

A Level English Literature

PAPER 1 DRAMA



SPECIMEN PAPER Issue 2

Pearson Edexcel Level 3 Advanced GCE in English Literature
Paper 1 (9ET0/01)

Summary of Pearson Edexcel Level 3 Advanced GCE in English Literature Paper 1 Drama Specimen Paper Issue 2 changes

Summary of changes made between previous issue and this current issue	Page number
Section A: Shakespeare We have updated the mark schemes for the prescribed Shakespeare plays (Questions 1–16) to include reference to the Shakespeare and Diversity Anthology (first made available in February 2022).	31, 34, 37, 40, 43, 46, 49 and 52

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced GCE in English Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

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 be 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 point descriptors are met 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 fulfil 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.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Literature

Advanced

Paper 1: Drama

Specimen Papers for first teaching
September 2015
Time: 2 hours and 15 minutes

Paper Reference

9ET0/01

You must have:

prescribed texts (clean copies only)

Total Marks

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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in **Section A** and **one** question in **Section B** on your chosen texts.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- In your answers, you must **not** use texts that you have used in your coursework.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

SECTION A: Shakespeare

Answer ONE question on the text you have studied. Write your answer in the space provided.

TRAGEDY

Antony and Cleopatra

- 1 Explore the ways in which Shakespeare presents loyalty in *Antony and Cleopatra*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 1 = 35 marks)

OR

- 2 Explore Shakespeare's presentation of Octavius Caesar in *Antony and Cleopatra*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 2 = 35 marks)

Hamlet

- 3 Explore the ways in which Shakespeare presents corruption in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 3 = 35 marks)

OR

- 4 Explore Shakespeare's presentation of family relationships in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 4 = 35 marks)

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Answer ONE question on the text you have studied. Write your answer in the space provided.

King Lear

- 5 Explore Shakespeare's presentation of blindness in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 5 = 35 marks)

OR

- 6 Explore the ways in which Shakespeare uses the Gloucester subplot in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 6 = 35 marks)

Othello

- 7 Explore how Shakespeare presents stories and storytelling in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 7 = 35 marks)

OR

- 8 Explore Shakespeare's presentation of Desdemona in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 8 = 35 marks)

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Answer ONE question on the text you have studied. Write your answer in the space provided.

COMEDY

A Midsummer Night's Dream

- 9 Explore Shakespeare's presentation of rebellion in *A Midsummer Night's Dream*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 9 = 35 marks)

OR

- 10 Explore Shakespeare's presentation of Bottom in *A Midsummer Night's Dream*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 10 = 35 marks)

Measure for Measure

- 11 Explore the ways in which Shakespeare makes use of the minor characters in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 11 = 35 marks)

OR

- 12 Explore Shakespeare's presentation of law and order in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 12 = 35 marks)

Answer ONE question on the text you have studied. Write your answer in the space provided.

The Taming of the Shrew

- 13** Explore Shakespeare's presentation of Bianca in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 13 = 35 marks)

OR

- 14** Explore the ways in which Shakespeare makes use of family relationships in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 14 = 35 marks)

Twelfth Night

- 15** Explore the ways in which Shakespeare presents excess in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 15 = 35 marks)

OR

- 16** Explore Shakespeare's presentation of Viola in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 16 = 35 marks)

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TOTAL FOR SECTION A = 35 MARKS

SECTION B: Other Drama

Answer ONE question on the text you have studied. Write your answer in the space provided.

TRAGEDY

Doctor Faustus, Christopher Marlowe

- 17 Explore the ways in which Marlowe makes use of comic scenes in *Doctor Faustus*. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18 Explore the ways in which Marlowe presents magic and the supernatural in *Doctor Faustus*. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 25 marks)

The Duchess of Malfi, John Webster

- 19 Explore Webster's presentation of revenge in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

- 20 Explore Webster's presentation of the Cardinal in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 25 marks)

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Answer ONE question on the text you have studied. Write your answer in the space provided.

***The Home Place*, Brian Friel**

- 21 Explore Friel's presentation of the relationship between father and son in *The Home Place*. You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 25 marks)

OR

- 22 Explore the ways in which Friel presents rising tension in *The Home Place*. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 25 marks)

***A Streetcar Named Desire*, Tennessee Williams**

- 23 Explore Williams's presentation of fear in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 25 marks)

OR

- 24 Explore the ways in which Williams uses setting in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 25 marks)

Answer ONE question on the text you have studied. Write your answer in the space provided.

COMEDY

The Importance of Being Earnest, Oscar Wilde

- 25 Explore the ways in which Wilde presents reputation in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 25 marks)

OR

- 26 Explore Wilde's use of conversation in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 25 marks)

The Pitmen Painters, Lee Hall

- 27 Explore Hall's portrayal of two worlds colliding in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(Total for Question 27 = 25 marks)

OR

- 28 Explore the ways in which Hall presents the role of women in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(Total for Question 28 = 25 marks)

Answer ONE question on the text you have studied. Write your answer in the space provided.

***The Rover*, Aphra Behn**

- 29 Explore the ways in which Behn makes use of the carnival in *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 29 = 25 marks)

OR

- 30 Explore Behn's portrayal of female power in *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 30 = 25 marks)

***Waiting for Godot*, Samuel Beckett**

- 31 Explore the ways in which Beckett makes use of setting in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 31 = 25 marks)

OR

- 32 Explore Beckett's presentation of human suffering in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 32 = 25 marks)

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TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 60 MARKS

Paper 1 Mark scheme

Question number	Indicative content
1	<p><i>Antony and Cleopatra</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • political and romantic loyalty and betrayal • Antony's conflict between, for example, duty, love, personal honour • personal loyalties being tested at a time of political turmoil • links to questions of contemporary loyalties in Jacobean politics • Antony's constant doubting of Cleopatra's loyalty • use of characters to explore the notion of master-servant loyalty • absence of soliloquies makes it challenging for the audience to determine character motive; typical feature of Shakespeare's political plays • ambiguity of the scene with Thidias and what it suggests about Cleopatra's loyalty. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Howard Jacobson notes the irony as Antony's men are so loyal at the end they will not mercifully end his life as he lies half-dying (<i>Anthology</i>) • Emrys Jones argues that the play's fluctuating structure encourages a more detached, ironic perspective making it hard to comment definitively on the loyalty of protagonists (<i>Anthology</i>).
2	<p><i>Antony and Cleopatra</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Caesar's single-minded focus on acquiring and holding on to power: reflects James I's court • as foil and antagonist to Antony • appears cold and calculating and trusts no one • skill as a propagandist which could link to Jacobean politics • represents the clinical politics of Rome • as a changed character in the end • Shakespeare's unflattering depiction of Caesar and his leadership presents a skeptical attitude towards Jacobean politics and propaganda • his underdeveloped character in comparison to others. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Tony Tanner notes how Caesar interrupts his elegiac praise of the dead Antony because of a messenger (<i>Anthology</i>) • Howard and Connor argue that we should look at ways in which 'historically specific factors determine the 'Shakespeare' produced in criticism, in the classroom, and on the stage.' (<i>Shakespeare and Diversity</i>).

Please refer to the specific marking guidance on page 2 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.		
Level 1	1-4	<p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. 		
Level 2	5-8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	9-12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	13-17	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18-21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Please refer to the specific marking guidance on page 2 when applying this marking grid.		
Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1–2	Descriptive <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	General exploration <ul style="list-style-type: none"> Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.
Level 3	6–8	Clear relevant exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	Discriminating exploration <ul style="list-style-type: none"> Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	12–14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
3	<p>Hamlet</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • imagery filled with visions of decay • corruption of moral values • political corruption which reflects on contemporary Jacobean politics • usurping of the natural order and Elizabethan concept of the great chain of being • poisoned family relationships • psychological corruption of Ophelia • Polonius as the most overtly corrupt character in the play • Fortinbras as the play's only 'uncorrupted' character • Shakespeare's use of the theme of corruption to comment on contemporary politics. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Lee Edelman's comment that Hamlet's mind is 'drawn to dirt and stench with what we must call a vengeance' (<i>Shakespeare and Diversity</i>) • John Kerrigan explores the notion of corrupted, and corrupting, memories in <i>Hamlet (Anthology)</i>.
4	<p>Hamlet</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • sons seeking vengeance for the death of fathers as typical of the revenge tragedy genre • Hamlet's relationship with his mother and his horror at her marrying again so soon • lack of trust between family members: Polonius sends Reynaldo to spy on Laertes • Claudius' attainment of the Danish crown through regicide and fratricide: reflection on contemporary court politics • Ophelia's self-destructive adherence to conventional obedience of her father's wishes • Hamlet's idealised descriptions of his dead father • use of the Fortinbras subplot to develop the theme of family • imagery of incest and unnaturalness as Hamlet reflects on the relationship between his mother and his uncle. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Janet Adelman argues that Hamlet is less concerned with avenging his father's death than with 'remaking' his mother and that this accounts for his delay in killing Claudius (<i>Anthology</i>) • A.D. Nutall discusses the uncomfortable recognition of audience 'enjoyment' of tragedy involving family breakdown (<i>Anthology</i>).

Please refer to the specific marking guidance on page 2 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.		
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft. Shows limited awareness of contextual factors. 		
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	13–17	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18–21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

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

Question Number	Indicative content
5	<p>King Lear</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • sustained references to physical and moral blindness • Lear’s mistakes about the loyalty of his children and Kent: reflection on contemporary politics • Albany’s blindness to Goneril’s evil and her plans to kill him • failure of almost all the characters to foresee the outcomes of their actions • Lear and Gloucester’s failure to see Kent and Edgar respectively in disguise • Gloucester’s lack of insight and his physical blinding • the sisters’ blindness to Edmund’s treachery • insight of the Fool in contrast to the blindness of other characters. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Christine Gottlieb asserts that ‘In many ways, King Lear’s treatment of disability is embarrassing’ (<i>Shakespeare and Diversity</i>) • Stephen Greenblatt considers the responses of the minor servants to the blinding of Gloucester as a demonstration of the play’s moral ambition (<i>Shakespeare and the Uses of Power</i>, New York Review of Books, April 2007).
6	<p>King Lear</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the subplot to reflect on and clarify main plot themes • importance of legitimacy and inheritance in the 16th century • links between the emblematic nature of the Gloucester plot and mediaeval morality plays • heightening of Lear’s tragedy by comparisons with the farcical Gloucester plot • subplot’s introduction of the malcontent, Edmund • contrast between the conventional villainy of Edmund and the motiveless evil of Regan and Goneril • Edgar on the heath as a reflection of Lear’s condition • contrasts in the endings of both plots: the pure tragedy of the main plot’s ending against the restoration and reconciliation of the subplot. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Frank Kermode discusses how much the nature of the play’s action depends on Gloucester’s folly and the unregenerate wickedness of Edmund (<i>Anthology</i>) • A C Bradley asserts that tragic pity is directed chiefly to the hero in King Lear. Candidates may argue similarly for Gloucester (<i>Anthology</i>).

Please refer to the specific marking guidance on page 2 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.		
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Level 2	5-8	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	9-12	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	13-17	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18-21	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

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

Question number	Indicative content
7	<p>Othello</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Cinthio's tale as a source for Othello • storytelling as a means of establishing character and creating a sense of identity: Iago's initial story is filled with expletives and negative language • eloquence of Othello's stories: dispels and reinforces ethnic stereotypes and foregrounds the duality of his character • Tudor and Jacobean delight in travellers' tales • Iago's stories as directing the whole plot: Shakespeare's frequent use of soliloquies reinforces this idea • stories within stories, for example, the Willow song • storytelling as a device to ensure the audience is always in the know about Iago's actions: induces a sense of dramatic irony. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • E. A. J. Honigmann sees Iago as the play's humorist and the potential for comedy in Iago's stories and his delivery of them. Exploration of the idea that Shakespeare gave Iago the best lines and why (<i>Anthology</i>) • A C Bradley explains that to the medieval mind a tragedy meant a narrative rather than a play. He explores the extent to which Shakespeare's plays enhance the narrative of a tragic fall (<i>Anthology</i>).
8	<p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Desdemona as a product of Elizabethan/Jacobean patriarchal ideology • her defiance of social convention and her conformity to contemporary cultural stereotypes • effects of her jesting with Iago in Act II • impact of the Willow Scene in Act IV • significance of the handkerchief as, potentially, a feminine prop • Emilia as a dramatic foil to Desdemona • inconsistencies in her character: she fades as an individual as the play progresses • her submissiveness at the end • differing perspectives on her from Jacobean and modern audiences. • <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Jeanne Addison Roberts analyses the 'Shakespearean Wild' that is represented by 'landscape, foreigners, animals, and especially women' (<i>Shakespeare and Diversity</i>) • Lois Potter argues that of all Shakespeare's heroines, Desdemona has suffered most at the hands of theatre practitioners who minimize or trivialise the role (<i>Shakespeare in Performance</i>, Manchester U.P. 2002).

Please refer to the specific marking guidance on page 2 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.		
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft. Shows limited awareness of contextual factors. 		
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	13–17	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18–21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

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

Question number	Indicative content
9	<p><i>A Midsummer Night's Dream</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • female characters' rebellion against expected roles • exploration of political authority • exploration of power relations between men and women • 'courtly' conventions around love and courtship and their usurping in the play • the 'plotting' of the mechanicals as a comic reflection of 16th century protests by tradesmen regarding working conditions • forest setting as a place where society's 'rules' are broken • Thisbe's rebellion and its reflection of the play's themes • Lysander as the 'rebellious' youth, disapproved of by a conservative father • restoration of order at the end, typical of the romantic comedy genre. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Kiernan Ryan discusses how the play undermines the authority of the Athenian nobles (<i>Anthology</i>) • R W Maslen argues that comedy allowed lower social groups to challenge or even subvert the status quo (<i>Anthology</i>).
10	<p><i>A Midsummer Night's Dream</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Bottom as a traditional Shakespearian 'clown' • his common-sense attitude when transformed into an ass: 'reason and love keep little company together nowadays...' • his comic use of language • his use as a foil to other characters • his function in foregrounding the play's themes: appearance v reality • allows Shakespeare to comment on the role of the theatre and actors • as the link between the real and ethereal worlds in the play • his relationship with Titania: used to explore issues of love and class. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Stephen Fender argues that Bottom's anxiety about protecting the sensibilities of the 'ladies' serves to remind the audience how far removed the characters have become from the conventions of the Athenian court (<i>Anthology</i>) • Penelope Freedman considers gender-based readings that explore characters' need to perform masculinity (<i>Shakespeare and Diversity</i>).

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

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

Question number	Indicative content
11	<p>Measure for Measure</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • scenes involving minor characters to comment on major themes • comic scenes interspersed with potentially tragic scenes • extent to which minor characters contribute to the play's reception as a 'problem comedy' • subplot with minor characters that mocks the main action • minor characters anticipate themes: Pompey is offered the chance to repent as Angelo will be later on in the play • Lucio as a comic device • omnipresent Duke as a device to control the plot and offer audience perspective • main relationships re-examined through comparisons with minor characters. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Mario Di Gangi's comment that, 'as the only wife in the play, Mistress Elbow most powerfully and paradoxically represents the unruly resistance within marital sexuality' (<i>Shakespeare and Diversity</i>) • Jonathan Dollimore notes that the most socially exploited characters – the prostitutes – never appear in the play (<i>Transgression and Surveillance in Measure for Measure</i>, Manchester U.P. 1985).
12	<p>Measure for Measure</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • tyranny and oppression of Angelo's laws • commentary on the letter v the spirit of the laws • links to contemporary ideas around political theory: Machiavelli, Elyot • marriage laws: 'He is your husband on a pre-contract...' • punishment and reformation of the low and dissolute characters • Elbow's interpretation of the law • significance of the play's title • Pompey as a Shakespearian 'clown' and his role in exposing the corruption of the Venetian legal system • setting of a nunnery to explore ideas of liberty v restraint. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Katherine Eisaman Maus sees the play as Shakespeare's reflections on the relationship between civic life and human passion (<i>Anthology</i>) • Stuart Hampton-Reeves argues that in the context of Jacobean England, the play could be seen as an affirmation of good government by a court audience or as a satire of overzealous authoritarianism by a city audience (<i>Anthology</i>).

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

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

Question number	Indicative content
13	<p><i>The Taming of the Shrew</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Bianca’s presentation early in the play as a contemporary ideal of womanhood • as a foil to Katherine • the ways in which Shakespeare reveals another side to Bianca’s character: flirting with her tutors; taunting Katherine • treatment as a commodity by her father • as a source of comedy: central to the wooing-game subplot; the knockabout battles with her sister • marriage to Lucentio as a counterpoint to that between Katherine and Petruchio • irony in Bianca’s final refusal to obey her husband. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Catherine Bates comments on the effects of the insurrectionary discourse of Bianca and the Widow at the end of the play (<i>Anthology</i>) • Carol Thomas Neely's argument that ‘women are defined and contained through their place in the marriage paradigm’. (<i>Shakespeare and Diversity</i>).
14	<p><i>The Taming of the Shrew</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • father-daughter relationships: exploration of attitudes to marriage, patriarchy • sibling rivalry as a source of comedy • father-son interactions and mistaken identity as a source of comedy • differences in husband-wife relationships • the many references to Petruchio’s dead father and their significance • absence of mothers, a common feature of Shakespeare’s plays • language and imagery that focuses on social and economic importance of marriage • unusual ending for a comedy. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Karen Newman explores Kate’s status as an orphan in the play (<i>Anthology</i>) • Lisa Hopkins argues that Shakespeare’s comedies display a clear conservatism in their attitudes to marriage and the patriarchal order (<i>Anthology</i>).

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

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

Question number	Indicative content
15	<p>Twelfth Night</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Orsino’s introduction of the theme: ‘...Give me excess of it...’ • Olivia’s excess of grief and Viola as a counterpoint to this • Sir Toby as the epitome of excessive consumption • 16th century traditions around festive comedy • Twelfth Night traditions: Lord of Misrule, merry-making • excess as a response to Puritanism • madness and excess: Malvolio’s excessive desire for social advancement and his bizarre appearance • recurrent imagery of time, and time passing, reflecting Twelfth Night as an end to the festive period and ‘excessive’ behaviour. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Francois Laroque explores Shakespeare’s festive comedies as a defense of ‘old holiday pastimes’ (<i>Anthology</i>) • Joseph Pequigney’s comment that ‘bisexual experiences are not the exception but the rule in <i>Twelfth Night</i>, and they are vital to the course of love leading to wedlock’ (<i>Shakespeare and Diversity</i>)
16	<p>Twelfth Night</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Viola as agent of comedy and genuine romance • as plot device to ensure the temporary chaos necessary for comedy • as a foil to Olivia • her disguise as representative of a common trope of Elizabethan comedy • her wit and poetry: ‘Make me a willow cabin at your gate...’ • arguments about her consistency and probability, for example, the likelihood of her falling in love with Orsino • allows Shakespeare to explore Elizabethan conventions around courtship • her interaction with the Clown and its impact. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Michael Shapiro argues that Orsino’s relationship with Viola is Shakespeare’s way of playing with the conventions of heterosexual marriage as an ending to comedy (<i>Anthology</i>) • Lisa Hopkins offers another exploration of the problematic view of marriage as a closure to comedy (<i>Anthology</i>).

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

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

Question number	Indicative content
17	<p>Doctor Faustus</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comic scenes develop, or comment on, the themes of the baseness of Faustus’s ambitions • Commedia dell’arte tradition and its influence on Marlowe’s approach • comic scenes contribute to a critique of the Catholic church: the scene with the vintner and the goblet • comic characters as stock characters of Elizabethan theatre • comic scenes used to foreground Faustus’s weaknesses • juxtaposition of comic and tragic scenes fulfilling the expectations of an Elizabethan audience • comic scenes as a possible later addition to the original play and the impact of this.
18	<p>Doctor Faustus</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • interest in magic and the supernatural in Renaissance art and writing • Faustus’s embracing of magic as the next step in his learning: ‘a world of profit and delight, / Of power, of honour, of omnipotence’ • focus on the supernatural in the context of early 17th century Christian doctrine • what Faustus’ use of magic actually accomplishes • dramatic function of the Good and Evil angels and links to morality plays • Rafe and Robin scenes as illustrations of the dangers of magic • presentation of Mephistopheles and his function in the play • Medieval v Renaissance attitudes to magic and the supernatural.

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

Question number	Indicative content
19	<p><i>The Duchess of Malfi</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • genre features of revenge tragedy and how Marlowe uses these in the play • madness as a feature of revenge tragedy • horrors stemming from revenge in the final two acts, for example, the spectacle of waxen images of the dead bodies of Antonio and the children and the potential effect on an audience • subversion of the revenge tragedy genre: absence of a supernatural element; villainy of the revengers; weakness of the revenge motive, and what Webster might be trying to achieve • contemporary Jacobean tastes in terms of theatre • play as a reflection of early 17th century politics.
20	<p><i>The Duchess of Malfi</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the Cardinal as a dramatic foil to his brother Ferdinand: he is cold and calculating in contrast to Ferdinand's passionate nature • as comment on the role of the church and the nature of power • as a Machiavellian figure, typically found in drama of the period • as a figure of Renaissance excess, who revels in sensuality and the good life • idea that Webster modelled his character on the Borgias • the Cardinal's role in the Julia subplot and its dramatic impact • lack of sufficient dramatic motivation for the cruel treatment of his sister • the Cardinal's final loss of nerve.

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

Question number	Indicative content
21	<p><i>The Home Place</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Christopher’s waning authority over his son as a reflection of the vulnerable position of the Anglo-Irish at the time • similarly escapist dreams of father and son: ‘I’ll be a superb goat-skinner’; ‘Let’s go away...Africa, South America...’ • simmering resentment between father and son, for example, Christopher’s false politeness • dramatic debt to Chekov in terms of family relationships, for example, <i>Uncle Vanya</i> • love ‘triangle’ with Margaret and its impact on the father-son relationship • David as an under-developed character in the play • differing responses of father and son to the racist Richard.
22	<p><i>The Home Place</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • development of Christopher’s growing paranoia • symbolism to create a sense of oppression, for example, the doomed trees, as a reflection of the contemporary political situation • sense of predators, symbolic and real • general sense of displacement used by Friel to reflect that of the Anglo-Irish in the late 19th century • potential aggression, for example, Johnny’s cudgel. Yet there is no actual violence • claustrophobic setting: the whole play takes place over one day in the Lodge • techniques used to offset the building tension, for example, the ‘parroting’ of Perkins.

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

Question number	Indicative content
23	<p><i>A Streetcar Named Desire</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Blanche’s fears of old age and loneliness • conflict between the past and present and the consequent fears around this • insanity and how the characters either suffer from, or exploit, fears of madness • methods used to convey the terror of the rape scene • Stanley’s presentation as being as scared as Blanche, for example, his uncertainty about his place in society after World War II • how characters hide their fears in various ways • symbolism to create a sense of fear, for example, the Varsouviana Polka • presentation of Stella’s character and her fears.
24	<p><i>A Streetcar Named Desire</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Blanche’s first appearance in Elysian Fields and its impact on the audience • dramatic impact of the claustrophobic two-room flat setting and how Williams uses it to develop his themes • period setting: America after World War II and the play’s focus on the working class • presentation of Laurel and Belle Reve in contrast to the diversity of the French Quarter • symbolism related to setting, for example, significance of the play’s title • effects of staging details and use of music to establish mood and develop character • setting of 1940’s America: allows the play to reflect on societal shifts and changes at the time.

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

Question number	Indicative content
25	<p><i>The Importance of Being Earnest</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • importance of the family name • Wilde’s techniques to critique the Victorians’ ‘shallow mask of manner’ • comic expectations of Cecily and Gwendolen regarding correlation of men’s names and their reputation • mockery of Miss Prism’s holier-than-thou respectability • strict moral codes of Victorian society regarding reputation and how Wilde undermines these • Jack’s sense of what is private and what is public compared with Algernon’s wish to snoop in Cecily’s diary • presentation of Lady Bracknell as the embodiment of Victorian obsession with reputation.
26	<p><i>The Importance of Being Earnest</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • different registers for different characters • verbal irony and its effects • contribution of epigrams to the play • dialogue and how it contributes to Wilde’s characterisation • conversation in the play as typical of the Comedy of Manners genre • conversation to reinforce Wilde’s critical perspective on social class in Victorian England: ‘I’m glad to say that I have never seen a spade. It is obvious our social spheres have been widely different.’ • deliberately stylised conversations with parallels and repetitions to comment on manners and social conventions.

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

Question number	Indicative content
27	<p><i>The Pitmen Painters</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • ways in which differing views on the part of the miners and the upper-class characters about art are conveyed • social gaps presented between the miners and Helen Sutherland • culture clash as a source of humour in the play: ‘You have heard of the Sistine Chapel?’ / ‘Is that the one in Blaydon?’ • spoken language to suggest two different worlds • Oliver as a character who straddles both worlds • switch in setting to move from one world to another, for example, at the beginning of Act 2 with the visit to London • key scenes to foreground class and cultural conflicts, for example, Lyon and the men at the Chinese art exhibition.
28	<p><i>The Pitmen Painters</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • function of Helen Sutherland in the play, for example, as a representative of another class and as a dramatic foil to Oliver • absence of female characters for the main part of the play: a reflection of contemporary cultural attitudes, for example, women barred from the working men’s club • references to the men’s wives: ‘wor lass...’ • presentation of Susan • women and class, for example, comparisons between Susan and Helen and between Helen and the miners’ wives • women and art, for example, references to Barbara Hepworth • Hall’s focus on exploring class rather than gender issues.

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

Question Number	Indicative content
29	<p><i>The Rover</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • carnival setting allows Behn to make comment on a range of themes • transformation of Hellena via the carnival: 'a maid designed for a nun' • ways in which the carnival enhances the play's theme of disguise and deception • masks as a symbol of disorder • carnival as a traditional time for challenging societal norms and the use of 'carnavalesque' in Renaissance drama • how the carnival affects the play's pace and plot, for example, opportunities for confusion and mistaken identity • the carnival in the play as representative of Cavalier revelry following the collapse of the Puritan protectorate.
30	<p><i>The Rover</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • impact of two powerful female lead characters • unusual refusal of the sisters to accept the roles assigned by their father • clever and bawdy lines Behn gives to her 'chaste' female characters, particularly Hellena, and the effect on the audience • empowerment that disguise gives to female characters • female characters who drive the plot more than the male characters • female power in minor female characters, for example, Lucetta sets up the plan to cheat Blunt out of his possessions • play's ending as a revelation of an unfair system that demands women fit neatly into either 'wife' or 'whore' categories.

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

Question number	Indicative content
31	<p><i>Waiting for Godot</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • strangeness and unfamiliarity of the setting as typical of Absurdist drama • function of the tree and its symbolic possibilities, for example, the significance of appearance of leaves on the tree on the second day • metaphorical implications of 'a country road' • disorientating effects of the characters' unfamiliarity with place: 'And here where we are now?' • various possible interpretations of the play's space, for example, eternity; hell; limbo • self-conscious references to staging and theatre, for example, 'End of the corridor. Off the left...' • pioneering use of pared-down nature of the setting in the early 20th century and its impact on audiences over time.
32	<p><i>Waiting for Godot</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of suffering as an unavoidable part of daily life • the tramps' physical suffering and its impact on the audience • Lucky as the essence of misery: 'He's crying! Old dogs have more dignity.' • frequent use of violence and torture and the potential links to the horrors of World War II • references to lameness, blindness and deafness and the possible symbolism • how the play presents spiritual suffering and the degree to which this reflects contemporary (post-war) attitudes to religion and philosophy • play as a comment on human existence and a philosophical reflection on suffering.

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

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