



Mark Scheme (Results)

January 2023

Pearson Edexcel International
Advanced Level
In English Literature (WET02)
Unit 2: Drama

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Specific Marking Guidance

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

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

Placing a mark within a level

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

Unit 2: Drama

Section A: Pre-1900 Drama

Question Number	Indicative Content
1	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• presentation of Hellena as a 'female rake', e.g. her pursuit of Wilmore and her pleasure in the power she exercises over him challenges contemporary social expectations of women• use of costume and disguise allows for the unfixing of identities during a short period of misrule• use of language of commerce to explore patriarchal control of women, e.g. 'stock'; 'quality'• use of dialogue by the female characters that is notable for its intelligence and wit, typical of Restoration comedy• ending as a revelation of an unfair system that demands women fit into either 'wife' or 'whore' categories and consequently lose any control they may have previously gained• a Feminist perspective could explore Angellica's isolation at the end, e.g. to what extent marrying for fortune is 'the same mercenary crime' as prostitution as both result in a loss of control for women. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="328 219 480 253"><i>The Rover</i></p> <p data-bbox="328 302 1070 336">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 342 1449 887" style="list-style-type: none"><li data-bbox="376 342 1449 416">• use of vocabulary in the opening scenes to establish the festive mood of freedom, e.g. ‘fantastical’; ‘extravagances’; ‘gay and wanton’<li data-bbox="376 421 1449 533">• ways in which Behn usurps the theatre conventions of her time, according females much more substantial roles and focusing on both the attractions and problems that freedom brings<li data-bbox="376 537 1449 649">• use of physical theatre to reveal a darker side of the carnival, where the pursuit of sexual freedom gives way to unrestrained violence, e.g. duels; Angellica’s gun; attempted rape<li data-bbox="376 654 1449 687">• use of shifting moods to remind the audience that freedoms are temporary<li data-bbox="376 692 1449 766">• presentation of Restoration libertine ideology as benefiting men more than women, e.g. women regarded as sex-objects by the Cavaliers<li data-bbox="376 770 1449 887">• a New Historicist perspective could explore the contemporary political situation in England, including restoration of the monarchy and the recent exile of Royalists not free to return. <p data-bbox="328 931 1235 965">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p data-bbox="328 215 671 253"><i>She Stoops to Conquer</i></p> <p data-bbox="328 300 1070 338">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 340 1302 1088" style="list-style-type: none"> <li data-bbox="376 340 1222 416">• use of contrasting settings to create humour, e.g. Marlow's venture away from the city into the countryside <li data-bbox="376 421 1251 539">• use of satire, typical of the comedy of manners, to comment on friction between the classes in English society, e.g. hyperbole; parody; inversion <li data-bbox="376 544 1155 663">• use of disguise, e.g. Kate embodies two oppositional characters and humour is created when she switches between the two <li data-bbox="376 667 1177 786">• Tony's behaviour towards his mother is in opposition to contemporary expectations of children within genteel families <li data-bbox="376 790 1302 866">• exploration of the debates about town vs country in 18th century society <li data-bbox="376 871 1270 1088">• Goldsmith's 1772 'An essay of the Theatre; Or, a Comparison Between Laughing and Sentimental Comedy' expresses a strong preference for the comedic satires of the Restoration period over the mid-18th century dominance of the moralising romance. His use of opposites and the comedy they create supports this preference. <p data-bbox="328 1131 1235 1169">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="328 217 671 253"><i>She Stoops to Conquer</i></p> <p data-bbox="328 297 1070 333">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 338 1294 1149" style="list-style-type: none"> <li data-bbox="376 338 1294 409">• use of Marlow to develop the idea that first impressions can be deceptive, e.g. he behaves differently depending on the person he is with <li data-bbox="376 454 1294 607">• use of costume is integral in foregrounding contemporary class stereotypes and pointing out the folly behind believing first impressions, e.g. Marlow's different responses to Kate according to how she is dressed <li data-bbox="376 611 1294 683">• the characters' prejudiced first impressions reflect debates about town and country living in 18th century society <li data-bbox="376 687 1294 840">• use of setting to highlight the deceptive nature of first impressions, e.g. Marlow's mistaken belief that he is staying at an inn changes his behaviour <li data-bbox="376 844 1294 996">• use of minor characters whose actions challenge initial impressions, e.g. Tony's clever plotting towards the end of the play is in contrast to his initial appearance as potentially weak, jovial and rustic <li data-bbox="376 1001 1294 1149">• when exploring the humour created by false first impressions candidates may wish to consider how Goldsmith uses the conventions of 'low' or laughing comedy to satirise the hypocrisy of 18th century polite society. <p data-bbox="328 1193 1238 1229">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="328 217 536 253"><i>Twelfth Night</i></p> <p data-bbox="328 302 1070 338">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 342 1286 1055" style="list-style-type: none"> <li data-bbox="376 342 1198 416">• title and setting establish the play as a festive comedy in which inversion and disorder are traditionally celebrated <li data-bbox="376 421 1286 573">• the character of Malvolio is used to explore the consequences of attempting to rise up the social classes, e.g. his arrogance and egotism sees him imagine signs of Olivia’s fondness where there is none <li data-bbox="376 577 1222 694">• presentation of master/servant relationships that conform to, or usurp, social mores, e.g. Maria and Sir Toby; Cesario and Orsino <li data-bbox="376 698 1286 772">• dramatic impact of Viola’s gender-fluid role allows for the play’s exploration of contemporary courtship rituals <li data-bbox="376 777 1174 929">• play’s ending signals a return to social norms, typical of Shakespearean comedies, e.g. including heterosexual marriages and the return of class distinctions <li data-bbox="376 934 1254 1055">• when exploring the comedy caused by the breaking of social order candidates could consider the dramatic impact of the all-male cast in the Globe’s 2012 production of the play. <p data-bbox="328 1099 1238 1135">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="328 217 536 253"><i>Twelfth Night</i></p> <p data-bbox="328 302 1070 338">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 342 1286 1081" style="list-style-type: none"> <li data-bbox="376 342 1286 454">• crafting of the character of Malvolio could elicit sympathy from an audience, e.g. his gulling at the hands of Maria and other characters causes him suffering <li data-bbox="376 459 1286 571">• tricking of Malvolio as a vehicle for Shakespeare to satirise Puritanism, e.g. 'Do ye make an ale-house of my lady's house ...?' <li data-bbox="376 575 1286 687">• use of soliloquies to draw attention to the melancholy caused by Viola's adoption of a false identity, e.g. she finds herself in the middle of a love triangle <li data-bbox="376 692 1286 804">• typically ambivalent tone of festive comedy, at times light-hearted, at others cruel and dark, e.g. Feste's songs and his cruel trickery of Malvolio <li data-bbox="376 808 1286 884">• isolation experienced by characters at the end of the play on account of false identity, e.g. Antonio <li data-bbox="376 889 1286 1081">• when exploring the cruelty and ridicule that some of the characters in the play endure it may be useful to consider François Laroque's exploration of the cruel games of deception and exposure in the festive comedies in 'Shakespeare's Festive Comedies', 2003. <p data-bbox="328 1126 1238 1162">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="328 217 555 248"><i>Doctor Faustus</i></p> <p data-bbox="328 302 1070 333">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 342 1286 1048" style="list-style-type: none"><li data-bbox="376 342 1166 454">• presentation of Faustus as unable to admit the limits of his own knowledge, e.g. despite his scholarly training, he reads the Bible inexpertly<li data-bbox="376 463 1182 575">• use of irony to highlight Faustus' weakness, e.g. despite his excessive knowledge he is still unable or unwilling to acknowledge the reality of hell<li data-bbox="376 584 1273 696">• use of the tragic convention of the Chorus to draw attention to Faustus' ambitions and weaknesses<li data-bbox="376 705 1286 817">• use of soliloquy allows the audience to note Faustus' weakness in the form of his hubristic thoughts, following the conventions of tragedy<li data-bbox="376 826 1262 938">• play as tragedy rather than as a morality play, e.g. focus on an individual's weaknesses, reflecting contemporary attitudes to religion and humanism<li data-bbox="376 947 1198 1048">• New Historicist critics may explore how the presentation of Faustus' weaknesses highlights the conflict between Medieval and Renaissance world views. <p data-bbox="328 1137 1235 1169">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="328 217 555 248"><i>Doctor Faustus</i></p> <p data-bbox="328 300 1070 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 340 1321 1016" style="list-style-type: none"><li data-bbox="376 340 1182 416">• use of parallels to explore Faustus' dwindling ambitions, e.g. the scenes where Rafe and Robin practise magic<li data-bbox="376 423 1294 533">• use of props to reflect the growing connection between Faustus' behaviour and the behaviour of the comedic characters, e.g. Robin's use of the book<li data-bbox="376 539 1129 649">• use of the juxtaposition of comic and more serious scenes, a typical device in tragedy, to draw attention to Faustus' flaws<li data-bbox="376 656 1321 732">• use of the comedic characters' dialogue to highlight Faustus' vices, e.g. the references made to Robin's appetite in Act 1, Scene 4<li data-bbox="376 739 1174 891">• use of comic conventions to explore the degradation of Faustus' ambition and entertain his audience by satirising the Roman Catholic church, e.g. the slapstick scenes with the Pope<li data-bbox="376 898 1257 1016">• the 2002 Young Vic production of <i>Dr Faustus</i>, where Robin the clown's imitation of the magician's chalk circle became a symbol of Faustus' inevitable failure. <p data-bbox="328 1061 1235 1093">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="328 219 440 250"><i>Othello</i></p> <p data-bbox="328 304 1070 336">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 344 1294 1155" style="list-style-type: none"> <li data-bbox="376 344 1190 456">• use of irony to develop characterisation, e.g. most of the soliloquies in the play are afforded to Iago allowing the audience to become aware of his machinations <li data-bbox="376 465 1241 577">• use of varieties of language to suggest character motivation, e.g. Iago's use of Old Testament cadence ('wife for wife') suggests his passion for revenge <li data-bbox="376 586 1150 698">• use of rhetorical features to manipulate audience response, e.g. self-justifying rhetorical questions and hyperbole from Iago and Othello <li data-bbox="376 707 1286 819">• soliloquy used as a vehicle for the expression of concealed feelings, e.g. Othello's changing state of mind under the pressure of jealousy <li data-bbox="376 828 1294 940">• use of soliloquy to explore contemporary stereotypes around Moors, e.g. Iago's coarse language in contrast to Othello's formal diplomacy <li data-bbox="376 949 1286 1155">• when exploring how Shakespeare's use of soliloquy affects an audience's reaction to the character of Iago they could consider E A J Honigmann's 'Introduction' to <i>Othello</i>, 2001, where readers are invited to consider different approaches to the play's performance. <p data-bbox="328 1205 1235 1236">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="328 219 440 253"><i>Othello</i></p> <p data-bbox="328 304 1070 338">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 344 1350 1003" style="list-style-type: none"> <li data-bbox="376 344 1350 456">• use of early scenes to establish a prevailing military code of honour and loyalty, e.g. Othello must leave for Cyprus on his wedding day <li data-bbox="376 463 1350 533">• use of Emelia to introduce the theme of divided loyalty, e.g. to her husband and Desdemona <li data-bbox="376 539 1350 651">• presentation of contemporary patriarchal expectations of filial loyalty, e.g. the breakdown of Desdemona's relationship with her father <li data-bbox="376 658 1350 728">• presentation of Iago as a Machiavel who stands outside the code of honour and loyalty, e.g. 'I follow but myself' <li data-bbox="376 734 1350 846">• use of irony to present Othello's misguided concept of loyalty, e.g. 'For naught I did in hate, but all in honour' <li data-bbox="376 853 1350 1003">• Ania Loomba's argument in '<i>Othello</i> and the Radical Question' that Iago can undermine Othello's loyalty because he is already predisposed ideologically to believe in the inherent duplicity of women. <p data-bbox="328 1048 1235 1081">These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 4 when applying this marking grid.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO5 = bullet point 5
	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. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response. 			
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. • 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	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. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument. 			

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. • 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	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. • 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.

Section B: Post-1900 Drama

Question Number	Indicative Content
11	<p data-bbox="328 331 464 365"><i>Top Girls</i></p> <p data-bbox="328 416 1070 450">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 456 1278 1084" style="list-style-type: none"><li data-bbox="376 456 1182 526">• use of Marlene to explore a social and economic system that places the individual above community and society<li data-bbox="376 533 1214 602">• use of Joyce and Angie to explore the role of women in the family in the early 1980s UK<li data-bbox="376 609 1142 723">• use of an all-female cast to critique contemporary patriarchal structures that saw women devalued and marginalised, especially in the workforce<li data-bbox="376 730 1278 844">• use of contrapuntal dialogue to draw attention to the lack of cooperation between the women, reflecting the self-interested politics of the 1980s UK<li data-bbox="376 851 1238 965">• interview scenes used to explore the status of women in the contemporary workplace and the difficulty of obtaining satisfying work or meaningful promotions<li data-bbox="376 972 1158 1084">• Sophie Bush's exploration of contemporary audience reception in her Introduction to the Methuen Student edition, 2018. <p data-bbox="328 1133 1238 1167">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p data-bbox="328 217 464 253"><i>Top Girls</i></p> <p data-bbox="328 302 1070 338">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 342 1302 920" style="list-style-type: none"><li data-bbox="376 342 1182 414">• innovative use of contrapuntal dialogue to symbolise an inability to listen and share experiences<li data-bbox="376 418 1254 535">• the characters' inability to communicate effectively suggests connections between the experiences of women in 1980s UK and other times and places<li data-bbox="376 539 1198 656">• use of foil characters who do not communicate with one another to foreground the absence of female solidarity, e.g. Marlene and Jeanine<li data-bbox="376 660 1102 732">• character of Angie used to explore how ineffective communication can affect life chances<li data-bbox="376 736 1302 853">• use of taboo language reveals an inability to articulate ideas and desires, e.g. Angie's relationship with Kit<li data-bbox="376 857 1182 929">• a Feminist reading may focus on the dramatic impact of the waitress remaining silent in the opening Act. <p data-bbox="328 969 1238 1005">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
13	<p data-bbox="327 217 608 248"><i>A Raisin in the Sun</i></p> <p data-bbox="327 302 1070 333">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 342 1286 1115" style="list-style-type: none"> <li data-bbox="376 342 1286 414">• use of Asagai's arrival at the Youngers' house to complicate the other characters' sense of identity <li data-bbox="376 456 1286 528">• use of the symbol of money throughout the play reveals the characters' complicated relationship with their own identity <li data-bbox="376 571 1286 757">• use of Walter to explore the conflict between how a person understands their identity and how others view them, e.g. in wanting to use the money to fund his own business Walter reveals that he sees himself as a successful entrepreneur rather than another poor, working-class black man <li data-bbox="376 777 1286 871">• use of costume to reflect shifts in characters' identities, e.g. when Joseph gives Beneatha traditional garments reflecting debates about assimilation in 1950s and 1960s USA <li data-bbox="376 891 1286 963">• use of Lindner as the only white character as a catalyst for the other characters to consider their racial identity <li data-bbox="376 983 1286 1115">• a New Historicist perspective may consider how the mid-20th century socio- economic conditions of African Americans in the USA shape ideas about identity, e.g. Walter and his son Travis' conversations about money. <p data-bbox="327 1167 1235 1198">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="327 217 608 248"><i>A Raisin in the Sun</i></p> <p data-bbox="327 302 1070 333">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 342 1278 1167" style="list-style-type: none"><li data-bbox="376 342 1222 490">• Hansberry’s use of structure, e.g. as the play develops, the distinction between those characters desiring material wealth and those wishing to acquire more cultural wealth becomes more blurred<li data-bbox="376 499 1278 611">• crafting of Walter as a dramatically evolving character, e.g. his initial desire for money is challenged by his drunken discovery of his African heritage<li data-bbox="376 620 1222 732">• use of foils to explore conflicting values regarding race and heritage, e.g. oppositional characterisation of George and Asagai<li data-bbox="376 741 1198 889">• use of setting encourages sympathy for characters who value the acquisition of material wealth, e.g. an audience can sympathise with Mama’s desire to leave the home as it is in such a dilapidated state<li data-bbox="376 898 1198 1010">• the ending of the play provokes ambivalence, reflecting contemporary debate in the USA in the 1950s and 1960s about assimilation<li data-bbox="376 1019 1270 1167">• when exploring the conflicting values of the Youngers, candidates may wish to use an Ecocritical perspective, e.g. the Youngers’ house and its location as a symbol for the clash between material and cultural wealth. <p data-bbox="327 1216 1235 1247">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
15	<p data-bbox="339 215 651 253"><i>Death of a Salesman</i></p> <p data-bbox="339 300 1085 338">Candidates may refer to the following in their answers:</p> <ul data-bbox="387 338 1315 1041" style="list-style-type: none"> <li data-bbox="387 338 1155 416">• use of the character of Biff to foreground the conflict between love and money <li data-bbox="387 416 1315 528">• use of irony to explore the conflict between love and money, e.g. Willy's decision to kill himself even after Biff declares his love <li data-bbox="387 528 1230 607">• use of symbolism to explore the conflict between love and money, e.g. the refrigerator; the car <li data-bbox="387 607 1182 685">• use of Dave Singleman to symbolise Willy's belief in the possibilities of the American Dream <li data-bbox="387 685 1206 797">• Willy and Linda's relationship as a symbolic battleground where love and money are always in conflict, e.g. their arguments about their children <li data-bbox="387 797 1302 1041">• when exploring how the figure of Willy Loman symbolises the conflict between love and money, candidates could consider Raymond Williams' view in <i>The Realism of Arthur Miller</i> that in the play, 'it is not the image of Willy as a man but as a Salesman that predominates'. <p data-bbox="339 1084 1249 1122">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
16	<p data-bbox="328 219 639 255"><i>Death of a Salesman</i></p> <p data-bbox="328 300 1070 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 340 1302 1039" style="list-style-type: none"><li data-bbox="376 340 1251 450">• use of Willy Loman to explore the conflation of selling goods and selling oneself, reflecting contemporary issues of individualism and the pursuit of the American Dream<li data-bbox="376 459 1302 568">• use of Dave Singleman and his success to highlight Willy's failure as a salesman, e.g. the anecdote Willy tells about Singleman's funeral<li data-bbox="376 577 1262 687">• function of 'The Woman' and the prop of the tights in creating Willy's illusion of the successful salesman<li data-bbox="376 696 1203 806">• use of Willy and Biff's relationship to explore how Willy attempts to sell himself as a perfect father but ultimately fails<li data-bbox="376 815 1262 880">• use of Charley as a foil character to reveal the futility of Willy's endeavours as a father and as a salesman<li data-bbox="376 889 1203 1039">• when exploring how external, contemporary forces have affected Willy's ability to sell his goods and sell himself, candidates could consider the view that Willy has been destroyed by a brutal capitalist system. <p data-bbox="328 1084 1235 1115">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
17	<p data-bbox="327 217 719 248"><i>A Streetcar Named Desire</i></p> <p data-bbox="327 302 1070 333">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 342 1262 1173" style="list-style-type: none"><li data-bbox="376 342 1118 454">• use of setting to symbolise Stanley's alpha male territory, e.g. claustrophobic apartment becomes a site of conflict<li data-bbox="376 463 1246 575">• reference to and repetition of 'Napoleonic code', used to symbolise Stanley's conflict with Blanche as he tries to assert his patriarchal power over her<li data-bbox="376 584 1257 734">• use of costume to symbolise class difference and conflict, e.g. Stanley's brightly coloured shirts stand in contrast to Blanche's white costume<li data-bbox="376 743 1262 855">• pejorative and animalistic dialogue used by Blanche to dehumanise Stanley and challenge his status as an American, e.g. 'Polack'; 'downright bestial'; 'pig'<li data-bbox="376 864 1225 1014">• use of physical theatre highlights Blanche and Stanley's conflicting cultural backgrounds, both in terms of class and gender, e.g. her expectation that he and the other men will stand when she enters<li data-bbox="376 1023 1254 1173">• the staging of the National Theatre's 2015 production where the set consisted of a transparent box that revolved at points during the drama, emphasising the claustrophobic nature of Stanley and Blanche's living conditions. <p data-bbox="327 1218 1235 1249">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="328 215 719 248"><i>A Streetcar Named Desire</i></p> <p data-bbox="328 300 1070 333">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 338 1270 1043" style="list-style-type: none"><li data-bbox="376 338 1270 409">• use of costume to symbolise Blanche’s desire for fantasy over reality<li data-bbox="376 414 1270 486">• use of props to explore Blanche’s propensity for keeping secrets, e.g. the trunk<li data-bbox="376 490 1270 607">• use of music to symbolise the guilt Blanche feels for her past actions towards Allan Grey, e.g. recurring use of the polka music<li data-bbox="376 611 1270 763">• use of dialogue to highlight Blanche’s feelings of superiority over those she sees as different, reflecting a contemporary perspective on the divide between the old South and the new USA<li data-bbox="376 768 1270 884">• use of minor characters to present Blanche as predatory, e.g. her interaction with the Evening Star seller<li data-bbox="376 889 1270 1043">• a Feminist perspective could explore how Blanche’s removal from the drama and her physical removal from the stage at the end of the play symbolise her inevitable exclusion as a woman from a male dominated world. <p data-bbox="328 1093 1238 1126">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
19	<p data-bbox="328 219 600 255"><i>Waiting for Godot</i></p> <p data-bbox="328 302 1072 338">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 342 1302 936" style="list-style-type: none"><li data-bbox="376 342 1302 456">• use of torture to explore power dynamics in relationships, e.g. physical sight of Lucky being treated as an animal and being whipped by Pozzo<li data-bbox="376 461 1302 535">• references to action off stage to highlight a world where violence is commonplace, e.g. Estragon’s beating by strangers<li data-bbox="376 539 1302 654">• physical actions used to establish black comedy, typical of Absurdist drama, e.g. Estragon’s fallen trousers as he and Vladimir try to arrange their suicides<li data-bbox="376 658 1302 772">• characters’ often erratic and feverish interactions explore the absurd nature of existence, e.g. at once rejecting physical contact and then embracing it<li data-bbox="376 777 1302 813">• physical representations of frustration, e.g. Estragon’s boots<li data-bbox="376 817 1302 936">• comments made in Andrew Dickson’s 2017 British Library article about the reaction by the audience when the play was staged in a prison. <p data-bbox="328 983 1238 1019">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
20	<p data-bbox="328 219 600 255"><i>Waiting for Godot</i></p> <p data-bbox="328 304 1070 340">Candidates may refer to the following in their answers:</p> <ul data-bbox="376 344 1289 1102" style="list-style-type: none"> <li data-bbox="376 344 1289 421">• use of setting to imply universality, e.g. 'A country road. A tree. / Evening.' <li data-bbox="376 425 1158 501">• omission of details invites the interpretation that the characters are 'Everyman' figures <li data-bbox="376 506 1171 658">• the ambiguous presentation of Godot adds to the sense that the characters are representative of the human condition in seeking meaning in life, reflecting the nihilism of post-war Europe <li data-bbox="376 663 1066 779">• presentation of the Pozzo-Lucky relationship to suggest the exploitative nature of the capitalist economy <li data-bbox="376 784 1126 900">• frequent use of fractured language to make a wider point about the inadequacy of human communication <li data-bbox="376 904 1181 1102">• Hugh Kenner's idea that all of Beckett's works 'can be grasped as a whole, if we are willing to let the patches of darkness fall where they do, and not worry at them. We shall not find out who Godot is, and shall waste our time trying' in <i>Samuel Beckett: A Critical Study</i>. <p data-bbox="328 1146 1238 1182">These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 4 when applying this marking grid.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO5 = bullet point 5	
	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. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response. 				
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. • 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	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. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument. 				

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. • 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	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. • 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.

