>	1–2	<p><b>Descriptive</b></p> <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	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>• Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question Number	Indicative content
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>• links between physical and moral weakness in the language of the text, e.g. 'See better, Lear'; 'I stumbled when I saw'</li> <li>• Lear's weak understanding of his children allows reflection on notions of kingship, accession and contemporary politics</li> <li>• use of animal imagery and extended metaphors to foreground the greed of Regan and Goneril</li> <li>• references to divine justice in retribution for human weakness, e.g. 'The wheel is come full circle'</li> <li>• dramatic impact of the role of the Fool in pointing out human weakness, e.g. 'That such a king should play bo-peep'</li> <li>• impact of the heath scene as Lear comes to an understanding of human weakness, e.g. 'Poor naked wretches, wheresoe'er you are'.</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>David Scott Kastan's</b> point about tragedy always asking if the causes of suffering lie in human weakness, divine retribution, or arbitrary fate (<i>Anthology</i>)</li> <li>• <b>Carol Rutter's</b> argument that Lear's weakness lies in his demanding that Cordelia mothers his boyhood (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><b>King Lear</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• setting in ancient mythical kingdom allows Shakespeare licence to make comment on contemporary politics</li> <li>• use of the bleak winter setting to intensify the suffering of Lear</li> <li>• pre-Christian setting allows Shakespeare to establish a nihilistic tone, e.g. 'As flies to wanton boys are we to th' gods / They kill us for their sport'</li> <li>• shifting settings from ostentatious castles to exterior hovels reflects Lear's gradual loss of his wealth and status.</li> <li>• dramatic impact of the Dover cliffs setting for a contemporary audience</li> <li>• use of the stormy heath as a reflection of Lear's psychological state.</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 King Lear 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>A C Bradley's</b> argument that the very vagueness of the setting lends the play the sense 'of a particular place which is also a world' (<i>Shakespearean Tragedy</i>, Macmillan 1905).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		

<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>
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	0	No rewardable material.
<b>Level 1</b>	1–2	<p><b>Descriptive</b></p> <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	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>• Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
7	<p><b>Othello</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of Othello’s language to reflect his dissipating sense of self over the course of the play, e.g. ‘My blood begins my safer guides to rule...’</li> <li>• language manipulation as a source of Iago’s power, e.g. his blunt soldier-speak used to persuade Roderigo; his witty exchanges with Desdemona in Act II, scene i</li> <li>• function of Cassio’s courtly language in driving the plot and developing character, e.g. ‘he hath achieved a maid / That paragons description and wild fame’</li> <li>• use of figurative language to develop the play’s themes, e.g. ‘the green-eyed monster’</li> <li>• use of blank verse soliloquies that are typical of the villain in tragedy, e.g. ‘so I will turn her virtue into pitch ...’</li> <li>• language as a reflection of contemporary attitudes towards ethnicity and sexuality, e.g. ‘the Moor’; ‘tupping your white ewe’.</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>G Wilson Knight</b>’s analysis of ‘The Othello Music’ (<i>The Wheel of Fire</i>, OUP 1930)</li> <li>• <b>F R Leavis</b>’ comment that the theme of the tragedy is concentrated in Othello’s final speech (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
8	<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 on contemporary attitudes to class and gender, e.g. ‘I marry her! what? a customer!’</li> <li>• relationship between Iago and Othello as a parody of romantic intimacy, e.g. ‘I am thine own forever’</li> <li>• importance of reputation to male characters, e.g. ‘I have lost the immortal part of myself’</li> <li>• impact of the focus on military prowess, e.g. ‘The tyrant custom, .../Hath made the flinty and steel couch of war/My thrice-driven bed of down’</li> <li>• presentation of contrasting attitudes to the male gender from Iago and Emilia</li> <li>• presentations of challenges to contemporary patriarchy, e.g. ‘She did deceive her father marrying thee’; Emilia’s exposure of Iago.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Carol Neely</b>’s assertion that Cassio, Iago and Othello are all equally concerned with rank and reputation (<i>Women and Men in Othello</i> Yale, 1985)</li> <li>• <b>Lisa Jardine</b>’s 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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		Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		

<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>
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<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO5)</b>
	0	No rewardable material.
<b>Level 1</b>	1–2	<p><b>Descriptive</b></p> <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	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>• Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>



Question number	Indicative content
9	<p><b><i>A Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of the Mechanicals as part of the tradition of Shakespeare clowns, e.g. in highlighting the folly of man</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> <li>• Puck's function as an agent of comedy, e.g. in setting up the mistaken-identity plot</li> <li>• focus on marriage as a theme is typical of festive comedy</li> <li>• dramatic impact of the fairytale setting allowing darker themes to be explored, e.g. the misogyny of Theseus; Hermia as victim of patriarchal law</li> <li>• restoration of order at the end is typical of the romantic comedy genre and reflects the Elizabethan world view.</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> comment that Shakespeare's festive comedies revel in a carnival spirit of liberty and irreverence (<i>Anthology</i>)</li> <li>• <b>R W Maslen's</b> reference to comedy as a 'uniquely flexible medium' (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><b><i>A Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• 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>• exploration of 'courtly' conventions around love and courtship and the ways in which the play challenges these</li> <li>• the 'plotting' of the mechanicals as a comic reflection of sixteenth century protests by tradesmen, e.g. against wage deflation</li> <li>• use of the forest setting as a place where society's 'rules' are challenged</li> <li>• Thisbe's rebellion and its reflection of the play's engagement with authority</li> <li>• exploration of youth's challenge to established authority is a common trope of romantic comedy, e.g. Lysander disapproved of by a conservative father.</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>Kiernan Ryan's</b> point that the play undermines the authority of the Athenian nobles (<i>Anthology</i>)</li> <li>• <b>R W Maslen's</b> argument that comedy allowed lower social groups to challenge or even subvert the status quo (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		

<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>
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<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO5)</b>
	0	No rewardable material.
<b>Level 1</b>	1–2	<p><b>Descriptive</b></p> <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	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>• Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
11	<p><b>Measure for Measure</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• different types of leadership presented 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>• dramatic impact of the disguise plot and the Duke's omnipresence throughout the play</li> <li>• ambiguities in the Duke's character as possible comment on James I's leadership, e.g. his deceit and manipulation v his love for his citizens</li> <li>• Angelo's function as a temporary leader in developing the play's exploration of leadership, e.g. of justice tempered with mercy</li> <li>• use of dialogue 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>• Isabella's function in reminding Angelo that he is not God, reflecting Renaissance attitudes to leadership and authority: '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 Critical Anthology or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Stuart Hampton-Reeves'</b> argument that the play's performance at court had a message about justice and morality for those in power (<i>Anthology</i>)</li> <li>• <b>Una Ellis-Fermor's</b> description of the play as one in which the 'lowest depths of Jacobean cynicism are touched' (<i>The Jacobean Drama</i>, Methuen, 1936).</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>• female characters as illustrations of the conventional Renaissance marital paradigm, e.g. virgin / wife / whore</li> <li>• impact on different audiences of the lack of agency of female characters, e.g. Mariana is coerced into the bed-trick; Isabella is blackmailed by Angelo</li> <li>• use of minor female characters to illuminate themes in the main plot, e.g. Kate Keepdown the sex worker</li> <li>• dramatic impact of having Isabella introduced by other characters, e.g. 'This day my sister should the cloister enter ...'</li> <li>• Isabella as a dramatic parallel to Angelo, e.g. her unbending stance as she condemns her brother</li> <li>• extent to which Mistress Overdone is used to challenge contemporary stereotypes of women.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Kate McLuskie's</b> comment that 'At every turn, the women's past lives complicate the possibility of a simple happy-ever-after ending in marriage.' (<i>Gender in Measure for Measure</i>, British Library Website, 2016)</li> <li>• <b>J Connor Dunn's</b> argument that 'Mistress Overdone seems to be linked directly to Chaucer's Wife of Bath'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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		Descriptor (AO1, AO2, AO3)		
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<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		

<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>
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<b>Level 1</b>	1–2	<p><b>Descriptive</b></p> <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	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>• Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
13	<p><b><i>The Taming of the Shrew</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• parallel structure of Bianca/Lucentio and Kate/Petruchio courtships</li> <li>• impact of the play's ambiguous ending</li> <li>• dramatic effect of the metatheatrical framing device and the potential links to the main plot</li> <li>• effect of the circularity of the plot, e.g. the final scenes suggest that Bianca and the Widow are the play's two new shrews</li> <li>• use of structural features typical of the comedy genre, e.g. multiple, complex plot lines; journeys to other places; mistaken identities</li> <li>• under-cutting of the 'marriage as closure' convention with a marriage occurring offstage and described by characters onstage midway through.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Ann Thompson's</b> comment that it has often seemed necessary for Katherina to undercut her speech in the last scene in some way (<i>Anthology</i>)</li> <li>• <b>Marjorie Garber's</b> comment on the Induction that it, 'performs the important task of distancing the later action, and of ensuring a lightness of tone' (<i>Dream in Shakespeare: From Metaphor to Metamorphosis</i>, Yale University Press, 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>• dowry/numerous suitors trope as typical of comedy genre, e.g. 'Faith, gentlemen, now I play a merchant's part ...'</li> <li>• frequent use of trading and shipping motifs, 'Two thousand ducats by the year, three great argosies, besides two galliases and twelve tight galleys'</li> <li>• the induction centres on an argument about money between Sly and the landlady, setting the tone for the rest of the play</li> <li>• ambiguity around Petruchio's motivation for marrying Kate</li> <li>• dramatic impact of the final wager</li> <li>• women viewed as commodities, reflecting contemporary patriarchy, e.g. 'For in Baptista's keep my treasure is ...'</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Karen Newman's</b> exploration of the battle of words between Kate and Petruchio as a means of fighting against the commodification of women in marriage (<i>Anthology</i>)</li> <li>• <b>Mary Beth Rose's</b> comment that although the traditional conflict between young lovers and old blocking figures remains, and age and money still dominate over youth and love, these plot devices are set up to be defused (<i>Essays on Dramatic Traditions</i>, Northwestern UP, 1989).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		



<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>
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<b>Level 1</b>	1–2	<p><b>Descriptive</b></p> <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	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6–8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9–11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>• Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12–14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
15	<p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• ambiguity around Viola's sexuality / gender subverts the traditional ending of comedy and leaves her as an outsider, e.g. 'Cesario, come— For so you shall be while you are a man...'</li> <li>• ambiguity of Antonio's role in the romantic comedy</li> <li>• Malvolio as a parody of the Puritan mindset reflecting contemporary political attitudes, e.g. 'I protest I take these wise men that crow so at these set kind of fools no better than the fools' zanies'</li> <li>• effects on the tone of the ending in the context of Malvolio's ill-treatment</li> <li>• Sir Andrew's foolishness places him outside the circle of conspirators</li> <li>• presentation of Feste as an outsider to the household, e.g. dramatic impact of his final song which resonates with sad images of the rain and wind.</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>Michael Shapiro's</b> comment that the ambivalence of the final scene undercuts the conventional comic ending of heterosexual marriage (Anthology)</li> <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 U P, 1993).</li> </ul>
16	<p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• thematic linking of marriage and social class throughout, e.g. 'She'll none o' the Count. She'll not match above/her degree, neither in estate, years, nor wit'</li> <li>• Sir Toby's confrontation with Malvolio reflects the Elizabethan class structure, e.g. 'Art any more than a steward?'</li> <li>• Maria's marriage to Sir Toby as typical of festive usurping of class conventions</li> <li>• Malvolio's social class aspirations as a source of comedy, e.g. 'Calling my officers/about me, in my branched velvet /gown; having come from a day-bed...'</li> <li>• Maria's function as a foil to Malvolio, e.g. in raising her social station she achieves what he cannot</li> <li>• the play's resolution is typical of festive comedy where threats to the existing social hierarchy are ultimately put down.</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>Lisa Hopkins'</b> assertion that despite various rebellions, the comic universe always remains the same and the patriarchal order is reaffirmed (Anthology)</li> <li>• <b>R.W. Maslem's</b> comment that the comedy genre allowed a voice for characters of Maria's social class (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

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

Level	Mark	Descriptor(AO5)
	0	No rewardable material.
<b>Level 1</b>	1-2	<p><b>Descriptive</b></p> <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	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6-8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12-14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
17	<p><b>Doctor Faustus</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of the Chorus, typical of the morality plays, to present overreaching e.g. 'His waxen wings did mount above his reach'</li> <li>• extent to which Faustus' overreaching is presented as admirable</li> <li>• use of imagery of height, ascent and flight to describe Faustus' overreaching desires</li> <li>• play's exploration of Renaissance and Humanist ideas as to the limits of human knowledge and endeavour</li> <li>• ambiguity as to the extent to which Faustus is the architect of his own demise, e.g. 'heavens conspired his overthrow'</li> <li>• Marlowe's presentation of overreaching as a challenge to contemporary religious views.</li> </ul>
18	<p><b>Doctor Faustus</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• initial presentation of Faustus as a learned man in control</li> <li>• use of dramatic irony to show that Faustus is not in control, e.g. the foreshadowing of the Chorus; his vehement denial of the existence of Hell</li> <li>• presentation of Faustus' belief that Mephistopheles has appeared in response to his command and is under his control, e.g. 'Did not my conjuring speeches raise thee?'</li> <li>• use of imagery to convey the control Faustus believes he will achieve through magic, e.g. 'All things that move between the quiet poles/Shall be at my command'</li> <li>• dramatic impact of Faustus' final realisation that he has no control, e.g. 'for vain pleasure of twenty-four years hath Faustus lost eternal joy and felicity'</li> <li>• exploration of human v heavenly control as a reflection of contemporary theological debate.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
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> </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	<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>
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Question number	Indicative content
19	<p><b><i>The Duchess of Malfi</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Duchess and Bosola presented as characters who do not fit into conventional social roles in Jacobean terms</li> <li>• as mirror and shadow images of each other's rise and fall, developing the theme of fate in the play, e.g. 'there's no deep valley, but near some great hill'</li> <li>• Bosola's role as the conventional malcontent, 'court-gall', of the Jacobean theatre</li> <li>• his contradictory behaviour, e.g. his desire to avenge the Duchess' death even though he has conducted her execution</li> <li>• dramatic impact of the apricots scene</li> <li>• dramatic impact of Bosola's response to the Duchess' death, e.g. 'Upon thy pale lips I will melt my heart / To store them with fresh colour'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
20	<p><b><i>The Duchess of Malfi</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of imagery of hell to foreshadow death, e.g. 'There is a saucy and ambitious devil is dancing in this circle'</li> <li>• the impact of the abundance of horrors in the final two acts, typical of the excess of Jacobean drama, e.g. the waxen images of the dead bodies of Antonio and the children</li> <li>• ambiguity around the dying words of the Duchess, e.g. 'Mercy'</li> <li>• unconventionality of the Duchess dying a full act before the end of the play</li> <li>• violent nature of the deaths of male characters, e.g. dismembering</li> <li>• links between love and death as a typical feature of Jacobean tragedy.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



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		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
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> </ul>		
<b>Level 2</b>	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

Question number	Indicative content
21	<p><b><i>The Home Place</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• effect of the play's setting at the outbreak of the Irish Land Wars</li> <li>• presentation of the agents of change, e.g. Sally as a representation of progress as she prepares to leave the 'Big House'</li> <li>• presentation of the victims of change, e.g. Clem O'Donnell and Christopher Gore both clinging to nostalgic notions of the past</li> <li>• use of symbolism of changes in the landscape</li> <li>• Friel's creation of a sense of revolutionary change in Ireland, e.g. the 'doomed nexus'</li> <li>• the play's comment on scientific changes, e.g. Richard's eugenic theories as seen from a current perspective.</li> </ul>
22	<p><b><i>The Home Place</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• effect of the play's time setting, e.g. nineteen years after Darwin's <i>Origin of Species</i></li> <li>• presentation of Richard Gore's insensitivity and its impact on the tone of the scene, e.g. 'a primeval people really'</li> <li>• the representative nature of the three 'specimens', e.g. widow begging for food; cheeky, outspoken boy; silent girl</li> <li>• how the scene presents a critique of colonialism</li> <li>• dramatic impact of Christopher's failure to intervene in the humiliation of the locals</li> <li>• comic role of Perkins in revealing Richard's racism.</li> </ul>

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		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
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> </ul>		
<b>Level 2</b>	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

Question number	Indicative content
23	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Blanche’s dependence on Stella contrasted with her rejection of Stella’s new life</li> <li>• use of dramatic devices to present past events that have had an impact on family relationships</li> <li>• presentation of the volatile relationship between Stella and Stanley</li> <li>• the ambiguity of Stella’s final ‘betrayal’ of Blanche</li> <li>• symbolism of the birth of Stella’s baby</li> <li>• use of expressionistic devices to present characters’ thoughts about each other, e.g. music, sound effects, lighting</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
24	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Williams’ use of ‘plastic theatre’ and a focus on psychological verisimilitude as typical of post-war taste for realism in drama</li> <li>• effects of staging details and use of music to establish mood and develop character</li> <li>• contribution of the stage directions to dramatic confrontation, e.g. the use of darkness and light in the confrontation between Blanche and Mitch.</li> <li>• use of costume to reflect character, e.g. Blanche’s ‘red satin robe’; Stanley ‘roughly dressed in blue denim work clothes’</li> <li>• how the stage directions contribute to significant set pieces, e.g. the poker game; the rape scene</li> <li>• use of stage directions to present contemporary gender roles, e.g. ‘she jumps up and kisses him which he accepts with lordly composure’</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
<b>Level 1</b>	1-5	<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> </ul>		
<b>Level 2</b>	6-10	<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>	11-15	<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>	16-20	<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>	21-25	<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>		

Question number	Indicative content
25	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Wilde's use of pretence to drive the plot and create humour, e.g. Lane's initial lie about the cucumbers to save Algernon; Jack's lies to Cecily</li> <li>• dramatic techniques used to create comedy through the fictions of Bunbury and Ernest, revealing contemporary attitudes to family</li> <li>• blend of comedy and melodrama in the final revelations</li> <li>• comic confusion typical of the genre, e.g. Algernon posing as Ernest after Jack has announced his death</li> <li>• Lady Bracknell hiding the fact of a lost baby to protect her reputation, highlighting the importance of social status</li> <li>• dramatic impact of Miss Prism's 'reality', e.g. 'Men should be more careful; this very celibacy leads weaker vessels astray'.</li> </ul>
26	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• commentary on social conventions and etiquette as typical of the Comedy of Manners genre</li> <li>• Wilde establishes conventional social scenarios in order to subvert them, e.g. Jack and Algernon's frivolous lives</li> <li>• use of Lady Bracknell to satirise conservative Victorian values</li> <li>• conventional happy ending in marriage as a typical feature of romantic comedy</li> <li>• extent to which characters subvert or endorse Victorian conventions around male and female behaviour, e.g. Gwendolen</li> <li>• presentation of Algernon to comment on social convention, e.g. his wit and use of epigrams: 'You don't seem to realise, that in married life three is company and two is none'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
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> </ul>		
<b>Level 2</b>	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

Question number	Indicative content
27	<p><b><i>The Pitmen Painters</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of comic contrast to present art initially as something alien to the miners</li> <li>• presentation of the men’s self-discovery through art, e.g. Oliver talks about really ‘achieving’ something for the first time</li> <li>• presentation of the men’s expanding knowledge of the world through art, e.g. the group’s visit to London and the galleries</li> <li>• use of dialogue to explore the men’s developing sophisticated awareness of art, e.g. the discussion on Jimmy’s ‘Blob’</li> <li>• use of projection to make art works part of the production</li> <li>• dramatic impact of the contrast between the feeling of optimism for the future expressed by George and the play’s final projections.</li> </ul>
28	<p><b><i>The Pitmen Painters</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of the relationship between the men and Lyon to explore themes of aestheticism and education and lack of opportunities for working-classes</li> <li>• use of speech to highlight class and other differences between Lyon and the men, e.g. ‘I divvint care where you’ve been gallivanting as a student’</li> <li>• use of Lyon as a source of comedy, e.g. his lack of awareness in the opening scenes</li> <li>• Lyon as a link between the world of the miners and the upper-class art fraternity</li> <li>• Lyon, as a dramatic foil to Oliver, e.g. his optimism compared to Oliver’s more cynical views</li> <li>• their relationship as dramatisation of biographical material about the Ashington painters and William Feaver.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

AO1 = bullet point 1    AO2 = bullet point 2    AO3 = bullet point 3		
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> </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>
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<b>Question Number</b>	<b>Indicative content</b>
<b>29</b>	<p><b><i>The Rover</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• carnival atmosphere is undercut by a setting of warfare and violence, perhaps reflecting contemporary political strife, e.g. Cavaliers in exile; the Siege of Pamplona</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>• play’s conventional comic ending in contrast to the darkness that precedes it</li> <li>• presentation of men’s attempts to control women, e.g. Don Pedro tries to force Florinda to marry</li> <li>• references to women as commodities, e.g. ‘stock’; ‘quality’</li> <li>• presentation of Angelica as a social outsider for whom there is no happy ending.</li> </ul>
<b>30</b>	<p><b><i>The Rover</i></b> 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>• presentation of Hellena as the ‘female rake’, usurping social expectations of women, e.g. ‘... we’ll outwit twenty brothers...let’s ramble.’</li> <li>• ambivalence of the conventional comic triple-marriage conclusion</li> <li>• setting of carnival offers the promise of freedom from societal convention for both men and women</li> <li>• use of deception allows Behn to comment on contemporary gender conventions, e.g. in the witty exchanges between Hellena and Willmore in carnival costume</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>

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<b>Level 2</b>	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
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Question number	Indicative content
31	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play contains many features typical of Absurdist drama, e.g. its challenging use of language such as puns, repetitions and riddles</li> <li>• frequent use of violence and torture signify residual concerns from World War II, e.g. 'To all mankind they were addressed, those cries for help still ringing in our ears!'</li> <li>• presentation of the physical suffering of the tramps as symbolic of the political and social frustrations of the 1950's, e.g. the scene with the chicken bones</li> <li>• exploration of the meaning of human existence reflecting contemporary interest in the ideas of existentialist philosophy</li> <li>• use of parody of conventional dramatic forms, e.g. vaudeville; farce</li> <li>• pioneering use of pared-down setting in the early 20<sup>th</sup> century and its impact on audiences over time.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
32	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• potential for Christian interpretation of 'Godot'</li> <li>• dramatic function of the boys who work for Godot</li> <li>• the 'waiting' for something that doesn't happen as a reflection of contemporary existential philosophy, e.g. 'Nothing happens. Nobody comes, nobody goes. It's awful.'</li> <li>• lack of intrinsic purpose exemplified by Vladimir and Estragon is a typical feature of Absurdist drama, e.g. 'Let's go.' 'We can't.' 'Why not?' 'We're waiting for Godot'</li> <li>• use of repetitive structures to emphasise the timelessness of waiting, e.g. Estragon and his boots; repeated dialogue</li> <li>• Beckett's exploitation of time filling as a source of humour, e.g. the exchange of insults; comically timed pauses.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>
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