



Mark Scheme – Results

January 2025

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="300 338 427 365"><i>The Rover</i></p> <p data-bbox="300 416 959 443">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 450 1305 1025" style="list-style-type: none"><li data-bbox="347 450 1305 555">• presentation of Hellena as a ‘female rake’, e.g. her passionate pursuit of Willmore and her pleasure in the power she exercises over him challenges contemporary social expectations of women in the Restoration period<li data-bbox="347 562 1305 667">• use of physical theatre, e.g. duels, Angellica’s gun and the attempted rape reveal a darker side of the carnival where amorous passion gives way to unrestrained violence<li data-bbox="347 674 1305 701">• presentation of Willmore as an unrepenting libertine ruled by passion<li data-bbox="347 707 1305 779">• use of the carnival setting allows for the exploration of once hidden passions<li data-bbox="347 786 1305 857">• crafting of the end of the play highlights the triumph of reason over passion, e.g. Willmore marries Hellena rather than Angellica<li data-bbox="347 864 1305 1025">• Nigel Wheale’s view, in <i>A World of Love in Store – Passion, Possession and Materialism in The Rover</i>, that ‘For all we may argue that Aphra Behn created the first resourceful and independent female roles to be performed by women, she also knew perfectly well that her actresses . . . were likely to become the victims of their affluent, predatory male admirers.’ <p data-bbox="300 1066 1102 1093">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="300 221 432 250"><i>The Rover</i></p> <p data-bbox="300 300 956 329">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1302 763" style="list-style-type: none"><li data-bbox="347 336 1302 400">• use of Belvile’s relationship with Florinda as a parallel to that of Willmore and Hellena<li data-bbox="347 407 1302 472">• use of him as a dramatic foil to Willmore accentuates Willmore’s role as the unrepentant libertine<li data-bbox="347 479 1302 544">• use of unmasking and masking, common tropes of Restoration comedy, e.g. Belvile’s motivations behind his deception differ to others’ in the play<li data-bbox="347 551 1302 580">• his function in developing the theme of the commodification of marriage<li data-bbox="347 586 1302 616">• his role in the play’s discourse on wealth and class<li data-bbox="347 622 1302 763">• Jacqueline Pearson’s view, in <i>Women Spectators, Playwrights, and Performers on the Restoration Stage</i>, that the way Behn uses structure to mirror the behaviour of Belvile and Florinda at different points in the play ‘emphasises the equality between the lovers.’ <p data-bbox="300 808 1099 837">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p data-bbox="296 221 600 253"><i>She Stoops to Conquer</i></p> <p data-bbox="296 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1299 1016" style="list-style-type: none"> <li data-bbox="347 338 1209 405">• use of foils to satirise the different contemporary views of town and country, e.g. the Hardcastles' contrasting views on London <li data-bbox="347 412 1267 517">• use of humorous asides to mock contemporary attitudes to class differences, e.g. Marlow's assertion that Mr Hastings is 'a very impudent fellow this! But he's a character, and I'll humour him a little' <li data-bbox="347 524 1283 658">• use of hyperbole to mock the contemporary view that the country was a place for the uncivilised, e.g. Tony's renaming of Mr Hardcastle's home as 'Quagmire Marsh' and its description as 'a damn'd long, dark, boggy, dirty, dangerous way' <li data-bbox="347 665 1267 770">• use of costume and French-inflected language to mock the vanity of the upper classes, e.g. 'Don't you think the ventre d'or waistcoat will do with the plain brown' <li data-bbox="347 777 1299 882">• crafting of the end of the play to mock the contemporary trend for sentimental comedy, e.g. 'Pshaw, pshaw, this is all but the whining end of a modern novel' <li data-bbox="347 889 1299 1016">• Neil King's view, in <i>Comedy of Manners – from satire to sentiment</i>, that 'As a genre, Comedy of Manners offers no theses, no philosophies of life. It merely holds a mirror up to the audience in which they may see themselves.' <p data-bbox="296 1061 1102 1093">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="300 304 954 331">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">• characterisation of Marlow and his inability to speak to women of his own class<li data-bbox="347 412 1302 479">• prop of the jewels used to symbolise Constance's desire for money over love, e.g. her insistence that she retains her 'fortune'<li data-bbox="347 486 1302 553">• use of Kate's numerous disguises, including her insistence that she is a poor relation of Hastings, complicates the plot and her relationship with Marlow<li data-bbox="347 560 1302 658">• in contrast to the norms of Restoration comedy, Goldsmith presents a number of parents who do not create difficulties in their children's choice of partner<li data-bbox="347 665 1302 801">• characterisation of Kate does acknowledge the pressure of contemporary attitudes towards marriage and women in finding a husband, e.g. she sees the need to be a 'girl who brings her face to the market' when meeting Marlow for the first time<li data-bbox="347 808 1302 909">• James Ogden's view, in the introduction to <i>She Stoops to Conquer</i> (2007), that 'Marlow's character has been determined by his psyche, not his circumstances.' <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="300 219 485 255"><i>Twelfth Night</i></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1311 698" style="list-style-type: none"><li data-bbox="347 336 1311 403">• use of Maria as a source of satire, e.g. allowing Shakespeare to comment on the indulgences of the upper classes<li data-bbox="347 407 1311 439">• her use as a plot device, e.g. used to unite the bawdy characters with others<li data-bbox="347 443 1311 515">• crafting of the end of the play and her marriage to Sir Toby, e.g. typical of festive usurping of contemporary class conventions<li data-bbox="347 519 1311 591">• Maria's function as a foil to Malvolio, e.g. her class ambitions are successful, whereas his are not<li data-bbox="347 595 1311 627">• her language and wit as typical of Shakespeare's comic female characters<li data-bbox="347 631 1311 698">• Marguerite Tassi's argument in <i>Women and Revenge in Shakespeare: Gender, Genre, and Ethics</i> that 'Maria is a figure of vengeance.' <p data-bbox="300 734 1102 766">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="300 221 485 253"><i>Twelfth Night</i></p> <p data-bbox="300 300 956 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1294 837" style="list-style-type: none"><li data-bbox="347 338 1294 439">• crafting of the exposition foregrounds Viola’s resourcefulness in adopting a male identity to make her way in the world, challenging expectations of women in the early 17th century<li data-bbox="347 445 1251 477">• use of Olivia and her role as head of the household, unusual at the time<li data-bbox="347 483 1294 584">• women also lack power and are potential victims of violence when dressed as men, e.g. Viola is the subject of threatened violence when dressed as Cesario<li data-bbox="347 591 1262 658">• use of minor characters to highlight the power and intelligence of lower-class women, e.g. Maria’s plotting and scheming against Malvolio<li data-bbox="347 665 1161 732">• use of Viola’s soliloquy to explore what she sees as the inherent powerlessness of women, e.g. ‘Alas, our frailty is the cause, not we’<li data-bbox="347 739 1294 837">• Dr Pamela Bickley’s view, in ‘<i>I am not that I play</i>’ – <i>Twelfth Night and the Comedy of Cross-dressing</i>, that ‘Viola is trapped by her disguise and uneasy at the falseness it causes.’ <p data-bbox="300 882 1099 913">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 947" style="list-style-type: none"><li data-bbox="347 338 1305 439">• use of the tragic convention of the Chorus and their retelling of Faustus' fate at the beginning of the play may suggest that Faustus' free will was an illusion from the start<li data-bbox="347 450 1305 551">• use of the deed between Faustus and Lucifer acts as a microcosm for the conflict between free will and fate, e.g. Faustus appears to make his own choice, but that choice is to give '<i>full power</i>' to Lucifer<li data-bbox="347 562 1305 663">• presentation of Mephistopheles and Lucifer as predatory to explore how Faustus' free will is compromised, e.g. their persuasion stops Faustus from repenting<li data-bbox="347 674 1305 775">• use of time to explore Faustus' regret at abandoning his free will and his wish to slow down his demise, e.g. 'The stars move still, time runs, the clock will strike'<li data-bbox="347 786 1305 853">• conflict between free will and fate as a reflection of contemporary theological debate and Calvinist ideas about predestination<li data-bbox="347 864 1305 947">• Tony Coult's view in <i>Marlowe's Dr Faustus</i>, that 'Dramatic tension comes from Faustus' agonized questioning, and by visits from characters who suggest that, actually, he could break free of the inevitable future.' <p data-bbox="300 987 1102 1014">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 405">• struggle for Faustus' soul between good and evil as typical of the Morality Play tradition<li data-bbox="347 414 1305 517">• use of minor characters who mimic the tropes in medieval morality dramas, e.g. the good and bad angels who function as the personification of good and evil and represent Faustus' inner battle<li data-bbox="347 526 1305 629">• crafting of the end of the play could suggest the possibility that it is a satire on the Morality Play tradition, e.g. when Faustus is dragged to hell rather than saved<li data-bbox="347 638 1305 705">• use of soliloquy allows the audience to note Faustus' moral dilemmas and hubris<li data-bbox="347 714 1305 817">• the constant shifts in mood and genre reflect the different moral contexts of the play, e.g. the debate between Christian theology and Renaissance humanism<li data-bbox="347 826 1305 913">• Eric Rasmussen and Ian DeJong's view, in <i>An introduction to Doctor Faustus: morality and sin</i>, that 'Even in the expression of its moral, the play demonstrates its unstable, contradictory nature.' <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="300 221 400 250"><i>Othello</i></p> <p data-bbox="300 300 959 329">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1294 875" style="list-style-type: none"><li data-bbox="347 336 1209 405">• deterioration of Othello's language reveals the extent to which he is destroyed by his 'weak merits'<li data-bbox="347 412 1294 517">• images of poison and infection used to highlight how susceptible Othello is to manipulation because of his insecurities caused by his outsider status, e.g. 'The Moor already changes with my poison'<li data-bbox="347 524 1283 593">• metaphor of the haggard used to explore Othello's fear of being a cuckold and reflects contemporary views of marriage and infidelity<li data-bbox="347 600 1171 669">• presentation of Iago as the malcontent who is subject to his own insecurities, e.g. around his class and status<li data-bbox="347 676 1193 745">• Desdemona used to explore the insecurities felt by women in their relationships with men, e.g. the willow song<li data-bbox="347 752 1289 875">• Kiernan Ryan's view, in <i>Racism, misogyny and 'motiveless malignity' in Othello</i>, that Othello's 'visibly alien racial identity makes him and his bride far more vulnerable to the machinations of Iago than if he were an equally accomplished and indispensable white man.' <p data-bbox="300 916 1099 945">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<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 1305 947" style="list-style-type: none"><li data-bbox="347 338 1305 405">• use of polysemic language to reveal Desdemona’s naivety or ignorance, e.g. ‘I have been talking with a suitor here’<li data-bbox="347 412 1305 546">• presentation of Desdemona as a Jacobean scold or shrew with her unabating attempts to persuade Othello to reinstate Cassio, e.g. ‘Why then tomorrow night, or Tuesday morn,/On Tuesday noon, or night, on Wednesday morn’<li data-bbox="347 553 1305 620">• use of Emilia and Desdemona as foils, e.g. Emilia’s worldliness casts Desdemona’s naivety into sharp relief<li data-bbox="347 627 1305 730">• images associated with hunger present Desdemona as sexualised, e.g. she ‘devour(s) up’ Othello’s speech with a ‘greedy ear’, in opposition to the expectations of women in the Renaissance period<li data-bbox="347 736 1305 840">• use of dialogue between Iago and Desdemona establishes Desdemona as an outspoken character who is unafraid to engage in witty, provocative banter with men, e.g. ‘O, fie upon thee, slanderer!’<li data-bbox="347 846 1305 947">• Virginia Mason Vaughan’s view, in <i>Critical approaches to Othello</i>, that ‘As she (Desdemona) nears death in the play’s final moments, she exonerates Othello by claiming no one has murdered her except herself.’ <p data-bbox="300 987 1099 1019">These are suggestions only. Accept any valid alternative responses.</p>

Section B: Pre–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 1305 1010" style="list-style-type: none"><li data-bbox="347 439 1305 539">• the opening act establishes a variety of female voices and issues which cause them anger, e.g. imbalance between family and work; patriarchal oppression; motherhood; abusive relationships between men and women<li data-bbox="347 546 1305 613">• use of minor characters in Act 1 to explore expressions of physical anger at women’s treatment, e.g. ‘I hit him with a stick’<li data-bbox="347 620 1305 721">• use of Marlene and Joyce as foils in Act 3 to explore the contemporary clash between family and work life for women in 1980s Britain and the anger this causes<li data-bbox="347 728 1305 795">• crafting of the character of Angie to explore the anger caused by maternal rejection, e.g. ‘I’m going to kill my mother and you’re going to watch’<li data-bbox="347 801 1305 902">• dialogue between Angie and Kit is imbued with the language of men’s hatred of women which they use against each other, e.g. ‘slag’ and ‘stupid fucking cow’<li data-bbox="347 909 1305 1010">• Mike Fynes-Clinton’s view, in <i>Top Girls – beyond its context</i>, that ‘It is Joyce’s grating anger and pain which effectively deny Marlene the easy way out.’ <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="347 338 1299 981" style="list-style-type: none"> <li data-bbox="347 338 1225 405">• use of Mrs Kidd to explore ideas of male inadequacy when faced with women’s success, e.g. ‘I think it’s different because he’s a man’ <li data-bbox="347 412 1267 479">• presentation of father figures as absent or ineffective and the effect that this has on the women in the play, e.g. ‘I had to get out’ <li data-bbox="347 486 1251 586">• presentation of husbands as duplicitous to explore how women are prepared to settle for less in relationships, e.g. ‘His wife was visiting her mother. It was like living together’ <li data-bbox="347 593 1278 728">• Marlene’s dialogue used to explore how the language of contemporary male business culture infiltrates her personal relationships, ‘There’s fellas who like to be seen with a high-flying lady. Shows they’ve got something really good in their pants’ <li data-bbox="347 734 1299 835">• crafting of the opening scene to highlight the influence of the patriarchy on women’s lives throughout the ages, e.g. ‘I tried to do what my father wanted’ <li data-bbox="347 842 1299 981">• Mike Fynes-Clinton’s view, in <i>Top Girls – beyond its context</i>, that ‘These are not dramatic portraits in some simplistic gendered debate; instead they cause us to question and re-evaluate the actions and feelings of the characters on stage.’ <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="296 221 547 253"><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 1294 947" style="list-style-type: none"><li data-bbox="347 338 1294 405">• use of setting and stage directions to highlight how the couple are affected by poverty, e.g. the cramped nature of the apartment<li data-bbox="347 412 1294 517">• crafting of the end of the play implies that the choice to move to a more prosperous neighbourhood could revive Walter and Ruth’s failing relationship<li data-bbox="347 524 1294 658">• characterisation of Walter as struggling with his identity as an African American in 1950s USA and the conflict this creates with Ruth, e.g. ‘I got a boy who sleeps in the living-room (<i>very, very quietly</i>) and all I got to give him is stories about how rich white people live’<li data-bbox="347 665 1294 770">• use of dialogue reveals Walter’s ingrained misogyny, reflective of attitudes towards women in the USA in the mid-20th century, e.g. ‘We one group of men tied to a race of women with small minds’<li data-bbox="347 777 1294 882">• use of symbolism to explore Ruth and Walter’s opposing attitudes to life, e.g. ‘Man says to his woman: I got me a dream. His woman say: Eat your eggs’<li data-bbox="347 889 1294 947">• Hansberry’s own comments in a 1959 interview that ‘the most oppressed group of any oppressed group will be women, who are twice oppressed.’ <p data-bbox="296 987 1099 1019">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 1289 875" style="list-style-type: none"><li data-bbox="347 338 1246 405">• characterisation of Beneatha as an academic, challenging the expected roles of African-American women in 1950s USA<li data-bbox="347 412 1257 517">• crafting of the character of Joseph Asagi, e.g. his arrival at the Youngers' house acts as a catalyst for Walter to consider his own position as an outsider in terms of his African-American culture and history<li data-bbox="347 524 1270 591">• use of costume as a symbol of both cultural belonging and estrangement e.g. the traditional garments given to Beneatha by Joseph<li data-bbox="347 598 1257 665">• use of money as a symbol to explore the Younger family's very different values and priorities<li data-bbox="347 672 1273 739">• use of Lindner to explore the desire by some white communities in 1950s USA to keep African Americans as outsiders<li data-bbox="347 745 1289 875">• Giles Gough's view, in <i>A Raisin in the Sun</i>, that 'this play shows us that American society didn't consider success for blacks and whites to be the same thing. It was a dream sold to everyone but ultimately the deal was, if you're not white they will build the dream on your back.' <p data-bbox="296 916 1102 947">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
15	<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 1302 875" style="list-style-type: none"><li data-bbox="347 338 1302 439">• presentation of Linda and her unwavering loyalty to Willy used to explore the consequences of blind loyalty, e.g. both she and Willy suffer because of her decision to shield him from reality<li data-bbox="347 450 1302 517">• use of ‘The Woman’ and the prop of the stockings to explore loyalty and disloyalty in the Lomans’ relationship<li data-bbox="347 528 1302 595">• the play as a criticism of USA’s loyalty to the capitalist system and the myth of the American Dream<li data-bbox="347 607 1302 674">• use of Charley to explore Willy’s inability to accept advice from a loyal friend<li data-bbox="347 685 1302 775">• crafting of the end of the play to highlight the futility of remaining loyal to a false ideal, e.g. ‘All right, boy. I’m going to show you and everybody else that Willy Loman didn’t die in vain’<li data-bbox="347 786 1302 875">• Eric Mottram’s view, in <i>Arthur Miller: The Development of a Political Dramatist in America</i>, that ‘His (Willy’s) fate is not tragic. Everyone fails in a wasted effort of misplaced energy.’ <p data-bbox="300 920 1102 952">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 1311 875" style="list-style-type: none"><li data-bbox="347 338 1311 439">• use of the opening stage directions to highlight the claustrophobic nature of the cityscape, e.g. <i>'We are aware of towering, angular shapes behind it, surrounding it on all sides'</i><li data-bbox="347 450 1311 517">• use of Biff to explore the clash between capitalist, city life and a life working on the land, e.g. for Biff the city is a 'nuthouse'<li data-bbox="347 528 1311 595">• use of the prop of the seeds to symbolise Willy's desire to be closer to the land<li data-bbox="347 607 1311 663">• extended metaphor of Alaska and its status as the last frontier in the early 20th century used to explore the appeal of exploration<li data-bbox="347 674 1311 775">• crafting of the end of the play reaffirms Willy's affinity with the kind of manual labour associated with the land, e.g. <i>'there was more of him in that front stoop than in all the sales he ever made'</i><li data-bbox="347 786 1311 875">• David Lister's view, in <i>Death of a Salesman – country and city</i>, that <i>'His (Willy's) has been a false life, alienated from the land and the labour that he truly loved and which could have been a source of pride and fulfilment.'</i> <p data-bbox="300 920 1102 952">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
17	<p data-bbox="296 221 616 248"><i>A Streetcar Named Desire</i></p> <p data-bbox="296 293 959 320">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 331 1299 869" style="list-style-type: none"> <li data-bbox="347 331 1262 398">• crafting of Mitch explores his prejudice towards women’s sexual agency, e.g. the destruction of the lantern <li data-bbox="347 405 1289 472">• use of Allan Grey to explore the prejudice towards homosexuality in 1940s USA <li data-bbox="347 479 1230 546">• motif of animals reveals Blanche’s prejudiced, Southern Belle attitude towards Stanley’s immigrant status <li data-bbox="347 553 1286 654">• crafting of the end of the play exposes the cruel and prejudiced treatment of those suffering from mental health problems in 1940s USA, e.g. ‘I have always relied on the kindness of strangers’ <li data-bbox="347 660 1299 728">• use of jazz music, always ‘<i>around the corner</i>’, hints at New Orleans as a less prejudiced, more multicultural and tolerant setting <li data-bbox="347 734 1299 869">• Salima Abbasi Freeman’s view, in <i>New Orleans in A Streetcar Named Desire – its significance and symbolism</i>, that ‘When Blanche insists on calling Stanley a ‘Polack’, she demonstrates a rejection of the very nature of this unique city, focusing on difference rather than unity.’ <p data-bbox="296 909 1102 936">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="300 224 646 257"><i>A Streetcar Named Desire</i></p> <p data-bbox="300 302 957 336">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1300 907" style="list-style-type: none"><li data-bbox="347 336 1300 436">• both characters attempt to gain power by denigrating the other, e.g. Blanche through the motif of animals and Stanley through physical acts of violence<li data-bbox="347 436 1300 515">• crafting of both characters as outsiders, e.g. Blanche is a fading Southern Belle and Stanley a third-generation immigrant<li data-bbox="347 515 1300 593">• both characters are manipulative, e.g. Stanley’s use of physical force and Blanche’s use of emotion<li data-bbox="347 593 1300 660">• crafting of Blanche and Stanley’s relationship with Stella, e.g. both see her as territory to be fought over and won<li data-bbox="347 660 1300 728">• crafting of characters as foils, e.g. despite their similarities there are a number of fundamental differences that reflect different societal attitudes<li data-bbox="347 728 1300 907">• Francis Gilbert’s view, in <i>A Streetcar Named Desire – a critical discussion of the rape scene</i>, that ‘Kowalski uses his violent temper and impulsive manner to establish mastery over people – he is a bully – while Blanche has in the past used her looks and eloquence to persuade people to do what she wants.’ <p data-bbox="300 952 1101 985">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 875" style="list-style-type: none"><li data-bbox="347 338 1305 405">• frequent use of unprovoked physical violence and torture, typical of Absurdist theatre, obscures the characters' motives<li data-bbox="347 412 1305 479">• use of language creates confusion and distances Vladimir and Estragon from an audience, e.g. puns, repetitions, riddles<li data-bbox="347 486 1305 584">• characterisation of Vladimir and Estragon as reflective of Mystery plays, e.g. both characters are representative types rather than psychologically developed characters<li data-bbox="347 591 1305 658">• dramatic impact of the failed suicide could provoke sympathy, e.g. '...What's the good of losing heart now, that's what I say'<li data-bbox="347 665 1305 763">• crafting of the relationship between Lucky and Pozzo could encourage sympathy, e.g. Lucky invites comparisons with systems of slavery or industrial capitalism<li data-bbox="347 770 1305 875">• how different productions have provoked different levels of sympathy from audiences, e.g. Susan Sontag's 1993 production in Sarajevo and the production set in California's San Quentin prison. <p data-bbox="300 913 1099 945">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
20	<p data-bbox="300 219 544 253"><i>Waiting for Godot</i></p> <p data-bbox="300 297 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1305 763" style="list-style-type: none"><li data-bbox="347 336 1305 398">• use of repetition throughout the play develops the idea of uncertainty, e.g. 'for reasons unknown'<li data-bbox="347 409 1246 443">• use of Vladimir's song as a refrain to imply a sense of infinite repetition<li data-bbox="347 450 1286 517">• recurring ideas reflect the characters' failure of memory, and the inherent purposelessness of life, a typical theme of Absurdist drama<li data-bbox="347 524 1294 591">• repetitive use of violence and torture and the potential links to the horrors of World War II lend the play a sense of tragedy<li data-bbox="347 598 1262 665">• subtle changes in Act 2 challenge the idea of nihilistic repetition, e.g. the growth of leaves on the tree<li data-bbox="347 672 1305 763">• Hassan's view, in <i>The Literature of Silence: Henry Miller and Samuel Beckett</i>, that it only takes two acts to suggest an infinite sequence of recurring, identical scenes. <p data-bbox="300 808 1102 842">These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance 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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