

Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

***Othello* – William Shakespeare**

EITHER

9 '*Othello* depicts a world riddled with corruption and prejudice.'

In the light of this statement, explore Shakespeare's presentation of the values of the world in which the play is set.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'Irony is a powerful device that Shakespeare uses to heighten the tragedy of *Othello*.'

In the light of this statement, discuss Shakespeare's use of irony in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

18secA

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒ Question 9 ☒
Question 10 ☒

① Othello is one of Shakespeare's four great tragedies - depicting the transformation of Major Othello from a respected general in Venice to a cold-blooded murderer, killing his own wife. However, an important element in the play, ~~being~~ is the key in pushing the plot forward is the strong presence of racism and prejudice in the play.

Firstly, we see ~~period racism~~ from the very beginning of the play - racism is rife in Venice and the ~~is~~ given, it's time of war with the Ottoman Empire from Turkey, we see political racism in the ~~court~~ Council of Venice, who hold the Major Othello in higher regards than ~~the~~ the Venetian nobleman Brabantio: "Valiant Othello, we must straight employ you" ... (to Brabantio) "I did not see you: welcome gentle signior". The Duke's adjectives to describe Othello as "valiant" and Brabantio as "gentle" convey a great deal about the importance laid on physical prowess, and Brabantio, being an older man past his prime is feminized with the ~~adjective~~ "gentle signior" - showing how even the ~~as~~ despite Othello's status in Venice as the outsider, the 'other' ~~like~~, he still is given more importance due to his role as the general, ~~is~~ ~~subverting~~ the traditional hierarchy of Venetians, being of fair skin, over the dark-skinned Othello. This can be taken as the opposite however; it can be argued that due to Othello's military prowess, he is deservedly given precedence over Brabantio, however this

is only in the time of war. This means that Othello is only given importance in order to exploit his military prowess and skill - which is in itself, cynicism in the form of manipulation by the council of Venice. Cynicism however, is not only presented politically, but the cynicism of individuals is seen throughout the play.

The cynicism of individuals and specific characters ~~occurs~~ all occurs at the hand of one person - Iago. Iago is the ultimate antagonist of the play, and distorts and warps situations in order to spread seeds of doubt and discord among the other characters in the play, most famously, Othello. Iago, is the by planting a seed of doubt in Othello over Desdemona's fidelity, corrupts and consumes Othello. This is done through his "subtle" phrasing and mastery of ~~em~~ over emotional manipulation, seen expertly in the lines "Nothing, my lord; or if - I know not what." When Othello ~~enquires~~ enquires about Desdemona and Cassio - the state of of phrasing ~~is~~ (indicated by the ~~action~~) and the use of ~~a~~ ^{this} ~~or if - I know not what.~~ to convey the idea of him trying to disclose information is what effectively ~~poisons~~ ^{plants} doubt in Othello. Iago further goes on to ~~ask~~ on to caution him "O, beware, my lord, of jealousy!", knowing very well ~~that~~ ^{this} of Othello's ~~vast~~ ^{most} ~~extra~~ significant flaw ~~is~~ in Othello's character. In fact as put by AC it is Iago's expertise in finding the flaws in Othello's character to exploit, this is put by AC Bradley: "where others see Othello's honesty as an admirable quality, Iago sees it as a weakness to exploit" merely showing the manner in which Iago corrupts Othello.

~~Iago's person~~ The cynicism of Othello at the hands of Iago, is a product of his prejudice. ~~He~~ He is motivated to cause the downfall of Othello due to a host of prejudices against him - first, his denial of political ascendancy;



he feels himself to be more deserving of a go than Cassio does for the position the political position, saying how Cassio "never set a squadron in the field" shaming his inexperience with warfare compared to Iago, and thereby Iago's anger at Othello for choosing the less 'worthy' Cassio over himself. Another possible reason of Iago's want to destroy Cassio as well is the undeniable charm that Cassio possesses - combined with his abiding goodness, he is seen by Iago as the very opposite of someone who he cannot win over, hence the line Iago's line "he has a beauty that makes me ugly" he despises the goodness (represented by Cassio's physical appearance) in Cassio compared to the darkness and need to be destructive in himself, shaming Iago's prejudice and hatred against those who are 'good'. Lying in with the idea of Iago as the devil, as an individualised man in his line "I am not what I am", as a distortion of God's words in the Bible "I am what I am", cementing Iago's role as the force of evil in the play and as the culprit due to his prejudice.

However, prejudice is shared between Iago and the rest of Venetian society over race and gender. To begin, it must be taken into consideration, the time in which the play was set in - the early 1600s during the late Elizabethan, early Jacobean era. During this time, society in most of Europe including Britain and Italy, was very prejudiced, racist and misogynistic. The devil was perceived to be black at the time ^{as a symbol of evil} and the literary connotation of black as unholy, sinful, and destructive ^{are strongly associated} stem from his period in this period, therefore the public image of Othello as a 'savage' and 'inhuman' was widespread. Seen through Iago's words to Brabantio: "the black old black ram is tupping your white ewe" - the use of animal imagery compounded with the colour medicine, savagery and the connotation of punning (black against white) combined with the cross-race word for



popular "ripping" to show the animalistic, primal and crude nature of the Moor. Additionally, the synecdoche "nick lips" to represent Othello once again shows how the Moor was ostracised for his physical appearance and was treated as inferior and as an outsider by Venetian society. However, it must be noted that Iago ^{may} have said all this with the intention of sparking racial hatred in Brabantio and prejudice and might not have meant it himself, given his severely duplicitous nature; once again showing how he conveys and exacerbates Brabantio's hatred for Othello by ~~pre~~ heightening his prejudice for the Moor with his descriptions of Othello. Brabantio takes the bait and does indeed express prejudice, for instance by his rationalisation of ~~Othello and Desdemona's union as~~ "magic with Othello due to being bound" in chains of magic, ~~with the~~ communicating Othello's image as an outsider, as inhuman and therefore capable of supernatural ability, once again showing his prejudice.

Finally, prejudice against women is clearly seen in the play. The line by Iago "Look to your house, your daughter, and your bags!" the imperative including 'daughters' objectifies women as mere possessions and connotes that they are merely property. The Venetian ideal of a wife as a housewife and dutiful is seen in Emilia when we first meet her, as she gives the handkerchief to her husband Iago, well knowing the mischief he would do with it, ~~it~~ not to what extent however. This is supported by Tardoue's comment: "the domineering wife was seen as a shame and humiliation to her husband" in Elizabethan times, once again ~~st~~ showing the reader the ~~obnoxious~~ ^{expected} and ~~passive~~ ^{expected} ~~by~~ of women.



Therefore, 'Othello' portrays a world rife with ~~sex~~ prejudice of many forms, be it racial, gender, or gender-based, as well as corruption through Iago's possible motives and manipulation of characters as well as political corruption in Venice, which contrasts so greatly with Othello's world view that "Men should be what they seem", ^{denoting his view of the world and the reality he is ignorant of.} which is why, as put by A.C. Bradley, "Othello is ~~even better than King Lear~~ 'Shakespeare's greatest tragedy'".



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

13^{secA}

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒ Question 9 ☒
Question 10 ☒

Shakespeare presents the values of the world in which the play is set as nobility, betrayal and ^{loyalty} ~~jealousy~~. The ~~best~~ belief in Christianity is prominent at the time the play was set and had a significant influence in values of the ^{world} ~~which~~ which Shakespeare explores.

In Venice, a city of nobility and ~~power~~ freedom, Othello is presented as a "Renaissance Man". He ~~symbolises~~ symbolises the perfect hero even though he is a "Moor". His humble "rude am I in my speech, and ~~a~~ little bless'd with the soft phrase a peace" is a ~~a~~ sign of nobility. It shows the characters around him that he respects the values of Venice. Moreover Venice is a setting with the Senator, Brabantio and the Duke who also symbolise ~~noble~~ nobility in the play. ~~This contrasts with Iago's vulgar or ~~some~~ sexual imagery~~ Moreover, Brabantio questions of "being robbed". He states "This is



P 5 4 1 8 6 R A 0 7 3 6

Venice: "My house is not a grange." This short sentence suggests Venice's stability and and prestige. Brabantio would never expect a robbery in a secure city like ~~ten~~ Venice. Therefore when an interracial marriage ~~is~~ occurs between the Senator's ~~daughter~~ daughter and Othello, it comes as a huge shock to the characters. ~~Interracial~~ Brabantio is so bewildered that he states, "Sons withcraft could not." Interracial marriage was so opposed to during the Elizabethan era, because black men were seen as sub human, and therefore Brabantio cannot believe that there can be love between a black ^{man} and white women. This goes against ~~Elizabethan~~ Elizabethan values at the time. ~~The~~ Shakespeare uses this shocking marriage to heighten tension and expose Othello's vulnerabilities. Elizabethan audience would be ~~3~~ ~~pre~~ prejudiced to believe that ~~this~~ this marriage is unacceptable due to their values.

~~Interracial~~ Iago is a soldier who fought alongside Othello in many battles. McGregor stated that one of the motives for Iago's betrayal to Othello is due to their tight brotherhood being destroyed after Othello appoints Cassio to be



~~last~~ lieutenant. In the play there are strong values of brotherhood due to the ongoing horrors of war happening at the time, for example there is a battle with the Turks in Cyprus. The betrayal of ~~the~~ ^{his} value therefore provokes Iago into ~~being~~ seeking revenge on Othello. ~~The~~ Iago states, "horribly stuffed with epithets of war" which shows that ~~they~~ Othello and Iago stuck together during the war. The adverb "horribly" shows the extent to which the ~~brutal~~ battles were gruesome and ~~traumatic~~ traumatic. Therefore this value is so important to Iago and the fact that Othello ~~completely~~ overlooked led him to revenge.

Another form of betrayal is ~~the~~ Othello's belief that Desdemona cheated on him. ^{Religion and was a influence to values of the world.} was important in society at the time? Queen Elizabeth made it compulsory to attend church for the ~~people~~ population. Christianity was the main religion; one of the 10 commandments is to not "commit adultery". The fact that Desdemona is accused of betraying these values can come as a shock ~~to~~ to the audience. ~~But~~ However it is a lie and even ~~on~~ on her death bed, she prays "Lord, Lord, ~~too~~ Lord". This illustrates



her love for ~~B~~ both Othello and Iago, which makes the audience ~~symp~~ sympathise for her.

Contrastingly, ~~Othello~~ the role of Bianca Bianca ~~used as a~~ can be used as a dramatic device to symbolise the stark contrast of Desdemona. She is ~~promiscuous~~ promiscuous and is what Othello claims Desdemona to be. Shakespeare uses Bianca to ~~accent~~ accentuate Desdemona's ~~legit~~ loyalty to Othello and therefore ~~emphasises~~ ^{that loyalty is a} ~~the value of the world~~ strong value.

Another value, similar to religion is the belief in heaven and hell, ~~for~~ particularly the devil. As Christianity was such an influence to people in both Cyprus and ~~the~~ Venice, there was a ~~belief~~ belief in the devil. Iago has been interpreted by critics such as Coleridge who stated that he was "a being next to the devil." For an contemporary audience this can be more believable because they were prejudiced to believe in ~~this~~ this. Iago's way of treating women, by saying "~~lets~~ ~~lets~~ ~~in your kitchens and~~ players in your housewifery, and housewives in your beds" ~~suggests~~ shows that he is ~~so~~ vulgar and rude. Furthermore his soliloquies state that he enjoys plotting "schemes"



~~shows his~~ exposes his devilish motives.

All of this suggest that he can be a "being
next to the devil." ~~He is~~ His motives are

questionable which further backs this up because
he still indulges in the plot even after he
becomes ~~the~~ lieutenant. ~~It~~ This shows that

he is ~~still~~ thrives off of people's suffering
which can further back this up. However,
~~pro~~ from the perspective of a ~~modern~~

audience, one could interpret that actually
Iago ~~isn't~~ is just a villain with "motiveless
malignity". This ~~critic~~ starkly contrasts

with ~~Leavis's~~ Leavis's interpretation that Iago
is just a "plot device". Therefore ~~that~~ Iago's

interpretation of being a "demi-devil", as ~~in~~ Othello
states ~~that~~ goes against values at the time.

Therefore Shakespeare ~~present~~ uses these values

of the world at the time the play was set

to show the contrast between characters.



EXEMPLAR MARKING FROM JUNE 2018

IAL English Literature Unit 2: Drama (WET02)

SECTION A

QUESTION CHOSEN: Q5 on Shakespeare's *Twelfth Night*
SCORE AWARDED: 23 (no script available)

The answer begins soundly with a brisk, direct introductory paragraph. There is a spelling error – 'heir' instead of 'air' – but it is an isolated mistake. The contextual points at the start of the second paragraph enrich the answer: Olivia is being judged against the standards of femininity in her time but also, unusually, against another Shakespearean characters, Portia and Venus, a genuinely illuminating comparison. Similarly impressive is the sophisticated vocabulary employed: 'oscillations of love and melancholy', 'grief metamorphoses into love'; such statements also reveal the close attention being paid to the task. A number of pertinent critical opinions are introduced too. The reference to a specific production of the play at the National Theatre in London towards the end cements rather than clinches the Level 5 score, since the work has clearly been of Level 5 quality throughout.

QUESTION CHOSEN: Q9 on Shakespeare's *Othello*
SCORE AWARDED: 18

A substantial answer, covering a significant amount of ground. There are glimpses here of Level 5 quality, particularly when, as in the section on racial prejudice towards the end of the essay, the textual analysis is enriched by appropriate historical details. But more typically, the answer is better described as "controlled and discriminating" rather than insightful or "sophisticated". The paragraph on Cassio, for example, is relevant and thoughtful, but it isn't especially well illuminated by suitable contextualisation of the social class dynamic in the Iago-Cassio conflict, though there is some consideration of alternative interpretations.

QUESTION CHOSEN: Q9 on Shakespeare's *Othello*
SCORE AWARDED: 13

The opening page clearly illustrates why this answer is placed in Level 3, but never comes into consideration for a Level 4 score. It is consistently relevant, addressing the concepts of values, corruptions and prejudice as the question requires. It is never discriminating or controlled in its analysis, however: how exactly, one might wonder, is Venice a city of 'nobility and freedom'; what is wanted here is both textual and contextual evidence to support this contention, but it does not appear. There is more success on the second page in contextualising the racial dynamics of the play, but occasional errors of spelling and grammar risk impeding the flow of the argument. The citation of a critic, McGregor, is an attempt to fulfill AO5 but unfortunately the quote reveals no more than Iago explains in the text, in his opening soliloquy, and thus cannot be credited as a genuinely alternative interpretation. The material on religious values that concludes the essay is the most successful part of the answer, better integrating AOs 2, 3 and 5. In short, this is a consistently competent answer: it is never in danger of getting a Level 2 score, and never comes close to boundary with Level 4.



Pearson

Mark Scheme (Results)

June 2018

Pearson Edexcel IAL
In English Language (WET02)
Unit 2: Drama

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June 2018

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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.

Section A

Question Number	Indicative Content
1	<p data-bbox="384 439 555 472"><i>The Rover</i></p> <p data-bbox="384 506 1203 539">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 544 1378 1361" style="list-style-type: none"><li data-bbox="432 544 1378 685">• the play begins with the lives of the sisters Florinda and Hellena being determined by institutions - the patriarchal family (in the form of their brother, Don Pedro) and the Church (Hellena is destined for the convent)<li data-bbox="432 689 1246 757">• Florinda's dissatisfaction at the choice of husbands, Hellena's determination to escape the convent<li data-bbox="432 761 1270 795">• Florinda and Belvile's plan to escape and be together<li data-bbox="432 799 1378 936">• Angellica's position is complex: Behn's use of characterisation to create a free spirit who seeks independence, and yet is trapped by her dependence on the men who pay her<li data-bbox="432 940 1326 1043">• the attempted rape of Florinda: she is not free to give or withhold consent due to Blunt and Frederick's violent impositions<li data-bbox="432 1048 1278 1115">• carnival freedom seems in stark contrast to restricted England<li data-bbox="432 1120 1378 1361">• contexts of relevance might include the contemporary political situation in England, including restoration of the monarchy and the recent exile of Royalists not free to return; restrictions of class and gender in Behn's society; contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1395 1222 1460">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="384 360 555 389"><i>The Rover</i></p> <p data-bbox="384 432 1203 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1382 1279" style="list-style-type: none"> <li data-bbox="432 468 1278 535">• the poor prospects of the sisters at the start does not immediately promise comedy <li data-bbox="432 542 1362 609">• Behn’s depiction of their determination to participate in the carnival mood creates a rapid switch <li data-bbox="432 616 1342 719">• the threat represented by Don Pedro, brother to the rebellious sisters Florina and Hellena, means that levity is compromised by expectation of his appearance <li data-bbox="432 725 1369 824">• carnival festivity and levity spills over into violence at several points in the plot (duels, Angellica’s gun, attempted rape) <li data-bbox="432 831 1382 929">• Blunt goes from being a ludicrous figure of fun (following his gulling by Lucetta) to a sinister threat, when his anger against women leads him to attempt rape <li data-bbox="432 936 1382 1003">• the twists and turns of Act 5 seem to threaten what appears to be the destined wedding <li data-bbox="432 1010 1382 1279">• contexts of relevance include the conventions of Restoration comedies, which, like their early seventeenth century counterparts, move between darker and lighter moments, perhaps reflective of the shifting political fortunes of Royalists; the presentation of varying moods in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1323 1222 1384">These are suggestions only. Accept any valid alternative responses.</p>

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, 4	AO5 = bullet point 5
	0	No rewardable material.			
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. • 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	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. • 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	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. 			

		<ul style="list-style-type: none"> • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support of, or contrast to, own argument.
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. • 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	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. • 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 data-bbox="379 353 762 392"><i>She Stoops to Conquer</i></p> <p data-bbox="379 427 1203 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 465 1385 1317" style="list-style-type: none"> <li data-bbox="427 465 1385 566">• Bet Bouncer at the Three Pigeons has qualities that attract Tony, who might be expected to prefer a lover of his own, much higher, class <li data-bbox="427 566 1385 674">• Goldsmith's use of irony: Marlow's mistaken belief that Kate is a barmaid because she is wearing the plain dress style preferred by her father who cares nothing for fashion <li data-bbox="427 674 1385 745">• Kate seizes the opportunity to perform the role of a barmaid, the better to get close to Marlow <li data-bbox="427 745 1385 817">• Marlow assumes he will be able to pay to take the barmaid's virginity; Hastings is shocked at this attitude <li data-bbox="427 817 1385 889">• Kate uses the revelation that she is not a barmaid to conduct an ethical test of Marlow <li data-bbox="427 889 1385 1032">• the idea that the country house could be mistaken for a tavern is a key aspect of the play's situational comedy and is indicative of city dwellers' lack of understanding of country society <li data-bbox="427 1032 1385 1317">• contexts of relevance might include relations between the classes and sexes in eighteenth-century England; conventions of gendered behaviour; the place of 'low' characters in conventional comedy; the presentation of characters of, or feigning, low social class in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="379 1352 1222 1420">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="376 353 767 394"><i>She Stoops to Conquer</i></p> <p data-bbox="376 427 1203 468">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 468 1382 1279" style="list-style-type: none"> <li data-bbox="424 468 1382 568">• Mrs Hardcastle’s frustration with the limitations of country life, a view that shapes her behaviour at various points in the play <li data-bbox="424 568 1382 672">• Tony’s desire to be allowed to spend all his time at the Three Pigeons with his friends is frustrated by his mother’s attempts to cultivate his respectability <li data-bbox="424 672 1382 745">• frustration is a significant aspect of Constance and Hastings’ relationship, given their difficulties in being together <li data-bbox="424 745 1382 887">• Marlow’s desire for Kate-as-barmaid gives way to frustration when Kate adopts a new, feigned identity as an impoverished relative of the Hardcastles: her lack of dowry means he can’t be with her, though he is attracted to her <li data-bbox="424 887 1382 990">• Mrs Hardcastle’s excessive self-interest in seeking Tony’s marriage to Constance is thwarted and a source of much comedy <li data-bbox="424 990 1382 1064">• her desire for her husband to be refined is similarly, and comically, doomed <li data-bbox="424 1064 1382 1279">• contexts of relevance might include details of class mobility and the marriage market in Goldsmith’s era; the presentation of frustrated hopes and desires in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="376 1317 1222 1384">These are suggestions only. Accept any valid alternative responses.</p>

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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. 			

		<ul style="list-style-type: none"> • 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	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. • 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	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. • 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 data-bbox="384 360 612 394"><i>Twelfth Night</i></p> <p data-bbox="384 432 1203 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 465 1391 1178" style="list-style-type: none"> <li data-bbox="432 465 1391 539">• Olivia's mourning for her brother and her pledge of celibacy for seven years sees her reject Sir Andrew and Orsino <li data-bbox="432 539 1391 645">• Shakespeare's references to her dress suggest her grief is somewhat over-performed; Feste remarks on the folly of her excessive grieving <li data-bbox="432 645 1391 719">• Cesario's arrival instantly alters her commitment to mourning <li data-bbox="432 719 1391 792">• her admiration for Cesario alternates between 'his' masculine and feminine aspects <li data-bbox="432 792 1391 891">• her pursuit of a servant is another instance of disregard for social codes and conventions, adding to the carnivalesque mood <li data-bbox="432 891 1391 965">• ready transfer of affections to Sebastian generates farcical comedy, but also suggests once again her fickleness <li data-bbox="432 965 1391 1178">• contexts of relevance might include conventions of gendered behaviour in Shakespeare's era; relations between social classes in the early seventeenth century; the presentation of Olivia in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1211 1222 1279">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="384 360 612 394"><i>Twelfth Night</i></p> <p data-bbox="384 432 1203 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 465 1385 1559" style="list-style-type: none"> <li data-bbox="432 465 1385 656">• Orsino initially displays some signs of melancholy at Olivia's rejection, but his concluding delight stands in sharp contrast to his earlier gloom; Viola, while in disguise as Cesario, describes herself as dying of melancholy, because she is unable to act on her love for Orsino <li data-bbox="432 656 1385 775">• Olivia, herself prone to melancholy caused by the loss of her brother, describes Malvolio as melancholy and blames it on his narcissism <li data-bbox="432 775 1385 931">• amidst this melancholy, there are more joyous moments, principally in Olivia's household: the delight of Sir Toby and Maria in seeing Malvolio lured into their trap; the madcap fooling of Feste <li data-bbox="432 931 1385 1010">• joy is prompted by the family reunion of the twins and the imminent wedding celebrations of the various couples <li data-bbox="432 1010 1385 1200">• Shakespeare's craft in using music in the play express the juxtaposition of joy and melancholy: Feste can both celebrate love's urgency, and lament its ending. The ambiguity of the final song suggests the triumph of joy over melancholy is not complete <li data-bbox="432 1200 1385 1559">• contexts of relevance might include Renaissance notions of melancholy as a form of love sickness (manifesting as either narcissistic self-love, or despair at unrequited love); the genre of romantic comedy and its conventional trajectory of despair to hope, melancholy solitude to joyful togetherness; the presentation of these moods in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1597 1222 1659">These are suggestions only. Accept any valid alternative responses.</p>

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, 4	AO5 = bullet point 5
	0	No rewardable material.			
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. • 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	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. • 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	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. 			

		<ul style="list-style-type: none"> • 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	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. • 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	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. • 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 data-bbox="384 360 635 389"><i>Doctor Faustus</i></p> <p data-bbox="384 432 1203 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1385 1211" style="list-style-type: none"> <li data-bbox="432 468 1385 568">• Marlowe's use of the Chorus to establish Faustus's scholarly credentials, 'excelling all'; the danger arises when he seeks forbidden knowledge <li data-bbox="432 575 1385 647">• intertextual reference to Icarus and Eve on the attractions and the risks of knowledge <li data-bbox="432 654 1385 754">• references to knowledge often linked to financial metaphors: 'profits from divinity', 'nature's treasure', the 'mercenary drudge' of academic life <li data-bbox="432 761 1385 833">• Mephistophilis offers more pleasurable forms of knowledge in return for the selling of Faustus's soul <li data-bbox="432 840 1385 911">• knowledge gives Faustus pleasures of the mind and the flesh <li data-bbox="432 918 1385 990">• the dangers of knowledge falling into lower-class hands, such as Robin and Rafe's antics with the book <li data-bbox="432 996 1385 1211">• contexts of relevance include the culture of Renaissance humanism and the cult of knowledge; differing perspectives among the branches of Christianity on humanity, God, legitimate knowledge, etc.; the presentation of knowledge in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1249 1222 1312">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="384 360 635 389"><i>Doctor Faustus</i></p> <p data-bbox="384 432 1203 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1382 1283" style="list-style-type: none"> <li data-bbox="432 468 1382 568">• Faustus bids divinity 'adieu' in his opening soliloquy, rejecting God; however there are suggestions, in the Prologue, that Faustus is a victim of a heavenly conspiracy <li data-bbox="432 575 1382 712">• Marlowe's use of spectacular staging to depict the supernatural world – as seen in the form of the demons of hell that the fascinated Faustus encounters and summons, especially Mephistophilis <li data-bbox="432 719 1382 819">• Mephistophilis tells of his being consigned to hell for his part in the rebellion against God but Faustus shows no interest in God's part in this narrative <li data-bbox="432 826 1382 891">• Faustus as ironic or inverted Christ figure – spilling blood to condemn his soul, where Christ spills blood to save others <li data-bbox="432 898 1382 963">• the Old Man often interpreted as an archetypal God figure – his attempts to persuade Faustus to repent fail, nonetheless <li data-bbox="432 969 1382 1070">• God seems to appear right at the end of the play, if only in Faustus's mind when he looks fiercely on him; this belated recognition of God falls short of repentance <li data-bbox="432 1077 1382 1283">• contexts of relevance might include post-Reformation ideas of free will and predestination and theology of God's agency in the world; the presentation of Faustus's rejection of God, varying moods in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1323 1222 1384">These are suggestions only. Accept any valid alternative responses.</p>

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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. • 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	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. • 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	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. 			

		<ul style="list-style-type: none"> • 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	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. • 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	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. • 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>Othello</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Shakespeare's crafting of the play's exposition, full of racial slurs in the Venetian night, establishes corruption and prejudice as key aspects of the play • Brabantio's racial prejudice is challenged by Othello's eloquent performance in the Senate • Iago's corruption and its effects on Roderigo, Cassio, and Othello • Othello also guilty of prejudging - in his case, Desdemona • Iago's prejudice against women: Desdemona, Emilia • the play's usage of a semantic field of physical and moral corruption, including the effects of disease and poison, usually relating to Iago • contexts of relevance include attitudes to Africans in late sixteenth/early seventeenth-century England, including Queen Elizabeth I's Royal Proclamations of 1597 and 1601; western European views of the Ottoman Empire; the reputation of Venice as notorious for its corruption; the presentation of prejudice in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="384 360 504 389"><i>Othello</i></p> <p data-bbox="384 432 1203 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1385 1727" style="list-style-type: none"> <li data-bbox="432 468 1385 636">• dramatic irony used widely in the exposition and rising action of the play – e.g. Iago’s soliloquies, which reveal how Othello will be deceived. The audience also knows that the woman to whom Cassio refers is Bianca, but Othello does not <li data-bbox="432 642 1385 748">• dramatic irony heightens the tragedy because the audience can see how Othello’s great qualities will be undone by his tragic flaws of credulity and jealousy <li data-bbox="432 754 1385 922">• verbal ironies, including Iago’s use of ‘honest’ and ‘love’, are detached from their usual meanings and in many cases are entirely intended to deceive; Desdemona’s reference to Othello as ‘Lord’ is both a literal address and an ironic reference to his god-like power to take a life <li data-bbox="432 929 1385 1066">• the tragedy is heightened by such verbal ironies because while Othello’s concern for truth and honesty in love is, at core, noble, he does not behave nobly and thus falls far from his original greatness <li data-bbox="432 1072 1385 1352">• situational ironies abound: Othello at his most secure is unaware that he is poised to be plunged into misery and insecurity; his railing against his wife’s weakness in succumbing to temptation is in fact a revelation of his own weakness in falling for the seductive lies of Iago; Desdemona realises that the marriage bed will be her deathbed; Iago’s contempt for women, and yet he is ultimately destroyed by a woman (Emilia) <li data-bbox="432 1359 1385 1464">• these ironies add to the audience’s cathartic experience of pity for Othello and others whose lives are afflicted by forces beyond their control <li data-bbox="432 1471 1385 1727">• contexts of relevance include the conventions of tragedy and dramatic devices that are used to heighten it; relevant details of class and gender differences and codes for appropriate behaviour; the presentation, on stage and on film, of the various ironies; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1733 1222 1800">These are suggestions only. Accept any valid alternative responses.</p>

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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. • 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	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. • 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	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. 			

		<ul style="list-style-type: none"> • 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	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. • 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	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. • 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

Question Number	Indicative Content
11	<p data-bbox="384 439 533 472"><i>Top Girls</i></p> <p data-bbox="384 506 1203 539">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 546 1374 1357" style="list-style-type: none"><li data-bbox="432 546 1374 712">• deceptions of the historical characters in the opening scene, such as Pope Joan revealing the deceptions she used to achieve success, impersonating a man to rise to Pope; Churchill's use of dramatic parallelism with the modern characters that follow<li data-bbox="432 719 1374 857">• at the Top Girls agency, Shona - the young women being interviewed – exaggerates her success, pretending to drive a Porsche. She perhaps rightly feels she cannot get ahead otherwise<li data-bbox="432 864 1374 965">• Marlene's colleagues Win and Nell are remarkably honest ("I'm not very nice") or somewhat duplicitous (conducting secret affairs with married men)<li data-bbox="432 972 1374 1005">• Marlene's deception in pretending to be Angie's aunt<li data-bbox="432 1012 1374 1072">• Joyce's collaboration in the deception in playing the role of Angie's mother<li data-bbox="432 1079 1374 1140">• Marlene's belated and partial recognition of the causes of deception in Angie and Joyce<li data-bbox="432 1146 1374 1357">• contexts of relevance might include the status of women in the workplace and the difficulty of obtaining satisfying work or meaningful promotions; the presentation of relationships in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1397 1222 1462">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p data-bbox="384 360 533 394"><i>Top Girls</i></p> <p data-bbox="384 432 1203 465">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 465 1382 1249" style="list-style-type: none"> • the various job interviews and conversations highlight the comparative novelty of depicting working women in the 1980s; comparisons with the world of 2018 • Churchill's depiction of Joyce-Angie-Marlene and the roles of women in (and outside of) the family unit; comparisons with women's roles in and beyond the family in 2018 • the status of marriage in 2018 compared to the world of the play: Churchill's use of dramatic parallelism to compare historical women with Marlene's parents and with Howard and his wife in the play • the role of women in political culture: compare Thatcher in 1980s with relevant counterparts in 2018 • women as role models in the 1980s and 2018: would Marlene's heroes appeal to a more modern audience? • the function of Kit and Churchill's use of pathos to convey her thwarted ambitions invite discussion of educational opportunities then and now: would Kit's ambitions be taken more seriously today? • the presentation of female friendships and the play's atomised characters: comparison with 2018 • reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1283 1222 1348">These are suggestions only. Accept any valid alternative responses.</p>

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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. • 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	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. • 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	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. 			

		<ul style="list-style-type: none"> • 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	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. • 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	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. • 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 data-bbox="379 353 699 387"><i>A Raisin in the Sun</i></p> <p data-bbox="379 427 1203 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 461 1374 1256" style="list-style-type: none"> <li data-bbox="427 461 1374 533">• the play opens with expectations that the cheque will arrive imminently <li data-bbox="427 533 1374 640">• the various characters' hopes for the future that this money will make possible: Mama and Walter are, significantly, in dispute over this money <li data-bbox="427 640 1374 712">• expressions of concern for Walter Jr's future are typical of the fixation on futurity <li data-bbox="427 712 1374 819">• Beneatha's education as a means to future change; her commitment to civil rights hopeful of a better future for black Americans <li data-bbox="427 819 1374 853">• the symbolic value of the windowsill plant that clings to life <li data-bbox="427 853 1374 925">• the swindling of Walter and its potential effects on the family's plans <li data-bbox="427 925 1374 1032">• Karl Lindner's arrival and the consequences, imagined by the audience/reader, of the Younger family's decision to move regardless of Lindner's threats <li data-bbox="427 1032 1374 1256">• contexts of relevance might include the social status of African Americans in society in the early 1950s; the presentation of ideas about the present and the future in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="379 1283 1222 1350">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="379 353 699 387"><i>A Raisin in the Sun</i></p> <p data-bbox="379 427 1203 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 461 1394 1155" style="list-style-type: none"> • stage directions depict clearly the cramped nature of the accommodation • the proximity of three generations, living in such restricted space, breeds both emotional closeness and tension • the symbolic value of the plant on the windowsill, struggling, like the Youngers, to cope without much light • domestic space occupied principally by women; Walter is often outside the home • dreams and fantasies of more space exacerbate the sense of being cramped in the apartment • Karl Lindner's presence in the limited Younger space feels intrusive, adding to dramatic tension • contexts of relevance include conventions of domestic drama in mid-twentieth century; the social conditions of African American families in Chicago and the wider USA in the post-WWII period; the presentation of the family space in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="379 1178 1222 1247">These are suggestions only. Accept any valid alternative responses.</p>

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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. • 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	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. • 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	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. 			

		<ul style="list-style-type: none"> • 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	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. • 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	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. • 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 data-bbox="384 360 724 389"><i>Death of a Salesman</i></p> <p data-bbox="384 432 1203 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1378 1104" style="list-style-type: none"> <li data-bbox="432 468 1315 533">• Linda alludes to change in Willy in conversation with her sons in the exposition <li data-bbox="432 539 1362 568">• Biff's change following the discovery of his father's infidelity <li data-bbox="432 575 1378 712">• Willy's changed status at work – meeting with Howard focuses on Willy's former dealings with Howard's father; Howard is disinterested in the past and does not credit Willy's account of the changes <li data-bbox="432 719 1378 784">• Bernard's trajectory the opposite of Biff's – difficult for Willy to accept <li data-bbox="432 790 1059 819">• Biff's acceptance of the need to change <li data-bbox="432 826 1378 891">• Ben is crafted as a dynamic character, whose life is changed by risk taking; Willy by contrast signifies stasis <li data-bbox="432 898 1378 1104">• contexts of relevance might include changing economy and society in post-WWII America; conventions of modern tragedy; the presentation of ideas about change in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1144 1219 1205">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
16	<p data-bbox="384 360 724 389"><i>Death of a Salesman</i></p> <p data-bbox="384 432 1203 461">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1385 1245" style="list-style-type: none"> <li data-bbox="432 468 1385 568">• Willy's story is in several respects emblematic: the car, the road, the salesman are etched in twentieth-century American mythology <li data-bbox="432 575 1385 676">• the idea of individuals as atomised by consumer culture is intensified by Miller's use of significant names, especially Dave Singleman <li data-bbox="432 683 1385 784">• Willy's experiences with a new boss and new working practices indicative of change taking place in the post-war economy <li data-bbox="432 790 1385 853">• the mythology of the West as a site of freedom, opportunity, reinvention <li data-bbox="432 860 1385 960">• Willy's lost father, a man of pioneer spirit, as symbolic of an old, lost, pre-industrial America; Willy's quest to reconnect with him is fruitless <li data-bbox="432 967 1385 1030">• the dark side of the American Dream is revealed: failure, suicide, redundancy <li data-bbox="432 1037 1385 1245">• contexts of relevance might include national identity and mythology in the post-WWII era; the political beliefs of Arthur Miller; the presentation of ideas about the individual and the nation in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1283 1222 1348">These are suggestions only. Accept any valid alternative responses.</p>

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
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. • 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	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. • 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	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. 			

		<ul style="list-style-type: none"> • 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	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. • 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	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. • 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 data-bbox="379 353 815 389"><i>A Streetcar Named Desire</i></p> <p data-bbox="379 427 1203 463">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 463 1385 1211" style="list-style-type: none"> <li data-bbox="427 463 1385 566">• Williams's meticulously-crafted stage directions indicate that Blanche's clothes, voice, manner are designed to hide the secrets that she carries <li data-bbox="427 566 1385 672">• secrets include the fate of her husband; her dismissal from her teaching job; her continuation of the family tradition of 'epic fornications' that leads to the loss of Belle Reve <li data-bbox="427 672 1385 745">• the letters she keeps contain many of the secrets; she is appalled to think that Stanley even touched her letters <li data-bbox="427 745 1385 819">• Blanche's obsessive bathing is a symbolic attempt to wash away her sordid past <li data-bbox="427 819 1385 922">• Stanley's role as the play's 'detective' figure, determined to solve the mystery of Blanche; his discovery of her story leads to her humiliation, the rape, and her madness <li data-bbox="427 922 1385 996">• the covering up of the rape of Blanche, and the descent into madness that follows <li data-bbox="427 996 1385 1211">• contexts of relevance include attitudes to sexuality and gender in the United States in the mid-twentieth century; aspects of Williams' life; the presentation of secrets and their revelation in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="379 1245 1222 1312">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="379 353 815 389"><i>A Streetcar Named Desire</i></p> <p data-bbox="379 427 1203 463">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 463 1390 1458" style="list-style-type: none"> <li data-bbox="427 463 1390 600">• the blue piano that plays on several occasions during the play conjures up the New Orleans setting; each time it is reprised, however, the tempo and the dynamics are used to reflect characters' emotions <li data-bbox="427 600 1390 712">• the reference to 'negro entertainers' is a way of establishing the difference between New Orleans and the world Blanche has left behind, a world of white privilege and power <li data-bbox="427 712 1390 891">• the Varsouviana Polka – 'sinister', 'rapid', 'feverish' - however is inside Blanche's mind: Williams employs this as an association with traumatic memory; the gunshot that brings the Polka to an end is apparently an echo of the gunshot with which Blanche's husband ended his life <li data-bbox="427 891 1390 1032">• Blanche's rendition of 'Paper Moon' in the bath at her sister's home irritates Stanley, and further alerts him to her deceptiveness, with its lyrics "but it wouldn't be make-believe if you believed in me" <li data-bbox="427 1032 1390 1137">• the radio is thrown out of the window by Stanley, confirming further his violent temperament and his unwillingness to tolerate Blanche's performance <li data-bbox="427 1137 1390 1205">• the music from the Four Deuces (a brothel) is used to foreshadow the rape scene <li data-bbox="427 1205 1390 1458">• contexts of relevance might include social class and racial divisions in New Orleans and the United States generally; changing demographics and economics in mid-twentieth century America; the use of music in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="379 1496 1222 1561">These are suggestions only. Accept any valid alternative responses.</p>

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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. • 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	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. 			

		<ul style="list-style-type: none"> • 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	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. • 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	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. • 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
19	<p data-bbox="384 360 679 394"><i>Waiting for Godot</i></p> <p data-bbox="384 434 1203 468">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 472 1385 1249" style="list-style-type: none"> <li data-bbox="432 472 1385 573">• Beckett’s deployment of the tree invites attribution of religious significance: Christ’s cross, and the two thieves crucified beside him are referred to directly in the play <li data-bbox="432 577 1385 719">• the tree may not be the right tree, or even be a tree; Vladimir and Estragon wonder if it is a bush, or a shrub, thus signifying the uncertainty of truth in this world, and the slipperiness of language <li data-bbox="432 723 1385 824">• the tree’s regeneration at the start of Act II suggests spring time, new growth, life – none of which is consistent with the action in Act Two <li data-bbox="432 828 1385 862">• the Moon may variously symbolise love, light, the gothic <li data-bbox="432 866 1385 934">• the rope that binds Lucky to Pozzo is symbolic of enslavement, but also their mutual dependence <li data-bbox="432 938 1385 1039">• boots might be suggestive of a journey, or a mission – but in this play they are a source of pain for the tramp who goes nowhere <li data-bbox="432 1043 1385 1249">• contexts of relevance might include the sense of futility that is manifested in absurdist literature in the 1940s and 50s; Beckett’s interest in the philosophy of existentialism; the critical reception of the play on its first performance and on subsequent productions; the critical interpretation of the play as a work of modernist /post-modernist theatre. <p data-bbox="384 1290 1222 1350">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
20	<p data-bbox="384 353 679 394"><i>Waiting for Godot</i></p> <p data-bbox="384 427 1203 468">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 468 1382 1496" style="list-style-type: none"> <li data-bbox="432 468 1358 535">• characters forget their own and others' names: Vladimir as Adam, Estragon as Albert <li data-bbox="432 535 1334 602">• however long they wait, Vladimir and Estragon can never remember the time they have spent waiting <li data-bbox="432 602 1382 748">• only physical things are remembered unfailingly: Estragon says he'll never forget the carrot Vladimir gives him; he recalls the time that Vladimir fished him out of the Rhone, faithful to the detail of 'my clothes dried in the sun' <li data-bbox="432 748 1382 893">• they talk not to hear the dead voices, to avoid remembering the past; each time Vladimir tells Estragon a tale of recent history, Estragon dismisses it as 'another one of your nightmares' <li data-bbox="432 893 1382 1072">• Beckett's crafting of dramatic structure to emphasise the failure of memory: in Act Two, Estragon remembers nothing of what has happened in Act One - not nearly hanging himself, not Pozzo and Lucky. Estragon knows this: 'either I forget immediately or I never forget' <li data-bbox="432 1072 1382 1252">• Pozzo's desire for fame introduces a new element into a play whose characters generally fail to remember. Pozzo 'advances menacingly' on them, as if to induce memory. Pozzo later, after a lapse in his front of invulnerability, commands, 'Forget all I said' <li data-bbox="432 1252 1318 1496">• contexts of relevance might include conventions of absurdism and the philosophy of existentialism; crisis of religion in a post-WWII world; the presentation of memory/forgetting in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. <p data-bbox="384 1532 1222 1599">These are suggestions only. Accept any valid alternative responses.</p>

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