



Mark Scheme – (Results)

January 2024

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

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 data-bbox="300 338 435 371"><i>The Rover</i></p> <p data-bbox="300 416 959 450">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 454 1299 992" style="list-style-type: none"><li data-bbox="347 454 1299 521">• use of physical theatre highlights the importance of defending masculine honour, e.g. jousting<li data-bbox="347 526 1299 593">• dialogue used to explore men’s attitudes towards women’s honour, e.g. ‘a woman’s honour is not worth guarding when she has a mind to part with it’<li data-bbox="347 598 1299 665">• female honour conflated with chastity throughout the play, reflecting contemporary views of women<li data-bbox="347 669 1299 736">• crafting of the character of Belvile and his dilemma over his friendship with Willmore, e.g. his disgust at his friend’s drunken attempted rape<li data-bbox="347 741 1299 808">• Willmore and Hellena’s relationship used to explore ideas around the notion of the libertine hero<li data-bbox="347 813 1299 992">• when considering how Behn’s play challenges the idea that women’s honour is dependent on their chastity, candidates may wish to explore Hobby’s view in <i>The Rover: An introduction</i>, that ‘the play’s most powerful voice is that of Angellica, who sees prostitution as a better choice than marriage’. <p data-bbox="300 1032 1102 1066">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="300 221 435 250"><i>The Rover</i></p> <p data-bbox="300 300 959 329">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1302 875" style="list-style-type: none"> <li data-bbox="347 338 1302 439">• crafting of the women and their behaviour serves to highlight the poor behaviour of the men in comparison, e.g. the desire for freedom expressed by the women juxtaposes the morally vacuous licentiousness of Willmore <li data-bbox="347 445 1302 517">• use of physical theatre highlights the socially acceptable aggression and violence of the men, e.g. jousting <li data-bbox="347 524 1302 624">• use of hawking metaphors by Willmore reveals his predatory and controlling nature, e.g. ‘give me a mad Mistress when mewed, and in flying, one I dare trust upon the Wing, that whilst she’s kind will come to the lure’ <li data-bbox="347 631 1302 732">• crafting of Belvile challenges the idea that there is little to admire, e.g. his dilemma over his friendship with Willmore marks him out as a man with morals <li data-bbox="347 739 1302 768">• presentation of Willmore as an unrepentant libertine at the end of the play <li data-bbox="347 775 1302 875">• candidates may want to contrast male behaviour with Behn’s presentation of the women and consider Bolam’s idea in <i>The Rover</i>, 2012, that ‘Supportive, energetic women are Behn’s speciality.’ <p data-bbox="300 916 1102 945">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p data-bbox="300 226 600 253"><i>She Stoops to Conquer</i></p> <p data-bbox="300 300 956 327">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1311 947" style="list-style-type: none"><li data-bbox="347 338 1311 439">• presentation of Tony’s wit, e.g. he is quick to grasp the measure of the other characters and use their weaknesses against them; his planning of the horse-pond trick<li data-bbox="347 450 1311 551">• use of structure to highlight character development, e.g. towards the end of the play Tony tries to prove himself ‘a more good-natured fellow than you thought for’<li data-bbox="347 562 1311 663">• use of dialogue to reveal Tony’s egalitarian view of the world, e.g. he refutes his mother’s comments that his fellow drinkers are a ‘low, paltry set of fellows’<li data-bbox="347 674 1311 741">• presentation of Tony as a character who transcends the contemporary debate about town v country<li data-bbox="347 752 1311 842">• crafting of Tony and Constance’s relationship to reveal a more sensitive side to Tony, e.g. Constance herself says that Tony is ‘a good natured creature at bottom’<li data-bbox="347 853 1311 947">• <i>Guardian</i> theatre critic Michael Billington concluded that ‘It is its mixture of wit and warmth that keeps Goldsmith's comedy alive’ and candidates could argue that Tony epitomises these two characteristics. <p data-bbox="300 987 1099 1014">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="300 226 600 253"><i>She Stoops to Conquer</i></p> <p data-bbox="300 302 954 329">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1295 913" style="list-style-type: none"><li data-bbox="347 338 1295 439">• Marlow epitomises the debate between marrying for love or marrying for money, e.g. his concerns regarding ‘the difference of our birth, fortune and education . . .’ are overcome in the end<li data-bbox="347 448 1295 548">• use of minor characters to explore attitudes to marriage, e.g. Sir Charles’ dismissal of Mr Hardcastle’s fears about his daughter’s small fortune would have been an unusual response at the time of the play’s first performance<li data-bbox="347 557 1295 658">• use of satire to mock contemporary sentimental comedies, e.g. Hastings’ hyperbolic reaction to the obstacles placed in his and Constance’s way, ‘Perish the baubles!’<li data-bbox="347 667 1295 728">• use of foils to reveal opposing reasons for desiring marriage, e.g. the characters of Tony and Mrs Hardcastle<li data-bbox="347 736 1295 797">• use of the prop of the jewels to explore the idea that for characters such as Mrs Hardcastle marriage is a route to security<li data-bbox="347 806 1295 913">• candidates may explore Ogden’s view in <i>She Stoops to Conquer</i>, 2017 (ed.), that ‘Any audience, including an eighteenth-century one, might think mutual attraction a better basis for marriage than parental arrangements.’ <p data-bbox="300 954 1098 981">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="300 226 485 255"><i>Twelfth Night</i></p> <p data-bbox="300 304 954 333">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1286 981" style="list-style-type: none"> <li data-bbox="347 338 1257 443">• use of costume and cross dressing to explore how desire crosses gender boundaries – such inversions are the stuff of carnival comedy in Shakespeare’s era <li data-bbox="347 448 1150 517">• crafting of Sir Toby explores how desire for excess transgresses contemporary rules of conventional propriety <li data-bbox="347 521 1254 627">• exposition of the play foregrounds the fickle nature of desire, e.g. Olivia begins the play dedicating her future to mourning a loved brother but rapidly abandons this when romantic opportunity appears to arise <li data-bbox="347 631 1283 701">• crafting of the end of the play highlights how fickle desire is, e.g. Orsino’s sudden transfer of affection from Olivia to Viola at the play’s denouement <li data-bbox="347 705 1286 810">• crafting of Malvolio as a dynamic character whose desire for Olivia transgresses his own personal Puritan boundaries and contemporary class boundaries <li data-bbox="347 815 1286 981">• candidates could consider Michael Dobson’s view, in <i>Festivity, dressing up and misrule in Twelfth Night</i>, that ‘Lady Olivia’s preference for a supposed page over a count, never mind her steward’s fantasy of marrying her so as to become “Count Malvolio”, would have carried a definite transgressive thrill for this play’s first audiences in 1601.’ <p data-bbox="300 1025 1098 1055">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="300 226 485 255"><i>Twelfth Night</i></p> <p data-bbox="300 304 954 333">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1305 875" style="list-style-type: none"><li data-bbox="347 338 1246 405">• use of the final song suggests the triumph of joy over melancholy is not complete<li data-bbox="347 409 1241 477">• use of Malvolio at the end of the play leaves a discordant tone, e.g. his pledge that he will be ‘revenged on the whole pack of you’<li data-bbox="347 481 1286 548">• use of marriage, a typical convention of Shakespearean festive comedy, adds to the play’s conventional use of heterosexual marriage as resolution<li data-bbox="347 553 1283 620">• crafting of Orsino, e.g. his sudden transfer of affection from Olivia to Viola at the play’s dénouement provokes an ambivalent response<li data-bbox="347 624 1209 692">• use of the expedited romance between Sebastian and Olivia adds to Shakespeare’s satire on idealised love<li data-bbox="347 696 1305 875">• candidates could consider Penny Gay’s view, in <i>Twelfth Night and festive comedy</i>, that ‘productions of the play in recent decades have recognised and explored the bullying behaviour by a dominant group of characters, and Malvolio has more often than not become a distressingly abused and tragic figure’. <p data-bbox="300 920 1098 949">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="300 226 501 253"><i>Doctor Faustus</i></p> <p data-bbox="300 300 959 327">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1305 909" style="list-style-type: none"><li data-bbox="347 338 1177 365">• the play's ambivalent tone challenges notions of classical tragedy<li data-bbox="347 376 1299 510">• theme of self-destruction as a reflection of contemporary religious debate around humanism and Calvinism, e.g. a contemporary audience may not have felt sympathy for Faustus as he puts individual ambition above loyalty to God<li data-bbox="347 521 1294 622">• the crafting of the end of the play heightens the impact of the final hour of Faustus' life and perhaps evokes sympathy, e.g. the rhythms of his speech suggesting time passing quickly and reality setting in<li data-bbox="347 633 1273 689">• use of a number of conventions typical of morality plays, e.g. the struggle for Faustus' soul between good and evil presents him as a victim<li data-bbox="347 701 1305 768">• use of physical theatre to externalise Faustus' struggle, e.g. the personifying of the abstract Good and Bad Angels<li data-bbox="347 779 1289 909">• candidates could consider Rasmussen's view in <i>An Introduction to Doctor Faustus: morality and sin</i> that 'the conflict within a central character's soul was often played out in competing arguments made by personifications of good and evil'. <p data-bbox="300 954 1098 981">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="300 226 501 253"><i>Doctor Faustus</i></p> <p data-bbox="300 302 959 329">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1305 913" style="list-style-type: none"><li data-bbox="347 338 1305 439">• crafting of the plot's structure, e.g. Faustus' persistent and repetitive refusal to repent would prompt a contemporary audience to consider the character as evil<li data-bbox="347 448 1305 548">• symbol of Faustus as an ironic or inverted Christ figure could present him as sacrilegiously evil, e.g. Faustus spills his blood to condemn his soul where Christ spills blood to save others<li data-bbox="347 557 1305 629">• use of the character of Mephistophilis to explore that some of the supernatural characters in the play are evil<li data-bbox="347 638 1305 710">• use of physical theatre to visually represent human evil, e.g. the Seven Deadly Sins<li data-bbox="347 719 1305 790">• play's presentation of the conflict between Medieval and Renaissance world views regarding the nature of good and evil<li data-bbox="347 799 1305 913">• in the 2011 Globe production of the play, the terrifying and evil nature of the supernatural figures is exaggerated, e.g. the use of the monstrous ram's head when Mephistophilis appears and the sword fight between the Good and Bad Angels. <p data-bbox="300 954 1102 981">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="300 221 400 253"><i>Othello</i></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1289 947" style="list-style-type: none"><li data-bbox="347 338 1289 439">• crafting of the opening scene to foreground the idea that duty, loyalty and other shows of virtue are considered signs of weakness, e.g. ‘Many a duteous and knee-crooking knave . . . /Whip me such honest knaves’<li data-bbox="347 450 1289 551">• soliloquies reveal that the manipulation of virtuous intent is pivotal to Iago’s plotting, e.g. ‘And out of her own goodness make the net/That shall enmesh them all’<li data-bbox="347 562 1289 663">• Desdemona’s virtuous desire to help Cassio is interpreted as having an underlying reason for her actions, reflecting contemporary patriarchal attitudes regarding women’s motivations<li data-bbox="347 674 1289 775">• crafting of the end of the play, typical of Shakespearean tragedy, blurs the distinction between those who are virtuous and those who are sinful, e.g. both types of characters meet the same end<li data-bbox="347 786 1289 842">• Othello’s sense of honour and moral virtue used to heighten the tragedy, e.g. ‘she must die, else she’ll betray more men’<li data-bbox="347 853 1289 947">• candidates may wish to explore Kastan’s view, in ‘<i>A rarity most beloved</i>’: <i>Shakespeare and the idea of Tragedy</i> that ‘Tragedy, for Shakespeare, is the genre of uncompensated suffering.’ <p data-bbox="300 987 1102 1019">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="300 221 400 250"><i>Othello</i></p> <p data-bbox="300 300 959 329">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1286 801" style="list-style-type: none"><li data-bbox="347 338 1286 405">• used as a dramatic foil to Othello, e.g. in contrast to Othello's impressive military prowess, Cassio is 'without practice (in) all his soldiership'<li data-bbox="347 412 1286 479">• functions as a dramatic foil to Iago, e.g. in contrast to Iago's earthiness, he is 'a great arithmetician' with 'Florentine' manners<li data-bbox="347 486 1286 553">• his treatment of Bianca reflects contemporary attitudes to class and gender, e.g. 'I marry her! what? a customer!'<li data-bbox="347 560 1286 589">• his role in developing the theme of reputation<li data-bbox="347 595 1286 663">• his function as a dramatic device, used to further the plot, e.g. the handkerchief plotline<li data-bbox="347 669 1286 801">• when considering how he functions as a foil to Othello, candidates may wish to explore how Cassio's rash, drunken behaviour emphasises, early in the play, what Spencer calls in <i>Shakespeare and the Nature of Man</i> (1949), Othello's 'grandeur, self-control and nobility'. <p data-bbox="300 846 1102 875">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	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.
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Section B: Post-1900 Drama

Question Number	Indicative Content
11	<p data-bbox="300 322 416 353"><i>Top Girls</i></p> <p data-bbox="300 398 959 430">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 439 1278 1010" style="list-style-type: none"><li data-bbox="347 439 1278 506">• acrimonious relationship between Angie and Joyce mirrors the one between Joyce and Marlene, filled with resentment and bitterness<li data-bbox="347 510 1278 611">• closing lines of the play evoke sympathy for Marlene and her broken relationship with both Angie and Joyce, e.g. when Angie mistakes her for Joyce, ‘No, she’s gone to bed. It’s Aunty Marlene’<li data-bbox="347 616 1278 716">• use of settings to juxtapose the lives of the two characters and reflect contemporary social division, e.g. the shift from the restaurant of Act 1 to the yard of an undisclosed Northern town encourages sympathy for Joyce<li data-bbox="347 721 1278 822">• crafting of Act 3 reveals Marlene’s flawed, selfish devotion to the idea of meritocracy and contemporary ideas of individualism, e.g. she insists to Joyce that ‘If you’d wanted to you’d have done it.’<li data-bbox="347 826 1278 904">• use of backstory reveals a pattern of broken familial relationships, suggesting that these are destined to continue through generations<li data-bbox="347 909 1278 1010">• candidates may wish to explore Bidisha’s comments in <i>An introduction to Top Girls</i> that ‘Marlene and Joyce are emotionally not sisters, not friends and not ideological allies.’ <p data-bbox="300 1048 1102 1079">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p data-bbox="300 219 416 253"><i>Top Girls</i></p> <p data-bbox="300 297 954 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 333 1305 981" style="list-style-type: none"> <li data-bbox="347 333 1305 400">• the opening lines of Marlene’s dialogue foreground ideas of self-interest, e.g. ‘One of them’s going to be late but we won’t wait’ <li data-bbox="347 405 1305 512">• the interview scenes highlight Marlene’s lack of sympathy for women who wish to try and balance career and family, e.g. ‘Because where do the prospects come in?’ <li data-bbox="347 517 1305 584">• use of minor characters explores the conflict women face between family life and their own success, e.g. Lady Nijo <li data-bbox="347 589 1305 696">• the crafting of Act 3 exposes Marlene’s flawed belief in equality of opportunity, despite the poor economic status of women in the 1980s, e.g. ‘If you’d wanted to you’d have done it’ <li data-bbox="347 701 1305 808">• crafting of the end of the play parallels the idea of self-interest first foregrounded at the beginning, e.g. when asked whom she thinks the 1980s will be ‘stupendous’ for, Marlene replies, ‘for me’ <li data-bbox="347 813 1305 981">• candidates may wish to consider Greenstreet’s review of the 2019 National Theatre production of <i>Top Girls</i>: ‘Turner’s production asks, what duty of care does society – not just women – have to protect its most vulnerable members – those who don’t make the cut in the Darwinian struggle for resources?’ <p data-bbox="300 1021 1098 1055">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
13	<p data-bbox="296 224 547 253"><i>A Raisin in the Sun</i></p> <p data-bbox="296 300 959 329">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1310 837" style="list-style-type: none"><li data-bbox="347 338 1310 405">• symbolism of the title, e.g. considers whether dreams shrivel up if we forget about them or don't pursue them<li data-bbox="347 414 1310 546">• character of Beneatha used to explore conflicting cultural dreams and aspirations, e.g. her choice between two very different suitors reflects the decision she must make for her future, between cultural assimilation and Afrocentrism<li data-bbox="347 555 1310 622">• use of minor characters, e.g. Ruth, to explore how reality sometimes makes following one's dream impossible<li data-bbox="347 631 1310 698">• use of the dilapidated setting highlights the necessity of escape and pursuing dreams<li data-bbox="347 707 1310 775">• crafting of the end of the play highlights the importance of having a united dream, e.g. the family's decision to reject Mr Lindner's offer<li data-bbox="347 784 1310 837">• candidates could explore Osborne's view, in <i>A Raisin in the Sun</i>, 2020, that '[Beneatha] is subordinated to the larger familial project of unity.' <p data-bbox="296 882 1102 911">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="296 221 547 253"><i>A Raisin in the Sun</i></p> <p data-bbox="296 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1311 913" style="list-style-type: none"><li data-bbox="347 338 1257 369">• use of foil characters, e.g. the different expectations of Walter and Ruth<li data-bbox="347 376 1311 477">• use of minor characters to explore the reality of the Youngers' decision to move into a white neighbourhood, e.g. Mr Lindner's unwelcoming presence alludes to an unhappy future for the family<li data-bbox="347 483 1267 584">• motif of money used to explore the different expectations of each of the members of the Younger family and how their inability to accept these differences causes conflict<li data-bbox="347 591 1249 663">• crafting at the end of the play creates ambiguity, e.g. will the Youngers' expectations of a better life become a reality?<li data-bbox="347 669 1311 801">• use of stage directions detailing the worn nature of the apartment, e.g. 'Weariness has, in fact, won in this room' reveals the gap between the expectations fuelled by the American Dream and the reality of surviving as a black family in 1950s USA<li data-bbox="347 808 1302 913">• candidates could consider Osborne's view, in <i>A Raisin in the Sun</i>, 2020, that 'Walter appreciates that his reverence for money and whiteness is self-destructive and becomes motivated by principle.' <p data-bbox="296 952 1102 983">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
15	<p data-bbox="300 219 576 253"><i>Death of a Salesman</i></p> <p data-bbox="300 297 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 333 1305 981" style="list-style-type: none"> <li data-bbox="347 333 1305 439">• crafting of Willy and Linda’s relationship highlights Linda’s refusal to accept the reality of her husband’s decline, e.g. ‘Maybe it was the steering again. I don’t think Angelo knows the Studebaker’ <li data-bbox="347 441 1305 546">• use of expressionism blurs the line between reality and the abstract for the audience, e.g. ‘<i>An air of the dream clings to the place, a dream rising out of reality</i>’ <li data-bbox="347 548 1305 618">• character of The Woman is used to symbolise Willy’s fantastical view of himself as a successful businessman and an object of desire <li data-bbox="347 620 1305 689">• use of non-linear time sequences to symbolise Willy’s inability to distinguish between the present reality and the past, e.g. the scenes with Ben <li data-bbox="347 692 1305 761">• prop of the refrigerator and its repeated failure to work used to explore the fantasy of the American Dream and its failure for men such as Willy <li data-bbox="347 763 1305 981">• it may be useful to consider Miller’s own view in <i>Introduction to the Collected Plays</i>, 1957, that Willy did have a firm grip on reality: ‘Had Willy been unaware of his separation from values that endure he would have died contentedly while polishing his car . . . But he was agonised by his awareness of being in a false position, so constantly haunted by the hollowness of all he had placed his faith in.’ <p data-bbox="347 1021 1150 1055">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
16	<p data-bbox="300 221 576 253"><i>Death of a Salesman</i></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1305 913" style="list-style-type: none"><li data-bbox="347 338 1305 405">• stage directions reveal the devastation caused by Willy’s death and hints at a pessimistic future, e.g. ‘<i>Linda makes no move. Pause.</i>’<li data-bbox="347 412 1305 479">• use of irony, e.g. Happy’s insistence that he will carry on in Willy’s footsteps creates a pessimistic and fatalistic tone<li data-bbox="347 486 1305 553">• recurring image of the seeds symbolises the possibility of future growth for the family now that Willy has gone<li data-bbox="347 560 1305 658">• character development of Biff, e.g. his bravery as a young man in confronting the truth about his father, and in the present day his exposure of the damage that dedicating oneself to the American Dream can cause<li data-bbox="347 665 1305 763">• use of ambiguity, e.g. Willy’s decision to take his own life can be interpreted as a heroic last act or as evidence that he has become a victim to capitalist forces beyond his control<li data-bbox="347 770 1305 913">• candidates could challenge the idea that the ending of the play engenders hope in an audience by exploring Mottram’s view in <i>Arthur Miller: The Development of a Political Dramatist in America</i>, 1969, that ‘Everyone fails in a wasted effort of misplaced energy.’ <p data-bbox="300 952 1099 983">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
17	<p data-bbox="300 226 644 253"><i>A Streetcar Named Desire</i></p> <p data-bbox="300 304 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1302 909" style="list-style-type: none"><li data-bbox="347 338 1302 405">• prop of the lantern used to explore Blanche’s deliberate attempt to deceive others, and its destruction at the end symbolises her failure to do so<li data-bbox="347 412 1302 510">• use of the foil characters Stanley and Blanche to explore the conflict between deception and the truth, reflecting the conflict between the old and new South<li data-bbox="347 517 1302 584">• use of Stella to explore the propensity in other characters for self-deception, e.g. ‘I couldn’t believe her story and go on living with Stanley’<li data-bbox="347 591 1302 689">• crafting of the end of the play highlights uncertainty as to the extent of Blanche’s self-deception, e.g. ‘I have always relied on the kindness of strangers’ implies some self-awareness<li data-bbox="347 696 1302 763">• use of the prop of the trunk to symbolise Blanche’s secrets and the way she hides the truth even from herself<li data-bbox="347 770 1302 909">• candidates could explore Victoria Elliot’s view in <i>Lights, music, action – motifs and symbols in A Streetcar Named Desire</i>, that ‘clear light is the antithesis of the fantasy world she (Blanche) is trying hard to maintain and she knows it’. <p data-bbox="300 954 1099 981">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="296 221 644 253"><i>A Streetcar Named Desire</i></p> <p data-bbox="296 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1305 981" style="list-style-type: none"> <li data-bbox="347 338 1305 477">• use of Plastic Theatre to symbolise how Blanche’s reputation becomes increasingly tarnished as the play develops, e.g. her ‘<i>white suit with a fluffy bodice. . . .</i>’ becomes tainted as ‘<i>STELLA pours the coke into the glass. It foams over and spills</i>’ <li data-bbox="347 483 1305 551">• symbolic use of setting, e.g. Hotel Flamingo to explore Blanche’s denial regarding the loss of her reputation <li data-bbox="347 557 1305 658">• use of violence throughout the play to explore the lengths that Stanley will go to in order to protect his reputation as a response to post-War emasculation <li data-bbox="347 665 1305 804">• use of Mitch and his rejection of Blanche highlights the boundaries imposed on women’s sexual behaviour in 1940s USA and the importance of their reputation, e.g. ‘You’re not clean enough to bring in the house with my mother’ <li data-bbox="347 810 1305 878">• structure of the play used to gradually reveal Blanche’s tarnished reputation and her reason for leaving her teaching job <li data-bbox="347 884 1305 981">• candidates could explore Nicola Onyett’s view in <i>A Streetcar Named Desire: 70 years on</i> that the play ‘is firmly embedded within its specific post-Second World War sociocultural context’. <p data-bbox="296 1023 1102 1055">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
19	<p data-bbox="300 221 544 253"><i>Waiting for Godot</i></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1305 801" style="list-style-type: none"><li data-bbox="347 338 1262 400">• use of staging in Act 2 implies optimism for the future, e.g. ‘The tree has four or five leaves’<li data-bbox="347 409 1278 472">• echoes of biblical parables and narrative about dreams of salvation might point to an enduring human optimism<li data-bbox="347 481 1305 544">• dramatic impact of the failed suicide, e.g. ‘...What’s the good of losing heart now, that’s what I say’<li data-bbox="347 553 1235 616">• theme of resistance and sustaining relationships in the face of cruelty, possibly linking to the Second World War<li data-bbox="347 624 1299 687">• play’s presentation of antidotes to frustration, e.g. ‘Let us not then speak ill of our generation, it is not any unhappier than its predecessors’<li data-bbox="347 696 1305 801">• candidates may wish to consider Michael Billington’s <i>Guardian</i> review of a 2009 production where he argues that ‘Stewart lends Didi a tattered dignity and perverse optimism.’ <p data-bbox="300 846 1102 878">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
20	<p data-bbox="300 221 544 253"><i>Waiting for Godot</i></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1299 875" style="list-style-type: none"><li data-bbox="347 338 1299 439">• use of physical violence implies a desire for isolation, e.g. '[ESTRAGON approaches LUCKY and makes to wipe his eyes. LUCKY kicks him violently in the shins]'<li data-bbox="347 450 1299 517">• use of character exits, e.g. numerous times throughout the play the characters do exit the stage alone<li data-bbox="347 528 1299 595">• use of circulatory, vague and meaningless language alienates characters from each other even when they are on stage together<li data-bbox="347 607 1299 674">• use of a barren stage setting implies isolation from civilisation for all the characters, as a reflection of contemporary existential anxieties<li data-bbox="347 685 1299 752">• despite an emphasis on isolation the play does present pairs of characters who are codependent<li data-bbox="347 763 1299 875">• candidates could explore Michael Billington's <i>Guardian</i> review of a 2009 production where he argued that 'While highlighting the characters' individuality the two actors also bring out their interdependence and poignant fear of isolation.' <p data-bbox="300 916 1102 947">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	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.
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