



# Mark Scheme – Pre Standardisation

January 2021

Pearson Edexcel International Advanced Level  
In English Literature (WET02)  
Unit 2: Drama

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## General Marking Guidance

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

## Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

## Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 2: Drama

Section A: Pre-1900 Drama

Question Number	Indicative Content
1	<p data-bbox="296 340 432 367"><b><i>The Rover</i></b></p> <p data-bbox="296 416 959 443">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 488 1305 1464" style="list-style-type: none"><li data-bbox="347 488 1305 622">• masculinity leading to patriarchy is associated with control of women through institutions, for example, of marriage, such as the marriage that Hellena’s father and brother arrange for her, or the church, which Florinda resists</li><li data-bbox="347 631 1305 698">• excessive masculinity is associated with acts of violence against women – for example, in the attempted rape of Florinda by Blunt and Willmore</li><li data-bbox="347 707 1305 842">• the masculinity of the male characters is expressed in their status as cavaliers, which is part of their attraction to the young women of the text; the problem occurs in their propensity to use violence, for example duelling for the hand of Angellica</li><li data-bbox="347 851 1305 949">• expressions of female sexuality are not a solution to aggressive masculinity: Angellica is reduced to a two-dimensional image or an object of consumption to be bought and sold</li><li data-bbox="347 958 1305 1102">• work or education are not proposed as a solution – Angellica’s experience is instructive; assertions of strength seem unproductive, since they merely ape masculine violence, as Angellica discovers when she pursues Willmore with a pistol</li><li data-bbox="347 1111 1305 1272">• we know too much about Willmore’s behaviour to feel that Hellena has made a wise choice in her marriage partner; since she is the play’s true hero, it is fair to assume that Behn is at least implicitly critiquing the institution as well as this husband – the play began, after all, with marriage as a form of repression for Hellena</li><li data-bbox="347 1281 1305 1464">• contexts of relevance might include historical or theoretical details relating to masculinity in the late seventeenth century; the presentation of values and attitudes that endorse or challenge masculinity in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="296 1496 1099 1523">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="300 226 424 248"><i>The Rover</i></p> <p data-bbox="300 297 959 320">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 369 1305 1205" style="list-style-type: none"><li data-bbox="347 369 1305 465">• Blunt as comic foil to the more refined romantic heroes: his initial arrogance (he ‘cocks and struts’), and his dull talk, provokes the audience to enjoy his comic downfall</li><li data-bbox="347 477 1305 544">• slapstick humour of the naked Blunt discovering Lucetta has robbed him of his money and his clothes</li><li data-bbox="347 555 1305 651">• wit is a vital element in the play’s comedy and romance: Hellena and Willmore are its best exponents, and their ability to match each other word for word is part of their attraction to one another</li><li data-bbox="347 663 1305 730">• carnivalesque comedy – uses of masks, social inversions, heady spirit of carnival time</li><li data-bbox="347 741 1305 837">• the violence in the play is sometimes comic but just as often disturbing, for example, when Blunt uses rape to get revenge on the female sex for what Lucetta has done to him</li><li data-bbox="347 848 1305 1016">• perhaps more disturbing is that the play’s romantic lead character, Willmore, joins Blunt on his revenge mission and disturbingly describes rape as a method of revenge as a ‘double pleasure’. This creates unease when, at the end, he marries Hellena, a likeable character whose struggle for freedom we have been encouraged to endorse throughout</li><li data-bbox="347 1028 1305 1205">• contexts of relevance might include historical or theoretical details relating to genre conventions of comedy; the presentation of comic scenes and darker scenes in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="300 1234 1099 1256">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 point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>			
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>			
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• 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.</li> </ul>			

Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• 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.</li></ul>
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Question Number	Indicative Content
3	<p data-bbox="300 226 576 253"><i>She Stoops to Conquer</i></p> <p data-bbox="300 297 959 324">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 369 1310 1272" style="list-style-type: none"><li data-bbox="347 369 1310 465">• Mr Hardcastle’s insistence on wearing old fashioned clothes himself, and that his family dress in similar style, is a catalyst for the plot: this style convinces Marlow that Hardcastle is an innkeeper</li><li data-bbox="347 477 1310 645">• traditional values of respecting class differences and chivalric behaviour towards women are travestied in the plot: servants disrespect masters, Marlow’s very different treatment of women from different social strata; conventional courtesies are not observed – for example, between guests and their hosts; respect for elders is not always shown</li><li data-bbox="347 656 1310 790">• women reject behaviours and attitudes traditionally allocated to them: Kate seizes control of her destiny in snaring Marlow, and even Miss Neville bravely goes against what is expected of her in terms of marrying Hastings rather than Tony</li><li data-bbox="347 801 1310 898">• when Miss Neville and Hastings declare their intention to marry even if it means losing her inheritance, Mrs Hardcastle contemptuously compares their idea of marriage as like that of ‘modern novel’</li><li data-bbox="347 909 1310 1005">• Mrs Hardcastle’s hypocrisy: she is attracted by the modernity of fashionable London life, but quickly retreats into traditionalism when her own self-interest – Miss Neville marrying her son – is threatened</li><li data-bbox="347 1016 1310 1084">• Sir Charles appears at the end to reassert traditional values in correcting his son’s errant behaviour</li><li data-bbox="347 1095 1310 1272">• contexts of relevance might include historical or theoretical details relating to traditional and modern values in society; the presentation of these values and attitudes in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="300 1305 1102 1332">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="300 224 574 250"><i>She Stoops to Conquer</i></p> <p data-bbox="300 295 957 322">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 367 1305 1048" style="list-style-type: none"><li data-bbox="347 367 1305 465">• Tony’s life at The Three Pigeons inn revolves around drinking with his low friends, which appears to be established as a juxtaposition of the respectability of the Hall but in fact turns out to be its parallel</li><li data-bbox="347 474 1305 573">• the purpose of Tony’s drinking song is to establish the bacchanalian aspect of comedy – a key aspect of Goldsmith’s earthy rejection of the fashionable sentimental comedies of the day</li><li data-bbox="347 582 1305 654">• drinking ‘old wines’ is part of what makes Mr Hardcastle the embodiment of traditional values</li><li data-bbox="347 663 1305 734">• the mistaking of the Hall for an inn, and Kate for a barmaid, provides much of the play’s humour</li><li data-bbox="347 743 1305 815">• conflict arises from Marlow’s ungentlemanly behaviour after taking drink – despite his claim that he takes no drink</li><li data-bbox="347 824 1305 896">• Mr Hardcastle is extremely displeased by Marlow’s encouraging his servants to drink to excess and to drink freely from his cellars</li><li data-bbox="347 904 1305 1048">• contexts of relevance might include historical or theoretical details relating to alcohol consumption in late eighteenth-century Britain; the presentation and reception of characters who drink in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="300 1075 1101 1102">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>			
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Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• 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.</li></ul>
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Question Number	Indicative Content
5	<p data-bbox="300 219 469 250"><b><i>Twelfth Night</i></b></p> <p data-bbox="300 291 959 322">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 362 1311 1128" style="list-style-type: none"> <li data-bbox="347 362 1311 465">• water and drowning have a figurative as well as a literal function in the play: Orsino's love is hungry as the sea, Feste depicts Sir Toby as drowning in drink. Further analogies made between 'briny' tears and the sea</li> <li data-bbox="347 472 1311 575">• from the outset food is associated with love: if music be the food of love, Orsino's love is as 'hungry as the sea', multiple references to food, ingestion. Use of such metaphor adds to appetitive mood of carnival</li> <li data-bbox="347 582 1311 719">• Shakespeare uses music in the play but as an idea it serves as a figurative function, becoming associated with love throughout the play. At the outset, Viola plans to use music to get close to Orsino: 'for I can sing/And speak to him in many sorts of music...'</li> <li data-bbox="347 725 1311 828">• hunting – association of love and the hunt in opening scene; Cesario as hunter and Sir Andrew as her kill; Maria as a beagle; links to the play's amalgam of comedy, romance, and other, darker moods</li> <li data-bbox="347 835 1311 938">• the imagery of Hell, demons and damnation is used humorously to mock and to terrify Malvolio, and are symbolic of the various acts of deception that occur in the plot</li> <li data-bbox="347 945 1311 1128">• contexts of relevance might include historical or theoretical details relating to use of metaphor and other forms of imagery in the period; the changing presentation of the metaphors in the play in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="300 1158 1099 1189">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="300 219 469 250"><b><i>Twelfth Night</i></b></p> <p data-bbox="300 293 959 324">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 367 1299 1059" style="list-style-type: none"> <li data-bbox="347 367 1299 432">• Sir Toby's excesses are manifested in his body, in terms of his physique and his appetite for food</li> <li data-bbox="347 439 1158 470">• such excesses do much to set the tone for carnivalesque revelry</li> <li data-bbox="347 477 1299 542">• his capacity for witty riposte and quick-witted scheming is appealing to the audience</li> <li data-bbox="347 548 1299 651">• however, his exploitation and endangering of the hapless Sir Andrew and, more seriously, his merciless pursuit of Malvolio, introduce a darker aspect to the festive mood</li> <li data-bbox="347 658 1299 761">• his attraction to Maria, a servant, is one of the many boundaries of class that is crossed in the play (though despite his title, he is dependent on his niece and on Sir Andrew for money)</li> <li data-bbox="347 768 1299 871">• their marriage at the end adds to the play's conventional use of heterosexual marriage as resolution – he is rewarded, in a sense, for his contribution to the festive mood, as are Cesario and Olivia</li> <li data-bbox="347 878 1299 1059">• contexts of relevance might include historical or theoretical details relating to social class and carnival festivity; the changing presentation of Sir Toby in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="300 1088 1099 1120">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>			
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• 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.</li> </ul>			

Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• 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.</li></ul>
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Question Number	Indicative Content
7	<p data-bbox="300 226 480 248"><i>Doctor Faustus</i></p> <p data-bbox="300 300 954 322">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 371 1305 1099" style="list-style-type: none"><li data-bbox="347 371 1305 472">• the opening chorus refers to Faustus as ‘swol’n’, suggesting a particularly intense form of self-love; the Chorus also compares Faustus to Icarus, as similarly possessed with an arrogant pride and similarly destined to fall</li><li data-bbox="347 479 1305 546">• Mephistophilis explicitly identifies pride as Lucifer’s principal sin: ‘aspiring pride and insolence’ led him to defy God</li><li data-bbox="347 553 1305 620">• Faustus imagines himself possessing God-like powers: his aspiration for dominance is, ironically, more like that of Lucifer</li><li data-bbox="347 627 1305 694">• in the parade of Seven Deadly Sins, Pride is, appropriately, the first to appear</li><li data-bbox="347 701 1305 768">• the embodiment of Pride in this scene connects the play with the medieval morality play tradition</li><li data-bbox="347 775 1305 909">• the Good Angel offers Faustus many opportunities for repentance, which Faustus contemplates but ultimately refuses, owing to his pride; when he does finally try to repent, it is, as he knows, too late and he succumbs to despair</li><li data-bbox="347 916 1305 1099">• contexts of relevance might include historical or theoretical details relating to sin and punishment generally, and pride specifically, in the Renaissance period; the presentation of pride and its uses and effects in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="300 1128 1098 1151">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 8	Indicative Content
8	<p data-bbox="300 226 480 248"><b><i>Doctor Faustus</i></b></p> <p data-bbox="300 300 954 322">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 371 1299 1234" style="list-style-type: none"> <li data-bbox="347 371 1299 472">• there are many scenes that raise complex theological questions – including, God’s mercy and grace, aspects of sin and punishment, predestination and the good life, the fall of Lucifer and foundation of Hell as an absence of God</li> <li data-bbox="347 479 1299 546">• the first appearance of Mephistophilis is a stunning spectacle, especially for its first audiences</li> <li data-bbox="347 553 1299 654">• the summoning of spirits and visions – such as Helen – adds greatly to the show’s visual appeal; the parade of the Seven Deadly Sins is also a moment of high drama and spectacular entertainment</li> <li data-bbox="347 660 1299 761">• the scenes in which Robin and Rafe attempt to use the book of magic, or the slapstick scenes with the Pope lend a particularly gaudy hue to the action</li> <li data-bbox="347 768 1299 936">• Marlowe crafts the play to ensure that wherever possible the theological implications are illustrated and dramatised as compelling dilemmas, often in spectacular settings. For example, in Scene 13, in which Faustus sees his blood congeal to prevent him signing away his soul, an echo of the spilt blood of Christ</li> <li data-bbox="347 943 1299 1043">• in the denouement, with Faustus’ fate sealed and the opportunity for dramatic spectacle having passed, the Chorus steps in to explain the complex theological consequences of Faustus’ actions</li> <li data-bbox="347 1050 1299 1218">• contexts of relevance might include historical or theoretical details relating to theology and/or stagecraft in the Renaissance period; the presentation of theological issues in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> <li data-bbox="347 1225 1299 1234">•</li> </ul> <p data-bbox="300 1272 1098 1294">These are suggestions only. Accept any valid alternative responses.</p>

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	0	No rewardable material.			
Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>			
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>			
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• 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.</li> </ul>			

Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• 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.</li></ul>
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Question Number	Indicative Content
9	<p data-bbox="300 226 389 248"><i>Othello</i></p> <p data-bbox="300 300 959 322">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 371 1305 1272" style="list-style-type: none"><li data-bbox="347 371 1305 472">• candidates are likely to supply several examples of interpretations of Iago; accept all relevant work but ensure the focus of the answer is on why, i.e. attempts at explaining the reasons for the variety of interpretations</li><li data-bbox="347 479 1305 580">• Iago is a character of contradictions, opening the potential for ambivalent readings: he appears, for example, to be coldly rational but also appears to be motivated by a passionate desire for revenge</li><li data-bbox="347 586 1305 687">• Shakespeare uses soliloquy to allow Iago to articulate his own motives – multiple readings will follow from the extent to which we believe the claims he makes</li><li data-bbox="347 694 1305 795">• his ingenuity with language and plot gives him a creativity that an audience or critic is likely to find at some level attractive: the consequences of his uses of persuasion and entrapment are of course deplorable</li><li data-bbox="347 801 1305 902">• Iago is the cleverest, and most strategic, thinker in the play. He may be correct in believing Cassio's preferment is unjust, and at some level critics may sympathise with his frustration</li><li data-bbox="347 909 1305 1010">• critics must evaluate a character who can adeptly frame a plan of action and yet have the mental wit to adapt flexibly as circumstances demand (for example, in sensing the significance of the handkerchief)</li><li data-bbox="347 1016 1305 1117">• Iago's provocative prejudice forces audiences, readers and critics to consider their own attitudes and values – this may explain the wide variety of perspectives on his behaviour</li><li data-bbox="347 1124 1305 1272">• contexts of relevance might include historical or theoretical details relating to injustice and evil; the presentation of Iago in contemporary and modern productions; reference may be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="300 1308 1099 1330">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="300 221 389 248"><i>Othello</i></p> <p data-bbox="300 297 956 324">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 371 1302 1240" style="list-style-type: none"> <li data-bbox="347 371 1302 472">• the dramatic juxtaposition between the announcement of Othello, by Iago and Roderigo, as a savage beast and his eloquence and wit on his delayed first appearance</li> <li data-bbox="347 479 1302 546">• the play's imagery features multiple uses of opposition: contrasts between shadow and light, fairness and blackness, sight and blindness</li> <li data-bbox="347 553 1302 654">• internal opposition: in stating 'I am not what I am' Iago embraces his antithetical nature, the loyal counsellor and the traitorous revenger – he himself is Janus, the Roman god with two faces, to which he refers</li> <li data-bbox="347 660 1302 761">• reason vs passion is another opposition that the play explores: Othello's demand for ocular proof is soon abandoned as he descends into irrational rage</li> <li data-bbox="347 768 1302 904">• puns and irony intensify the sense of pervasive opposition: 'Put out the light, and then put out the light!', in which he seems unaware that he extinguishes any hope of salvation for himself in committing the sin of ending Desdemona's blameless life</li> <li data-bbox="347 911 1302 1048">• the setting of wartime between Venice and the Turks appears to be mapped onto a value system in which the West is equated with civility and reason and the East with exoticism, and barbarism. Cyprus is presented as a liminal space between them</li> <li data-bbox="347 1055 1302 1240">• contexts of relevance might include historical or theoretical details relating to the play's many oppositions; the presentation of such oppositions as a significant factor in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="300 1272 1098 1299">These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>			
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>			
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• 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.</li> </ul>			

Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• 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.</li></ul>
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## Section B: Post-1900 Drama

Question Number	Indicative Content
11	<p data-bbox="300 327 408 353"><b><i>Top Girls</i></b></p> <p data-bbox="300 394 959 421">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 465 1294 1301" style="list-style-type: none"><li data-bbox="347 465 1294 562">• Marlene has striven to escape the rural poverty of her upbringing, but in the final scene she is confronted with the hollowness of many of the choices she made</li><li data-bbox="347 573 1294 674">• Joyce, Marlene’s sister, has brought up Marlene’s unwanted child as her own, limiting her own prospects, but in Scene 3 she too hints at the frustration she has felt at being unable to escape</li><li data-bbox="347 685 1294 819">• Marlene’s daughter Angie has struggled at school but still has a desire to make something of herself, as she announces to ‘Auntie Marlene’ in her London office – but Marlene dismisses her prospects: she is ‘thick’ and ‘not going to make it’</li><li data-bbox="347 831 1294 887">• Kit’s ambitions are thwarted by her mother who mocks her aspiration to become a scientist</li><li data-bbox="347 898 1294 965">• Pope Joan’s talent and ambition take her to the very top of society, but she is ultimately exposed as a fraud</li><li data-bbox="347 976 1294 1111">• Lady Nijo and Griselda achieve high status through the men they are with and strive to achieve perfection as wives/lovers; but both live with the bitter disappointment of being separated from their children, and suffer humiliation when the men in their lives abandon them for others</li><li data-bbox="347 1122 1294 1301">• contexts of relevance might include historical or theoretical details relating to women’s achievements, and barriers to such achievement; the presentation of attitudes to such achievement in contemporary productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="300 1335 1098 1361">These are suggestions only. Accept any valid alternative responses.</p>

Question Number 12	Indicative Content
12	<p data-bbox="296 228 408 255"><b><i>Top Girls</i></b></p> <p data-bbox="296 295 959 322">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 371 1302 1236" style="list-style-type: none"> <li data-bbox="347 371 1302 613">• the opening scene shows Marlene surrounded by famous women from history – an expressionistic device that Churchill uses to situate Marlene in a tradition of women who have paid a high personal price for their achievements, including Pope Joan, whom Marlene most resembles, who renounces her own identity and for whom all relationships are based on a lie, but also as someone who takes refuge in alcohol and fantasy rather than being with other people</li> <li data-bbox="347 622 1302 721">• many of the historical women are, like Marlene, somewhat isolated, Lady Nijo most of all: as a courtesan, she has many lovers but little experience of love; she is prevented from bonding with her children by the Emperor</li> <li data-bbox="347 730 1302 828">• the women that Marlene works with are pleased that she, not Howard, wins the promotion – but they do not celebrate with her, and she prefers the company of the fantastical figures of Act I instead</li> <li data-bbox="347 837 1302 900">• Marlene has isolated herself from the family she grew up with – she announces in the final scene how urgent her need to escape was</li> <li data-bbox="347 909 1302 972">• although her sister has brought up her child, Marlene rarely makes contact with them and when she does, conflict follows</li> <li data-bbox="347 981 1302 1079">• identification of Marlene with Margaret Thatcher, who had a reputation for remaining remote from her cabinet colleagues while serving as Prime Minister</li> <li data-bbox="347 1088 1302 1236">• contexts of relevance might include historical or theoretical details relating to marriage; the presentation of attitudes to marriage in contemporary productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="296 1267 1102 1294">These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>			
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>			
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• 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.</li> </ul>			

Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• 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.</li></ul>
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Question Number	Indicative Content
13	<p data-bbox="296 322 528 349"><b><i>A Raisin in the Sun</i></b></p> <p data-bbox="296 394 959 421">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 465 1305 1193" style="list-style-type: none"><li data-bbox="347 465 1305 577">• Mama’s apartment is a barrier – its enclosed four walls, with no outdoor space, prevents her from having a space she can garden, and her grandson from having a place to play</li><li data-bbox="347 595 1305 663">• Walter’s lack of money is a barrier to him fulfilling his ambition of being a self-made man</li><li data-bbox="347 680 1305 748">• Asagai teaches Beneatha, and also, indirectly, Walter, that they have allowed themselves to be cut off from their African heritage</li><li data-bbox="347 766 1305 878">• materialistic American culture has, Asagai argues, put a barrier between Beneatha and her true self: he renames her ‘Alaiyo’ (meaning ‘One for whom bread is not enough’)</li><li data-bbox="347 896 1305 1008">• Lindner seeks to maintain Clybourne Park as a whites-only enclave, and his visit to the Younger family is intended to keep this barrier in place by dissuading them from moving in</li><li data-bbox="347 1025 1305 1193">• contexts of relevance might include historical or theoretical details relating to various types of barrier, literal and metaphorical; the presentation of such barriers in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="296 1227 1099 1254">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="300 221 528 248"><i>A Raisin in the Sun</i></p> <p data-bbox="300 293 959 320">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 365 1307 1182" style="list-style-type: none"><li data-bbox="347 365 1307 465">• Hansberry’s warm, fond depiction of Mama throughout the play means that we sympathise with her dreams and the likelihood, at the end, of fulfilling them</li><li data-bbox="347 472 1307 539">• Walter’s belated assertion of strength and dignity gives him a gravitas that his earlier folly did not seem to promise</li><li data-bbox="347 546 1307 651">• Beneatha’s preference for Asagai over George is satisfying; we have seen George’s shallow personality and have been encouraged to see Asagai as a better match for the principled and intellectually adventurous Beneatha</li><li data-bbox="347 658 1307 759">• Walter’s entrepreneurial spirit may lead to him trying to seize more opportunities, though the naivety he reveals when being swindled by his business partner may serve to restrict that opportunity</li><li data-bbox="347 766 1307 866">• the family’s pledge to stick together at the end of the play is encouraging but perhaps somewhat optimistic given the tensions that emerged in the first two acts of the play</li><li data-bbox="347 873 1307 974">• given Lindner’s veiled threats, the move to Clybourne seems likely to be fraught; the audience may feel the family’s confidence in the future is misplaced</li><li data-bbox="347 981 1307 1182">• contexts of relevance might include historical or theoretical details relating to how ambition and success are measured in mid-twentieth-century USA; the presentation of the characters’ values in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="300 1211 1099 1238">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>			
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• 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.</li> </ul>			

Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• 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.</li></ul>
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Question Number	Indicative Content
15	<p data-bbox="300 259 552 293"><b><i>Death of a Salesman</i></b></p> <ul data-bbox="379 331 1310 1350" style="list-style-type: none"> <li data-bbox="379 331 1310 432">• the domestic appliances which supposedly generate time and leisure are in fact a source of stress for the Lomans due to their unreliability and their expensive cost</li> <li data-bbox="379 443 1310 544">• the car is a problematic technology: it enables one to go further, and it takes one further away. Miller deploys irony in having this machine instrumentally involved in Willy's death</li> <li data-bbox="379 555 1310 869">• the wire recorder is significant because it signifies a profound change in the nature of relationships: Howard, the new boss, prefers his children to talk to it rather than to him, and the children's voices that Howard plays to Willy are mechanical and jaded; Howard is too preoccupied with his machine to take full notice of Willy. The wire machine terrifies and perplexes Willy, yet such is the lure of the commodity object that he declares he will get one for himself – despite not having the means to do so. It is the most effective symbol in the play of Willy's imminent obsolescence</li> <li data-bbox="379 880 1310 936">• Willy is unable to adapt to the new commercial world. He is still in many respects in the 1930s</li> <li data-bbox="379 947 1310 1003">• Willy yearns for a simpler life, lived in closer proximity to nature, but has no means of achieving this change</li> <li data-bbox="379 1014 1310 1115">• Willy's son Biff also rejects technology and in some respects modernity: he has left the city to go west, because he loves the outdoors and working with his hands</li> <li data-bbox="379 1126 1310 1350">• contexts of relevance might include historical or theoretical details relating to machinery and its effect on individuals and societies; the emphasis on the psychological and social aspects of the play in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="300 1379 1102 1413">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
16	<p data-bbox="300 226 552 253"><b><i>Death of a Salesman</i></b></p> <p data-bbox="300 297 959 324">Candidates may refer to the following in their answers:</p> <ul data-bbox="384 369 1302 1261" style="list-style-type: none"> <li data-bbox="384 369 1302 465">• Willy’s tale of Dave Singleman’s funeral shows his fixation upon success, and the hollowness of it – if the tale is true, then his name is apt, since he is the single man, successful but lonely</li> <li data-bbox="384 477 1302 539">• in any case, Willy’s claim that his funeral was attended by thousands of salesmen is presumably mythologised</li> <li data-bbox="384 551 1302 719">• Willy’s notions of success elsewhere in the play are highly questionable. Ben’s activities in Africa are presumably exploitative of both natural resources and indigenous workers, but Willy’s only measures of success are wealth and popularity; the purpose is to call into question Willy’s, and society’s, notions of what constitutes success</li> <li data-bbox="384 730 1302 864">• the play invites us to question the worth of success on the sports field, or in the superficial form of popularity, or in the acquisition of money or status; Willy’s greatest failure, the play strongly implies, is not in business, but as a husband and father</li> <li data-bbox="384 875 1302 1010">• warped notions of success are not merely individual or psychological: they are social, passed on from father to sons. Miller shows us the consequences of this ideology for those sons, and the women and co-workers they encounter</li> <li data-bbox="384 1021 1302 1084">• Bernard’s success is presented as earned and merited, which may seem to complicate the assertion that Miller critiques success itself</li> <li data-bbox="384 1095 1302 1261">• contexts of relevance might include historical or theoretical details relating to success as a concept, and how it is measured; the presentation of success and failure in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="300 1305 1099 1332">These are suggestions only. Accept any valid alternative responses.</p>

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Level 1	1 – 5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>			
Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>			
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• 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.</li> </ul>			

Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• 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.</li></ul>
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Question Number	Indicative Content
17	<p data-bbox="300 226 614 253"><b><i>A Streetcar Named Desire</i></b></p> <p data-bbox="300 297 959 324">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 369 1305 1395" style="list-style-type: none"> <li data-bbox="347 369 1305 539">• Harold Mitchell is the least conventionally masculine of the play’s men. From the outset, in his single line in Scene One, Mitch’s more refined behaviour and values are apparent. This is confirmed in Scene 6 when we learn he wants to marry so that he will have a woman to bring home to his dying mother</li> <li data-bbox="347 548 1305 685">• though less ‘macho’ than the other men, Mitch doesn’t fit the bill of the chivalric hero of whom Blanche dreams. Blanche teases him in French because she knows he won’t understand—duping him into playing along with her self-flattering charades</li> <li data-bbox="347 694 1305 831">• Mitch is nonetheless introduced as the closest to a sentimental hero that this world can offer to Blanche: they are drawn together by their mutual need for companionship and support, and also discover that they have both experienced the death of a loved one</li> <li data-bbox="347 840 1305 943">• his desire to see her in the light is used by Williams to lead directly to the exposure of one of her most guarded secrets – the truth of her age, and the reality of her aging appearance</li> <li data-bbox="347 952 1305 1055">• the two rape scenarios in the play are presented by Williams to distinguish Mitch, who initially attempts such an assault but retreats at her cries, and Stanley, who is beyond compassion</li> <li data-bbox="347 1064 1305 1200">• Mitch is the only person other than Stella who seems to understand the tragedy of Blanche’s madness, and his ‘sobbing’, in Williams’ stage direction, as Blanche is taken away, confirms him as distinct from the other men in the play</li> <li data-bbox="347 1209 1305 1395">• contexts of relevance might include historical or theoretical details relating to men and masculinity; the presentation of Mitch and other men in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="300 1424 1102 1451">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="296 221 616 248"><b><i>A Streetcar Named Desire</i></b></p> <p data-bbox="296 293 959 320">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 365 1305 1151" style="list-style-type: none"> <li>• the familiar nature of the motifs and symbols of the play lend it a universal quality: light as truth, for example</li> <li>• universality of the themes: truth/lies, deception of others and of self</li> <li>• although freshly drawn by Williams, the characters have an archetypal quality: the femme fatale, the hunter/revenger; the play's interest in the language of evolution suggests Blanche and Stanley may be embroiled in a Darwinian struggle in which only the fittest can survive</li> <li>• mental breakdown as a response to personal crisis, and the misunderstanding of such mental illness or difficulties</li> <li>• as the title suggests, desire and sexuality are central to universal motivating factors in human behaviour and psychology. This universal need to connect with others, to find companionship, is also explored in the text, as is the urge to continue living in a world of mutability – the final streetcar taken by Blanche is destined for Cemeteries</li> <li>• counter-arguments are possible: the specificity of post-war America, the diminishing significance of the Southern plantations in an industrialising nation, the specific racialised language of the play may be taken as evidence of a historically specific significance</li> <li>• contexts of relevance might include historical and theoretical discussions of the play and its mid-century setting; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="296 1196 1102 1223">These are suggestions only. Accept any valid alternative responses.</p>

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Level 2	6 – 10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>			
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• 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.</li> </ul>			

Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• 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.</li></ul>
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19	<p data-bbox="300 262 523 293"><b><i>Waiting for Godot</i></b></p> <p data-bbox="300 331 959 362">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 405 1311 1406" style="list-style-type: none"> <li data-bbox="347 405 1238 472">• Vladimir announces both he and Estragon are ‘bored to death’, linking boredom with existential crisis</li> <li data-bbox="347 483 1291 595">• there is ‘nothing to be done’ and ‘nothing to do’ – the term resounds, as in <i>King Lear</i>; the pervasive mood of nihilism (the Latin root of <i>nihil</i> means nothing)</li> <li data-bbox="347 607 1270 712">• waiting, and boredom are deflected by talk (Vladimir and Estragon admit they are ‘incapable of being silent’), declarations of happiness, suicide attempts</li> <li data-bbox="347 723 1283 869">• Pozzo wants to do something for ‘honest fellows’ who are ‘having a dull, dull time.’ Pozzo’s identification with the figure of the master or the exploitative boss means this line can be read as a comment on the tedium of modern work in an industrialised economy</li> <li data-bbox="347 880 1246 985">• the purposelessness of not being bored: after Pozzo and Lucky depart, Vladimir comments that their visit ‘passed the time’, to which Estragon replies ‘it would have passed anyway’</li> <li data-bbox="347 996 1311 1178">• the excitement of the play lies in the ingenuity of the men in finding ways to pass time; in the tension of waiting, as the men do, for Godot to arrive; however, some critics have argued that the play is Beckett’s ironic comment on many people’s experience of theatre-going: the repetitiveness, the hollow tension, the longing to leave</li> <li data-bbox="347 1189 1283 1406">• contexts of relevance might include the literary and philosophical milieu in which Beckett worked, including existential philosophy, theatre of the absurd; the presentation of boredom and how it is confronted in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li> </ul> <p data-bbox="300 1440 1099 1471">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
20	<p data-bbox="300 219 523 250"><b><i>Waiting for Godot</i></b></p> <p data-bbox="300 295 959 327">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 371 1305 1061" style="list-style-type: none"><li data-bbox="347 371 1305 479">• the setting, as we have it from the stage directions, is not realistic; but audiences can grasp at the existential truth of the bare tree, for example, as symbolic of aspects of reality</li><li data-bbox="347 488 1305 595">• the chaos and irrationality of the waiting, and the activities undertaken to deflect the boredom of waiting, are at one level detached from reality – and yet capture a general truth about human existence</li><li data-bbox="347 604 1305 676">• Pozzo and Lucky as absurd – and yet also an apt representation of the human will-to-power or wilful/ignorant enslavement</li><li data-bbox="347 685 1305 792">• we may laugh or despair at the hopelessness of the endless waiting for Godot – and yet in the real world, many people often wait, fruitlessly, for their hopes to be fulfilled</li><li data-bbox="347 801 1305 909">• Martin Esslin’s famous argument that absurdist drama is ‘more realistic than realism’, since it presents inner truths – as the absurd world is reflected into the consciousness of an individual as their inner reality</li><li data-bbox="347 918 1305 1061">• contexts of relevance might include historical or theoretical details relating to realism and perceptions of reality; reference may also be made to a variety of critical opinions and interpretations of the text and its performance.</li></ul> <p data-bbox="300 1093 1098 1124">These are suggestions only. Accept any valid alternative responses.</p>

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