



Pearson

Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE
In English Literature (8ET0_01)
Paper 1: POETRY AND DRAMA

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Summer 2017

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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 be 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.

Paper 1 Mark scheme

Question number	Indicative content
1	<p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none">• comparison of ideas of what is passed between generations in each poem, e.g. the specifically feminine context in <i>Inheritance</i>• the tone in each poem, e.g. conversational tone in <i>Inheritance</i>• the use of detail to enforce the poet's experience in each poem• comparison of the voice of the poem, e.g. the first person speaker in <i>Inheritance</i>• use of language and imagery in each poem• ways in which the poets have used form and structure to explore their ideas, e.g. fluid, reflective quality of <i>Inheritance</i>• comparison of the conclusion of each poem. <p>These are suggestions only. Reward all reasonable and relevant interpretations of ideas of what we inherit from the past in the named poem and the poem of the student's own choice.</p>
2	<p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none">• impact of the title of each poem, e.g. echo of Matthew Arnold and implications of this in <i>Look We Have Coming to Dover!</i>• comparison of the types of identity explored in each poem• ways in which the poets use and manipulate language, e.g. colloquial and non-standard English in <i>Look We Have Coming to Dover!</i>• comparison of the tone of each poem• exploration of different attitudes to identity in the poems• contribution of the varied use of poetic devices, e.g. rhyme, alliteration and assonance in <i>Look We Have Coming to Dover!</i>• ways in which the poets use form and structure to enhance their views. <p>These are suggestions only. Reward all reasonable and relevant interpretations of identity in the named poem and the poem of the student's own choice.</p>

Please refer to specific marking guidance on page 3 on page 3 when applying this marking grid.

A01 = bullet point 1			A02 = bullet point 2			A04 = bullet point 3		
Level	Mark	Descriptor (A01, A02, A04)						
	0	No rewardable material.						
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. Has limited awareness of connections between texts. Describes the texts separately. 						
Level 2	5-9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft. Gives general connections between texts. Provides straightforward examples. 						
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Makes clear connections between texts. Supports with clear examples. 						
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Makes connections between texts. Uses consistently appropriate examples. 						
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's 						

Question number	Indicative content
<p>3</p>	<p><i>Doctor Faustus</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • exploration of Faustus' efforts to excel in all branches of knowledge • presentation of conflict between personal ambition and the limitations of the world • extent to which ambition can be seen as admirable • images of height, ascent and flight to describe Faustus' desires and actions • exploration of Renaissance and Humanist ideas as to the permissible limits of human knowledge and endeavour • extent to which Faustus can be seen as a Renaissance man • Marlowe's presentation of ambition as a challenge to contemporary religious views. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>4</p>	<p><i>Doctor Faustus</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the play's ambiguous attitude towards sin • dramatic impact of the Seven Deadly Sins • links between the presentation of sin and traditional Morality plays • imagery and symbolism around gluttony and sensuality • Marlowe's presentation of sin as a challenge to contemporary religious views • Faustus' temptation by suicide as a sin • contemporary debate about man's relationship to God. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to specific marking guidance on page 3 on page 3 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material.	
Level 1	1–4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to specific marking guidance on page 3 on page 3 when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/approach <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Question number	Indicative content
5	<p><i>The Duchess of Malfi</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Bosola’s motive for revenge of the Cardinal’s treatment of him • other characters’ positive views of Bosola, e.g. Delio and Antonio • his role as the conventional malcontent, ‘court-gall’ of the Jacobean theatre • his cynical, often savage, but poetic language • his contradictory behaviour, e.g. his desire to avenge the Duchess’ death even though he has conducted her execution • his criticism of the corrupt court and its impact on contemporary audiences • the conventions of Revenge tragedy; exploration of Machiavellian ideas. <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><i>The Duchess of Malfi</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Webster’s presentation of horror to satisfy the Jacobean taste for sensation in drama • contemporary staging: indoor performance enabled use of darkness to intensify the horror • use of the dead hand, the madmen and the presentation of Antonio and the children as though dead • Italian setting gives Webster freedom to portray court corruption and decadence • Ferdinand’s lycanthropy • how horror and despair highlight the dignity and resolve of characters, e.g. the Duchess • Webster’s use of dark and violent imagery. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific marking guidance on page 3** when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
Level 1	1–4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to **Specific marking guidance on page 3** when applying this marking grid.

A03 = bullet point 1

A05 = bullet point 2

Level	Mark	Descriptor (A03, A05)
	0	No rewardable material.
Level 1	1-4	<p>Recalls information/descriptive</p> <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5-9	<p>General understanding/approach</p> <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10-14	<p>Clear understanding/exploration</p> <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15-19	<p>Consistent application/exploration</p> <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20-24	<p>Discriminating application/exploration</p> <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.
Question number	Indicative content	

<p>7</p>	<p><i>The Home Place</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Friel’s presentation of Con Doherty as secretive, e.g. his first appearance, melting back into the thicket when he sees Margaret • presentation of him as a political figure, e.g. the uncertain nature of his visit to England ‘travelling around, addressing small groups’ • presentation of attitudes of other characters towards him, e.g. the terms in which Sally and Margaret comment on him • presentation of his attitudes to other characters, e.g. his response to Richard • the veiled threat and secrecy of the language he uses • his role as a symbol of the rebellion of the indigenous Irish and as a foreshadowing of the Land Wars. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>8</p>	<p><i>The Home Place</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Friel’s presentation of Richard, Christopher and David as dramatic foils to one another, e.g. Richard has not spent time in Ireland • presentation of the Gore family in contrast to Margaret’s family • exploration of different attitudes to colonialism from Richard and Christopher, e.g. contrasting language they use in reference to the Irish • dramatic impact of the love triangle with Margaret • tensions between Margaret, her father and Con as representative of contemporary Irish politics • presentation of family relationships as a reflection of contemporary tensions between the English gentry and Irish tenant. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to Specific marking guidance on page 3 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material.	
Level 1	1–4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to **Specific marking guidance on page 3** when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/approach <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Question number	Indicative content
<p>9</p>	<p><i>A Streetcar Named Desire</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Williams' initial presentation of Stanley, e.g. the language he uses to describe him in the stage directions • his presentation of Stanley's insecurities in contrast to his outward strength, e.g. his suspicion that he is being cheated over the loss of Belle Reve • presentation of Blanche and Stanley as dramatic foils to one another, e.g. the symbolism and language associated with each of them • his dramatic exploration of his relationship with Stella • his use of Stanley to explore masculinity and gender roles • Stanley as a representative of the new social order in America • impact of his behaviour/treatment of women on audiences. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>10</p>	<p><i>A Streetcar Named Desire</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • extent to which Williams invites us to reflect on a lost way of life • presentation of the conflict between Blanche and Stanley as that between the past and present • use of setting and staging to present a sense of the past throughout, e.g. use of sound and music • the play's exploration of nostalgia for the Old South • the play as Williams' commentary on changing social, gender and class roles in America • presentation of the links between memories of the past and madness • imagery and symbolism to present the conflict between past and present. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific marking guidance on page 3** when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
Level 1	1–4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to **Specific marking guidance on page 3** when applying this marking grid.

A03 = bullet point 1

A05 = bullet point 2

Level	Mark	Descriptor (A03, A05)
	0	No rewardable material.
Level 1	1-4	<p>Recalls information/descriptive</p> <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5-9	<p>General understanding/approach</p> <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10-14	<p>Clear understanding/exploration</p> <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15-19	<p>Consistent application/exploration</p> <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20-24	<p>Discriminating application/exploration</p> <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

<p>11</p>	<p><i>The Importance of Being Earnest</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Wilde’s presentation of Jack as a figure of conventional Victorian respectability, e.g. his life in the country as a landowner, guardian of Cecily • presentation of Jack through the language of other characters • his use of the character to focus on Victorian emphasis on maintaining appearances • dramatic impact of Jack’s proposal to Gwendolen • presentation of Jack as a foil to Algernon • the comic effect of the revelation of Jack’s true identity • impact of the satirisation of Victorian attitudes to class, money and marriage on audiences. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>12</p>	<p><i>The Importance of Being Earnest</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reflections on gender roles as typical of the comedy of manners genre • presentation of the contrast of Gwendolen and Cecily, e.g. Cecily’s fantasies in contrast to Gwendolen’s realism • Wilde’s use of Lady Bracknell to satirise conservative Victorian values • extent to which female characters subvert or endorse Victorian expectations of male and female behaviour • presentation of contrasting views of women between Algernon and Jack • use of Miss Prism’s past to challenge stereotypes • happy ending in marriage as a typical feature of romantic comedy. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific marking guidance on page 3** when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. 	
Level 2	5-9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. 	

Please refer to **Specific marking guidance on page 3** when applying this marking grid.

A03 = bullet point 1

A05 = bullet point 2

Level	Mark	Descriptor (A03, A05)
	0	No rewardable material.
Level 1	1-4	<p>Recalls information/descriptive</p> <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5-9	<p>General understanding/approach</p> <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10-14	<p>Clear understanding/exploration</p> <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15-19	<p>Consistent application/exploration</p> <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20-24	<p>Discriminating application/exploration</p> <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

Question number	Indicative content
<p>13</p>	<p><i>The Pitmen Painters</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Hall’s initial presentation of painting as something alien to the men • contrast in the language used by the men and by members of the artistic establishment, e.g. use of Geordie phrases and dialect throughout • exploration of the idea of ownership of art, e.g. Helen’s offer to buy Jimmy’s painting • the dramatic impact of the visit to the Tate • Hall’s presentation of Lyon’s perception of the men as a group with a common objective and a shared experience • Hall’s dramatic presentation of the link between art and social class • Hall’s use of projection to make artistic works part of the production. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>14</p>	<p><i>The Pitmen Painters</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Hall’s presentation of George as a driving force behind the educational improvement of the men, e.g. as a representative for the WEA • as a vehicle for Hall’s satire on petty officialdom • as a source of the play’s comedy, e.g. his love of rules and regulations, punctuality, doing things properly; his propensity for unintended humour: ‘nobody’s deing any painting in this art class.’ • Hall’s use of him to reflect on more serious issues around art, e.g. his desire for precise meaning and representation in art; his response to the visit to the Tate • as a conduit for Hall’s ideas about social justice and the power of education • poignant impact of the contrast between the feeling of optimism for the future expressed by George and the play’s final projections. <p>These are suggestions only. Accept any valid alternative response.</p>

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		A01 = bullet point 1	A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
Level 1	1–4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to **Specific marking guidance on page 3** when applying this marking grid.

A03 = bullet point 1

A05 = bullet point 2

Level	Mark	Descriptor (A03, A05)
	0	No rewardable material.
Level 1	1-4	<p>Recalls information/descriptive</p> <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5-9	<p>General understanding/approach</p> <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10-14	<p>Clear understanding/exploration</p> <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15-19	<p>Consistent application/exploration</p> <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20-24	<p>Discriminating application/exploration</p> <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

Question number	Indicative content
15	<p><i>The Rover</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Behn’s presentation of the importance of wealth and money in women’s lives, e.g. Florinda is escaping from arranged marriages, both of which are based on the wealth of the potential husbands • Behn’s setting of the play in the Interregnum period explores the experience of the banished cavaliers, e.g. Belvile and the other Englishmen, apart from Blunt, have no money • use of language and imagery to focus on commerce, e.g. ‘purchasing love’, ‘giving credit’ • presentation of the commodification of women • Behn’s use of wealth and money to drive the plot, e.g. Lucetta and Sancho’s plot against Blunt; both Hellena and Florinda bring money to their partners • exploration of how access to wealth determines the outcomes for different characters, e.g. Hellena and Willmore are rewarded with the traditional happy betrothal of romantic comedy in contrast to Angelica. <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p><i>The Rover</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Behn’s presentation of Willmore as the Rover of the title with his instant declaration that, ‘Love and Mirth are my business in Naples.’ • the rake hero as typical of Restoration comedy • Behn’s presentation of his wit and eloquence as an essential part of his character • Behn’s Royalist sympathies as reflected in her portrayal of Willmore • Willmore’s involvement in the play’s farcical situations as typical of Restoration comedy • Behn’s use of the character to explore gender issues, e.g. his unfaithfulness makes him attractive to Hellena • different interpretations of his character reflected in changing attitudes to sexual violence against women. <p>These are suggestions only. Accept any valid alternative response.</p>

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Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. 	
Level 2	5-9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. 	

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A03 = bullet point 1

A05 = bullet point 2

Level	Mark	Descriptor (A03, A05)
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Level 1	1-4	<p>Recalls information/descriptive</p> <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations.
Level 2	5-9	<p>General understanding/approach</p> <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations.
Level 3	10-14	<p>Clear understanding/exploration</p> <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts.
Level 4	15-19	<p>Consistent application/exploration</p> <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts.
Level 5	20-24	<p>Discriminating application/exploration</p> <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently.

Question number	Indicative content
17	<p><i>Waiting for Godot</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • loneliness and alienation as a common feature of Absurdist drama • Beckett’s use of repeated phrases and diminutive names to present characters’ need for reassurance • presentation of characters who fear being alone, e.g. Vladimir so afraid of being alone that he wakes Estragon up every time he falls asleep • presentation of characters’ alienation in their failure to communicate • presentation of various techniques used by characters to protect themselves from loneliness, e.g. repeated stories and word games as protection in the face of the hostile and unknown for Estragon and Vladimir • Beckett’s dramatic exploration of the individual’s need for another individual, e.g. Pozzo still tied to Lucky • presentation of ideas about human survival and loneliness in a hostile world. <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p><i>Waiting for Godot</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Beckett’s initial presentation of Pozzo as implied threat, e.g. crack of Pozzo’s whip is heard before he is seen • dramatic impact of his arrival on the other characters, e.g. he strikes fear and confusion into Vladimir and Estragon who think at first he is Godot • impact of his language and tone, e.g. condescending, questioning and shouting • Beckett’s presentation of his relationship with Lucky and possible different interpretations of this • significance of his blindness when he reappears in the second act • his function in introducing Absurdist themes, e.g. ideas about the treatment of others, cruelty and kindness • how the character is used by Beckett to explore post-war ideas about identity and meaning. <p>These are suggestions only. Accept any valid alternative response.</p>

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