



Mark Scheme – (Results)

June 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.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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="284 342 419 376"><i>The Rover</i></p> <p data-bbox="284 416 943 450">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 454 1286 1066" style="list-style-type: none"><li data-bbox="331 454 1286 521">• impact of Angellica’s isolation at the end, e.g. she argues that marriage for fortune is ‘the same mercenary crime’ as prostitution<li data-bbox="331 526 1286 629">• crafting of Hellena and Willmore’s relationship, e.g. their marriage in the end is highly conventional, reflecting the limited roles for women in the Stuart period<li data-bbox="331 633 1286 736">• presentation of women as important to the marriage market and inheritance, e.g. ‘...the rich old Don Vincentio, whom my father designs you for a husband?’<li data-bbox="331 741 1286 808">• use of the language of commerce to explore patriarchal attitudes to women, e.g. ‘stock’; ‘quality’<li data-bbox="331 813 1286 880">• contrast between sex and love is stark, e.g. presentation of Libertine ideology where women are regarded as sex-objects<li data-bbox="331 884 1286 1066">• candidates may wish to engage with Nigel Wheale’s view in <i>Passion, Possession and Materialism in The Rover</i> that ‘<i>The Rover</i> starkly equates love and passion with monetary value. Lovers bargain and trade with each other’s emotions in order to gain sole possession of the desired body as physical property.’ <p data-bbox="284 1104 1086 1137">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="284 221 419 253"><i>The Rover</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1289 909" style="list-style-type: none"><li data-bbox="331 338 1289 439">• used to highlight the social limitations of women during the Restoration period, e.g. her confrontations with Willmore and Blunt present her as a victim of male violence and domination<li data-bbox="331 445 1289 477">• acts as a dramatic foil to Angellica, highlighting their differences in class<li data-bbox="331 483 1289 551">• functions as a voice for Behn’s rejection of the patriarchal order, e.g. arranged marriage is ‘an ill custom’<li data-bbox="331 557 1289 658">• crafting of her relationship with Belvile and its chivalric nature in contrast to other male/female relationships in the play, e.g. ‘... threw himself into all dangers to save my honour’<li data-bbox="331 665 1289 732">• challenges the idea of commodification in marriage, e.g. ‘I understand better what’s due to my beauty, birth and fortune’<li data-bbox="331 739 1289 909">• candidates may wish to engage with Okey Nzelu’s view in <i>Exchange and Sexual Freedom in the Rover</i> that ‘<i>The Rover</i> may seem to show women rebelling against patriarchy and gaining sexual freedom, but what it really shows is a series of “exchanges”, “bargains” and even “acquisitions” involving sex and sexual freedom.’ <p data-bbox="284 954 1086 985">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p data-bbox="284 286 587 315"><i>She Stoops to Conquer</i></p> <p data-bbox="284 360 943 389">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 398 1289 864" style="list-style-type: none"> <li data-bbox="331 398 1289 465">• crafting of the exposition highlights trickery as the catalyst for both comedy and suffering, e.g. Tony’s initial tricking of Marlow and Hastings <li data-bbox="331 472 1289 539">• use of props to explore the emotional turmoil caused by trickery, e.g. the use of the jewels <li data-bbox="331 546 1289 651">• Constance’s tricking of her Aunt would be seen as disrespectful to a contemporary audience, e.g. ‘I’ll go amuse my Aunt with the old pretence of a violent passion for my cousin’ <li data-bbox="331 658 1289 725">• presentation of trickery through physical theatre highlights both comedy and suffering, e.g. the horsepond trick and its effect on Mrs Hardcastle <li data-bbox="331 732 1289 799">• use of trickery as a plot device, e.g. the subplot is resolved by the revelation that Tony is ‘of age’ <li data-bbox="331 806 1289 864">• candidates may wish to consider the symbolism behind Goldsmith’s original title for his play, <i>Mistakes of the Night</i>. <p data-bbox="284 909 1086 938">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="284 221 584 253"><i>She Stoops to Conquer</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1295 981" style="list-style-type: none"><li data-bbox="331 338 1295 405">• crafting of the character of Marlow to explore how characters who suppress their emotions are unhappy, e.g. his conversation with Hastings<li data-bbox="331 412 1295 517">• use of the subplot to satirise sentimental comedy, e.g. Hastings' excessive demonstrations of emotion regarding his love for Constance are hyperbolic and impractical<li data-bbox="331 524 1295 591">• use of Mr Hardcastle to explore a more measured approach, e.g. his patience in the face of Marlow's rudeness<li data-bbox="331 598 1295 734">• use of Kate's costume to explore the impact of class distinction on the expression of emotion, e.g. Hastings vacillates between emotional extremes depending on whether he believes he is talking to a barmaid or an upper-class woman<li data-bbox="331 741 1295 846">• use of emotive dialogue to satirise the contemporary conflict between town and country, e.g. Mrs Hardcastle's hyperbolic declaration, 'We country persons can have no manner at all. I'm in love with the town'<li data-bbox="331 853 1295 981">• candidates may wish to consider the comments made in the British Library article, <i>Oliver Goldsmith's Early Life: Inspiration for She Stoops to Conquer</i>, which highlights that Goldsmith himself was 'bashful and self-deprecating, but also irresponsible and prone to episodes of reckless self-abandon'. <p data-bbox="284 1025 1086 1057">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="284 221 469 253"><i>Twelfth Night</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1294 875" style="list-style-type: none"><li data-bbox="331 338 1198 405">• use of foils, e.g. Antonio's understated loyalty in contrast to Orsino's melodramatic expressions of devotion for Olivia<li data-bbox="331 412 1294 517">• crafting of the end of the play, e.g. Antonio is one of the only characters not to be included in the comedic convention of marriage, emphasising the idea that his loyalty to Sebastian is steadfast<li data-bbox="331 524 1246 591">• antithesis between self interest and selflessness highlighted in Antonio's decision to return to Illyria at great personal risk<li data-bbox="331 598 1273 665">• characterisation of Sir Toby used to foreground disloyalty as he abuses the trust of his cousin Olivia by disrupting the decorum of her household<li data-bbox="331 672 1222 739">• use of parallels, e.g. Antonio's display of selfless loyalty mirrors Viola's decision to place Orsino's desires above her own<li data-bbox="331 745 1230 875">• candidates could consider Stephen Orgel's view in <i>Impersonations: The Performance of Gender in Shakespeare's England</i> that Antonio and Sebastian's relationship is 'the only overtly homosexual couple in Shakespeare except for Achilles and Patroclus.' <p data-bbox="284 916 1086 947">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="284 221 469 253"><i>Twelfth Night</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 371 1286 909" style="list-style-type: none"><li data-bbox="331 371 1286 439">• use of hyperbole to describe love could make the characters’ professions of love seem disingenuous, e.g. ‘groans that thunder love, with sighs of fire’<li data-bbox="331 443 1286 551">• use of melodrama, typical of Shakespearean comedy, to invite laughter rather than express genuine emotion, e.g. in Orsino’s opening speech he seems to love the idea of love and wallows in the unfulfilment he feels<li data-bbox="331 555 1286 622">• metaphor of hunting used throughout the play exaggerates the pursuit of love and presents it as a sport rather than genuine feeling<li data-bbox="331 627 1286 734">• use of exaggerated costume explores how identity and emotions are inconsistent and changeable throughout the play, e.g. Olivia’s removal of her veil with the arrival of Cesario<li data-bbox="331 739 1286 806">• exaggeration and the comedy it creates used as a satirical comment on Puritanism, e.g. the gulling of Malvolio<li data-bbox="331 810 1286 909">• candidates could consider Michael Shapiro’s discussion of ‘the play’s exposure of its own artificiality’ in <i>Gender in Play on the Shakespearean Stage</i>. <p data-bbox="284 949 1086 981">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="284 226 485 253"><i>Doctor Faustus</i></p> <p data-bbox="284 302 943 329">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1286 875" style="list-style-type: none"><li data-bbox="331 338 1230 405">• used to highlight Faustus' position as a tragic hero, e.g. his low status is reflected in his dwindling ambitions for magic<li data-bbox="331 414 1278 481">• comic characters used to satirise Faustus, e.g. Robin's promise to conjure a woman for Rafe mocks Faustus' request that he be provided with a wife<li data-bbox="331 490 1262 589">• used to reveal a weak and morally corrupt character, e.g. Faustus repeats on several occasions that he wishes to 'renounce this magic and repent' without ever doing so<li data-bbox="331 598 1254 665">• used as a catalyst for comedy, e.g. Robin's tricking of the vintner, 'I'll gull him supernaturally'<li data-bbox="331 674 1214 741">• used to contribute to the play's visual spectacle, e.g. Mephistopheles' distraction, '[<i>Aside</i>] I'll fetch him somewhat to delight his mind'<li data-bbox="331 750 1286 875">• candidates may wish to consider Neil King's view in <i>A Heroic Engagement with the Supernatural – Marlowe's Dr Faustus</i> that 'regardless of how it is used, magic is against God and in Christian orthodoxy there is no such thing as good or 'white' magic.' <p data-bbox="284 920 1086 947">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 8	Indicative Content
8	<p data-bbox="284 226 485 253"><i>Doctor Faustus</i></p> <p data-bbox="284 302 943 329">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1273 875" style="list-style-type: none"><li data-bbox="331 338 1273 439">• use of Faustus’ opening soliloquy highlights the play as being part of the contemporary debate between medieval and Renaissance thinking, e.g. Faustus stresses the importance of intellectual ambition<li data-bbox="331 448 1273 517">• use of soliloquy allows the audience to note Faustus’ hubristic thoughts, following the conventions of tragedy<li data-bbox="331 526 1273 595">• dramatic impact of Faustus’ final soliloquy and its contrast with the first, e.g. reveals his desperation<li data-bbox="331 604 1273 705">• Marlowe’s dramatic innovations in using soliloquy, one of the key features that distinguish modern tragedies from the morality plays of the earlier sixteenth century<li data-bbox="331 714 1273 784">• soliloquies as a structural device used to indicate that time has passed and increase tension, e.g. Wagner’s speech in Act 3 Scene 1<li data-bbox="331 792 1273 875">• candidates may wish to consider James Priory’s view in <i>Re-inventing Faustus – Productions for the 21st Century</i> that ‘<i>Doctor Faustus</i> could be said to dramatise the emergence of the modern consciousness.’ <p data-bbox="284 920 1086 947">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="284 221 384 253"><i>Othello</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1278 875" style="list-style-type: none"><li data-bbox="331 338 1278 405">• use of foreshadowing, e.g. the way Othello must leave for Cyprus on his wedding day reveals how he prioritises his public role over his private life<li data-bbox="331 412 1278 479">• use of Brabantio’s feelings of betrayal to suggest contemporary patriarchal attitudes, e.g. ‘she has deceived her father and may thee’<li data-bbox="331 486 1278 553">• use of imagery by Iago reflects contemporary prejudices around mixed marriage, e.g. ‘an old black ram / Is tugging your white ewe!’<li data-bbox="331 560 1278 658">• use of soliloquy to create powerful dramatic irony for the audience, e.g. Iago’s machinations and his desire to destroy Othello and Desdemona’s relationship<li data-bbox="331 665 1278 696">• recurring prop of the handkerchief, e.g. symbolises Othello’s jealousy<li data-bbox="331 703 1278 875">• candidates could consider Kiernan Ryan’s comments in <i>Racism, Misogyny and Motiveless Malignity in Othello</i>, that ‘They act . . . as if they were already free citizens of a truly civilised future, instead of prisoners of a time when racial prejudice and sexual inequality are so ingrained that even their heroic hearts are tainted by them.’ <p data-bbox="284 913 1086 945">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="284 221 384 253"><i>Othello</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1289 943" style="list-style-type: none"><li data-bbox="331 338 1230 405">• prop of the handkerchief used to symbolise women’s sexual desire as a form of imperfection, e.g. the red embroidery on the white material<li data-bbox="331 412 1278 517">• symbolism of the marriage bed as the site of Desdemona’s murder used to explore the destruction caused by the challenging of contemporary gender stereotypes<li data-bbox="331 524 1203 591">• recurring animal motifs reflect contemporary beliefs about Moors as possessing violent sexual desires<li data-bbox="331 598 1257 665">• presentation of Iago’s desire for revenge as ending in his own and others’ destruction<li data-bbox="331 672 1235 739">• antithesis between desire and reason extends throughout the play, e.g. many of the characters are unable to balance the two<li data-bbox="331 745 1289 943">• candidates could consider Othello’s desire to assert his masculinity and Kiernan Ryan’s comment in <i>Racism, Misogyny and Motiveless Malignity in Othello</i> that ‘Othello is in thrall to a patriarchal concept of masculinity and a misogynist concept of marriage that are just as endemic as racism in Venetian culture, and that play an equally crucial role in sealing both Desdemona’s fate and his own.’ <p data-bbox="284 987 1086 1019">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><i>Top Girls</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• crafting of the opening scene foregrounds the issue of inequalities between the sexes, e.g. the women suffer because of patriarchal hegemony• use of minor characters in Act One explores class inequalities, e.g. Marlene fires orders at the waitress who remains silent• relationship between Marlene and Angie exposes pronounced class inequalities, another point of difference in an already strained dynamic• crafting of Act Three reveals Marlene’s repulsion for the working class, characterising them as lazy and stupid, e.g. ‘I hate the working class’• use of setting in Act One highlights Marlene’s attempts to confront inequalities between the sexes, e.g. she dominates the stereotypically male space (a restaurant usually frequented by male executives)• candidates may wish to consider Bidisha’s view in <i>An Introduction to Top Girls</i> that ‘the battle lines are drawn – and they are lines of class, not just sex; culture, not just economics.’ <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number 12	Indicative Content
12	<p data-bbox="284 221 403 253"><i>Top Girls</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1281 909" style="list-style-type: none"><li data-bbox="331 338 1281 405">• crafting of the opening scene, e.g. the losses experienced by the women of history foreshadow Marlene’s own losses in the rest of the play<li data-bbox="331 412 1281 479">• dramatic climax of Act Three exposes the sacrifices Marlene has had to make in order to pursue her ambitions, typical of many women in this era<li data-bbox="331 486 1281 584">• 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="331 591 1281 658">• use of backstory reveals a pattern of broken familial relationships, suggesting that these are destined to continue through generations<li data-bbox="331 665 1281 732">• the play’s exploration of material and emotional gains and losses in the context of Thatcher’s era<li data-bbox="331 739 1281 909">• candidates may wish to consider Max Stafford-Clark’s view in <i>Directing Top Girls: An Interview with Max Stafford-Clark</i> that ‘Mrs Thatcher being the first woman Prime Minister was seen as a triumph of feminism. Yet was it really a triumph if, in fact, she was (politically) to the right of Attila the Hun?’ <p data-bbox="284 954 1086 985">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
13	<p data-bbox="284 221 531 253"><i>A Raisin in the Sun</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1278 913" style="list-style-type: none"><li data-bbox="331 338 1278 439">• use of a singular setting highlights the restrictive nature of home for the Younger family, e.g. presented as inescapable as the audience only sees other characters when they visit the apartment<li data-bbox="331 450 1278 551">• use of props highlights the domestic economic restrictions experienced by African-Americans post-Second World War, e.g. 'Its furnishings are typical and undistinguished'<li data-bbox="331 562 1278 629">• the idea of home as a wider concept, e.g. the conflict between some of the characters' African and American identities<li data-bbox="331 640 1278 707">• motif of money used as a catalyst to explore conflicting views of home, e.g. the conflict over whether to buy a new home in a white neighbourhood<li data-bbox="331 719 1278 819">• use of minor characters to explore a politicised idea of home, e.g. Mr Lindner's attempt to discourage the Youngers from purchasing a home in his neighbourhood highlights the racial divide in 1950s USA<li data-bbox="331 831 1278 913">• candidates may wish to consider the influence of Hansberry's family's own disputes over home, as detailed by Sam Lasman in <i>Fighting for Home: The Roots of A Raisin in the Sun</i>. <p data-bbox="284 954 1086 985">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="284 221 531 253"><i>A Raisin in the Sun</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1295 801" style="list-style-type: none"><li data-bbox="331 338 1295 439">• crafting of contrasting female characters dramatises the contemporary shift for women from the domestic sphere to the world of work, e.g. the contrast between Ruth and Beneatha<li data-bbox="331 450 1295 517">• use of setting as a microcosm for the experiences of African-Americans in 1950s USA, e.g. emphasises socio-economic hardships<li data-bbox="331 528 1295 551">• use of minor characters to explore segregation, e.g. Mr Lindner’s offer<li data-bbox="331 562 1295 629">• crafting of Walter as a symbol of an African-American man battling against endemic racism<li data-bbox="331 640 1295 707">• use of foils to explore different attitudes to culture and history, e.g. Asagai and George<li data-bbox="331 719 1295 801">• candidates may wish to explore Deirdre Osborne’s view in <i>A Raisin in the Sun</i> that ‘the Youngers’ aspirations are universal, not filtered through their race.’ <p data-bbox="284 846 1086 878">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
15	<p data-bbox="284 221 560 253"><i>Death of a Salesman</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1289 837" style="list-style-type: none"><li data-bbox="331 338 1289 439">• crafting of the character of Willy Loman exposes what Miller saw as a futile attempt to gain respect by those intent on following the ideals of the American Dream<li data-bbox="331 448 1289 517">• crafting of Linda used to reveal contemporary patriarchal views and a lack of respect for women<li data-bbox="331 526 1289 595">• use of foils to explore different ideas regarding respect and who deserves it, e.g. contrast of Dave Singleman and Charley<li data-bbox="331 604 1289 674">• use of time sequencing to reveal why Biff has lost respect for his father, e.g. scenes involving The Woman<li data-bbox="331 683 1289 752">• crafting of the end of the play is ambivalent, e.g. audience is presented with the characters' very different reactions to Willy's suicide<li data-bbox="331 761 1289 837">• candidates may wish to explore JC Trewin's view in <i>Drama, 1949–1950</i> that Willy was merely a 'little salesman with a pathetic belief in his worthless son'. <p data-bbox="284 882 1086 913">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
16	<p data-bbox="284 219 560 253"><i>Death of a Salesman</i></p> <p data-bbox="284 297 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 333 1289 947" style="list-style-type: none"> <li data-bbox="331 333 1289 400">• character of Charley acts as a foil to Willy, e.g. Charley reminds Willy of the reality of his failing career <li data-bbox="331 405 1289 510">• symbol of the Studebaker highlights Linda’s refusal to be honest with herself or with Willy about his decline, e.g. ‘Maybe it was the steering again. I don’t think Angelo knows the Studebaker’ <li data-bbox="331 515 1289 620">• use of lighting symbolises the honesty of the Lomans’ dire situation, e.g. ‘towering, angular shapes behind it, surrounding it on all sides’ highlights their oppression at the hands of external economic factors <li data-bbox="331 624 1289 730">• prop of the pen used to symbolise Biff’s decision to be honest with himself, e.g. his stealing of it highlights his rejection of the capitalist values to which Willy has dedicated his life <li data-bbox="331 734 1289 840">• character of Happy at the end of the play reveals that honesty is still unwelcome, e.g. ‘I’m gonna show you and everybody else that Willy Loman did not die in vain’ <li data-bbox="331 844 1289 947">• candidates may wish to explore Brian Parker’s view in <i>Point of View in Arthur Miller’s Death of a Salesman</i> that ‘The form of the play, then, depends on the gradual admission by Willy to himself of his own guilt.’ <p data-bbox="284 987 1086 1021">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
17	<p data-bbox="280 221 628 253"><i>A Streetcar Named Desire</i></p> <p data-bbox="280 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1295 943" style="list-style-type: none"> <li data-bbox="331 338 1295 439">• motif of animals used to explore Blanche’s ‘Southern Belle’ superior attitude towards Stanley and her rejection of his eastern European roots, e.g. ‘beast’ <li data-bbox="331 450 1295 517">• use of Plastic Theatre as a recurring technique to explore the consequences of Blanche’s intolerance of Allan Grey, e.g. the gunshot <li data-bbox="331 528 1295 618">• structure of the play used to emphasise Blanche’s disintegration and her increasing vulnerability, e.g. ‘I’ve always depended on the kindness of strangers’ <li data-bbox="331 629 1295 696">• Blanche’s complex relationships with Stella and Mitch are at once patronising, disdainful and caring <li data-bbox="331 707 1295 797">• confined setting of the apartment used to amplify both Stanley and Blanche’s intolerance of each other and later in the play, Blanche’s growing vulnerability, e.g. ‘Caught in a trap!’ <li data-bbox="331 808 1295 943">• candidates may wish to explore Fergus Parnaby’s view in <i>Blanche in Tennessee Williams’ A Streetcar Named Desire</i>, that ‘Blanche is portrayed as a victim, certainly, not just of Stanley’s machinations, but perhaps also of her own innate weaknesses and flaws.’ <p data-bbox="280 987 1086 1019">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="280 221 628 253"><i>A Streetcar Named Desire</i></p> <p data-bbox="280 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1289 875" style="list-style-type: none"> <li data-bbox="331 338 1209 369">• the lyrics of <i>Paper Moon</i> ironically highlight ideas of truth and illusion <li data-bbox="331 376 1281 443">• contrapuntal staging visually juxtaposes Blanche’s retreat from the truth as she bathes whilst Stanley exposes her reality as he searches the trunk <li data-bbox="331 450 1254 517">• use of the polka music to symbolise Blanche’s guilt and the impact of her truth telling on Allan Grey <li data-bbox="331 524 1289 629">• use of dramatic irony to foreshadow the violent consequences of telling the truth, e.g. when Stanley overhears Blanche denigrating him to Stella but neither sister is aware he is listening <li data-bbox="331 636 1254 734">• Stella’s admission at the end of the play reveals the necessity for some women in 1940s USA to cling to illusion for economic and social stability, e.g. ‘I couldn’t believe her story and go on living with Stanley’ <li data-bbox="331 741 1241 875">• candidates could explore Victoria Elliott’s view in <i>Lights, Music, Action – Motifs and Symbols in A Streetcar Named Desire</i>, ‘the Dubois’ ancestral home, is no longer anything more than a “beautiful dream”, although Blanche is still lost in that fantasy of her youth.’ <p data-bbox="280 913 1086 945">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
19	<p data-bbox="284 221 528 253"><i>Waiting for Godot</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1286 837" style="list-style-type: none"><li data-bbox="331 338 1171 369">• theme of broken communication as a reflection of post-war ennui<li data-bbox="331 376 1267 477">• use of circumlocution, suggests that language is a distraction from their ongoing state of despair, e.g. 'It's so we won't think'/'What is terrible is to have thought'<li data-bbox="331 483 1134 551">• use of misunderstandings and double-entendres to foreground communication difficulties<li data-bbox="331 557 1219 624">• prevalence of monologues to suggest lack of communication between characters, e.g. Estragon's discussion about his shoes<li data-bbox="331 631 1257 698">• use of cliché to suggest directionless communication, typical of Absurdist drama<li data-bbox="331 705 1286 837">• candidates may wish to consider Beckett's own thoughts, written in a letter to his friend Axel Kaun, 'my own language appears to me like a veil that must be torn apart in order to get at the things (or the Nothingness) behind it.' <p data-bbox="284 882 1086 913">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
20	<p data-bbox="284 221 528 253"><i>Waiting for Godot</i></p> <p data-bbox="284 300 943 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 338 1286 801" style="list-style-type: none"><li data-bbox="331 338 1225 369">• theme of uncertainty as a reflection of post-war despair and disillusion<li data-bbox="331 376 1254 443">• use of repetition throughout the play develops the theme of uncertainty, e.g. 'for reasons unknown'<li data-bbox="331 450 1286 517">• use of sparse setting reflects uncertainty, typical of Absurdist drama, e.g. 'A country road. A tree. Evening'<li data-bbox="331 524 1273 622">• use of time reflects uncertainty, e.g. in the second act the tree has 'four or five leaves' hinting at a change in season, but Vladimir insists that it is the next day<li data-bbox="331 629 1214 696">• ways in which Beckett plays with uncertain memories as a theme, e.g. 'That's the way I am. Either I forget immediately or, I never forget'<li data-bbox="331 703 1246 801">• candidates may wish to consider Sir Peter Hall's comments, made whilst directing the 1955 British premiere of <i>Waiting for Godot</i>, that 'It's fairly obvious Godot can be anything you want.' <p data-bbox="284 846 1086 878">These are suggestions only. Accept any valid alternative responses.</p>

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

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response. 			
Level 2	6 – 10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations. 			
Level 3	11 – 15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument. 			
Level 4	16 – 20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position. 			

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