



# Mark Scheme (Results)

Summer 2022

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.

Unit 2: Drama

Section A: Pre-1900 Drama

Question Number	Indicative Content
1	<p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• carnival setting allows for the unfixing of identities during a short period of misrule and because of this equality can be achieved where normally it cannot</li><li>• use of physical disguise allows for the narrowing of differences between the characters' social status, e.g. Florinda and Hellena's disguise as gypsies at the beginning of the play allows them to escape fraternal patriarchal constraint</li><li>• use of carnival costume minimises the differences between higher class women and courtesans as it is impossible to tell the difference between the two</li><li>• contexts of relevance might include historical or theoretical details relating to carnival traditions, such as the inversion of social hierarchies</li><li>• reference may be made to a variety of critical opinions and interpretations by different audiences and the play's performance.</li></ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="300 226 432 253"><b><i>The Rover</i></b></p> <p data-bbox="300 304 954 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1294 734" style="list-style-type: none"><li data-bbox="347 338 1294 443">• the play raises questions as to whether marriage is an outmoded institution, e.g. marriage as a patriarchal institution; marriage as a transaction; comparison between marriage and prostitution</li><li data-bbox="347 450 1294 517">• use of the characters of Hellena and Florinda to explore views on marriage, e.g. Hellena’s heated conversation with Don Pedro in Act 1</li><li data-bbox="347 524 1294 591">• Behn’s crafting of the end of the play, e.g. marriages at the end of the play may leave an audience feeling uncomfortable</li><li data-bbox="347 598 1294 665">• contexts of relevance might include historical or theoretical details relating to arranged marriages in the late 17th century</li><li data-bbox="347 672 1294 734">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="300 775 1098 801">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p data-bbox="300 224 603 255"><b><i>She Stoops to Conquer</i></b></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1305 801" style="list-style-type: none"><li data-bbox="347 336 1305 403">• much of the play's comedy derives from either complying with, or usurping, social conventions</li><li data-bbox="347 407 1305 474">• Goldsmith's crafting of the character of Tony, e.g. he seems unfettered by social convention and appears all the more happy because of this</li><li data-bbox="347 479 1305 586">• use of setting and song, e.g. the joyous nature of the early scene at the Three Pigeons has an authenticity and lightness about it which is missing from the rest of the play</li><li data-bbox="347 591 1305 730">• contexts of relevance might include historical or theoretical details relating to female identity; socially acceptable or unacceptable behaviours in the late 18th century; Goldsmith's own sense of being apart from social convention and expectation, having risen from obscure origins in Ireland</li><li data-bbox="347 734 1305 801">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play's performance.</li></ul> <p data-bbox="300 842 1102 873">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="300 224 603 255"><b><i>She Stoops to Conquer</i></b></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 340 1302 909" style="list-style-type: none"><li data-bbox="347 340 1302 439">• Marlow is at the centre of the play’s treatment of manners, e.g. he is capable of both good and bad manners depending on his perception of the person he is dealing with</li><li data-bbox="347 448 1302 546">• the character of Marlow is used to provoke pity and sympathy, e.g. his conversation with Hastings in Act 2 reveals his longing for companionship and his honesty almost moves his friend to tears</li><li data-bbox="347 555 1302 654">• use of Marlow and Hastings as foil characters, e.g. Marlow’s assumption that he will be able to pay to take the barmaid’s virginity is vulgar – even Hastings is shocked at his attitude</li><li data-bbox="347 663 1302 833">• contexts of relevance might include historical or theoretical details relating to codes of behaviour in late 18th century England; details of class mobility and the marriage market in Goldsmith’s era; the representation and reception of characters who break the ‘rules’ of politeness in contemporary and modern productions</li><li data-bbox="347 842 1302 909">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="300 949 1102 981">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="300 219 485 255"><b><i>Twelfth Night</i></b></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1305 730" style="list-style-type: none"><li data-bbox="347 336 1305 403">• characters claim to suffer whilst being in love as the play makes dramatic use of the ideas of unrequited love and rejection</li><li data-bbox="347 407 1305 474">• the opening conceit associating love and hunting takes a particularly violent turn when Orsino describes his desires as ‘fell and cruel’ hounds</li><li data-bbox="347 479 1305 546">• crafting of the end of the play where not everyone finds love, e.g. Antonio and Malvolio are left alone</li><li data-bbox="347 551 1305 658">• contexts of relevance might include historical or theoretical details relating to Renaissance ideas surrounding melancholy (as a form of love sickness); the genre of romantic comedy</li><li data-bbox="347 663 1305 730">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="300 770 1102 801">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
6	<p data-bbox="300 219 485 250"><b><i>Twelfth Night</i></b></p> <p data-bbox="300 300 954 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1299 873" style="list-style-type: none"><li data-bbox="347 336 1299 434">• Shakespeare’s blurring of gender roles complicates the oppositions in the statement, e.g. cross-dressing calls into question the differences between males and females</li><li data-bbox="347 443 1299 586">• characterisation used to explore gender roles, e.g. Maria is quite clearly the brains behind the plot to humiliate Malvolio; Orsino’s hyperbolic professions of love to Olivia mark him out as a slave to his amorous appetite</li><li data-bbox="347 595 1299 694">• use of Feste, the clown, typical of Shakespearean comedy, to challenge ideas about gender roles, e.g. his songs often offer gnomic truths challenging the idea of the foolish male</li><li data-bbox="347 703 1299 801">• contexts of relevance might include historical or theoretical details relating to class and gender in the period; the changing presentation of strong female characters in contemporary and modern productions</li><li data-bbox="347 810 1299 873">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="300 913 1098 945">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="300 224 501 255"><b><i>Doctor Faustus</i></b></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1305 837" style="list-style-type: none"><li data-bbox="347 336 1305 474">• dramatic impact of the beginning of the play, e.g. in the exposition, Faustus is full of vaulting ambition and these ambitions seem balanced between the acquisition of great wealth and aspiring to discover the mysteries of the universe</li><li data-bbox="347 479 1305 586">• use of dramatic structure to show Faustus' ambitions dwindle in scope as the play develops and the audience is left uninspired by how he uses his magic</li><li data-bbox="347 591 1305 658">• crafting of the character of Mephistophilis as his ambitions to stop Faustus from repenting</li><li data-bbox="347 663 1305 770">• contexts of relevance might include historical and theoretical details relating to conventions of classical tragedy; contemporary religious attitudes towards ambition; the idea of the great man with a fatal flaw</li><li data-bbox="347 775 1305 837">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play's performance.</li></ul> <p data-bbox="300 882 1102 913">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="300 224 443 250"><b><i>Dr Faustus</i></b></p> <p data-bbox="300 300 959 327">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1294 873" style="list-style-type: none"><li data-bbox="347 336 1294 403">• presentation of Faustus as responsible, in part, for his own downfall yet he is also the victim of outside, malevolent forces</li><li data-bbox="347 412 1294 546">• presentation of Mephistophilis and Lucifer as predatory, e.g. Faustus continually begins to attempt to repent to God but is quickly prevented from doing so by the fallen angels and Lucifer who distract him with spectacle</li><li data-bbox="347 555 1294 689">• use of staging to present Faustus' inner torment, e.g. the staged battles between the Good Angel and Bad Angel; his inner misgivings are also physically symbolised in the way his blood congeals when signing his pact with Lucifer</li><li data-bbox="347 698 1294 801">• contexts of relevance might include historical or theoretical details relating to moral or social values generally in the Renaissance period; post-Reformation ideas of free will and predestination</li><li data-bbox="347 810 1294 873">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play's performance.</li></ul> <p data-bbox="300 913 1102 940">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="300 219 399 250"><b><i>Othello</i></b></p> <p data-bbox="300 300 957 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="357 336 1311 730" style="list-style-type: none"><li data-bbox="357 336 1311 403">• Othello’s preoccupation with his reputation and self image is a recurrent characteristic</li><li data-bbox="357 407 1311 474">• use of the prop of the handkerchief as a catalyst to expose Othello’s temper and irrationality</li><li data-bbox="357 479 1311 546">• the power of Iago’s impressive and manipulative speech results in Othello believing his insinuations and accusations</li><li data-bbox="357 551 1311 658">• contexts of relevance might include historical or theoretical details relating to reputation; the conventions of tragedy and dramatic devices that are used to heighten it</li><li data-bbox="357 663 1311 730">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="300 770 1101 801">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="300 228 399 259"><b><i>Othello</i></b></p> <p data-bbox="300 300 957 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 340 1302 878" style="list-style-type: none"><li data-bbox="347 340 1302 407">• the play invites us to explore the romantic relationships, however there is the potential to widen the discussion to familial relationships as well</li><li data-bbox="347 416 1302 519">• dramatic impact of the presentation of the character of Emilia, e.g. she seems at first to be Iago's puppet but reveals her sharp awareness of the inequalities in most male/female relationships</li><li data-bbox="347 528 1302 663">• presentation of the relationship between Brabantio and Desdemona to explore contemporary attitudes, e.g. Desdemona's betrayal of her father reveals her wish to fulfil her own desires rather than adhere to society's expectations</li><li data-bbox="347 672 1302 806">• contexts of relevance might include historical or theoretical details relating to relationships between men and women, including attitudes to and laws governing marriage in Shakespeare's era; the presentation of the marriages in contemporary and modern productions</li><li data-bbox="347 815 1302 878">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play's performance.</li></ul> <p data-bbox="300 913 1101 945">These are suggestions only. Accept any valid alternative responses.</p>

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

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	<p><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="300 327 416 353"><b><i>Top Girls</i></b></p> <p data-bbox="300 383 959 409">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 421 1294 954" style="list-style-type: none"><li data-bbox="347 421 1294 555">• the opening act establishes a variety of female voices and issues which are then echoed throughout the play, e.g. balance between family and work; patriarchal oppression; motherhood; abusive relationships between men and women</li><li data-bbox="347 566 1294 629">• use of dramatic parallelism and doubling, e.g. Marlene herself is a version of Griselda</li><li data-bbox="347 640 1294 703">• impact of dialogue, e.g. the stylised, contrapuntal speech in the first act is an exaggerated form of women’s speech with constant interruptions</li><li data-bbox="347 714 1294 882">• contexts of relevance might include the economic status of women in the British economy in the 1980s and across time; the notion that the female Prime Minister, Margaret Thatcher, had risen at the expense of women in general; Caryl Churchill’s feminism; the status of women in the family institution in 1980s Britain and across other historical periods and societies</li><li data-bbox="347 893 1294 954">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="300 999 1102 1025">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
12	<p data-bbox="300 221 416 253"><b><i>Top Girls</i></b></p> <p data-bbox="300 300 954 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1305 842" style="list-style-type: none"><li data-bbox="347 338 1166 405">• presentation of a range of ways in which women behave in order to achieve success, e.g. steely ambition; deception; individualism</li><li data-bbox="347 412 1187 479">• use of recurring motif of motherhood, e.g. Marlene rejects her role as a mother in order to be successful</li><li data-bbox="347 486 1193 553">• characterisation of minor characters, e.g. those who do adhere to established gender expectations are, arguably, the least successful</li><li data-bbox="347 560 1305 770">• contexts of relevance might include the economic status of women in the British economy in the 1980s and across time; the notion that the female Prime Minister, Margaret Thatcher, had purposefully envinced stereotypical masculine traits in order to be more successful, e.g. reference to her as the 'Iron Lady'; the status of women in the family institution in 1980s Britain and across other historical periods and societies</li><li data-bbox="347 777 1289 842">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play's performance.</li></ul> <p data-bbox="300 882 1098 913">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
13	<p data-bbox="300 219 545 250"><b><i>A Raisin in the Sun</i></b></p> <p data-bbox="300 300 954 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 336 1305 990" style="list-style-type: none"><li data-bbox="347 336 1165 443">• the plot device of \$10,000 threatens family unity as it polarises the members of the family and reveals their different hopes and aspirations for the future</li><li data-bbox="347 448 1193 622">• characters' reactions to the money highlight their lack of unity regarding their cultural heritage, e.g. Walter's desire to run a liquor store is seen by characters such as Joseph Asagai as a desire to affiliate himself with the values of capitalism and therefore 'whiteness'</li><li data-bbox="347 627 1305 766">• use of Lindner to dramatise the racial divide in 1950s USA, e.g. the characters' reactions to the idea of moving to a predominantly white neighbourhood reveal conflicting attitudes towards this divide and threaten the family's unity</li><li data-bbox="347 770 1187 909">• contexts of relevance might include historical details relating to money/earning a living in mid-20th century USA; the presentation of the characters' values in contemporary and modern productions</li><li data-bbox="347 913 1292 990">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play's performance.</li></ul> <p data-bbox="300 1016 1101 1048">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="296 221 547 253"><b><i>A Raisin in the Sun</i></b></p> <p data-bbox="296 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1294 842" style="list-style-type: none"><li data-bbox="347 338 1294 439">• the symbolic value of the windowsill plant that clings to life despite struggling for light represents the poor living conditions of the Younger family and Mama’s care for them</li><li data-bbox="347 450 1294 551">• the detailed description of the furniture at the beginning of the play symbolises the poverty of the Younger family and is a visual representation of what motivates Mama</li><li data-bbox="347 562 1294 629">• use of costume to reflect shifts in characters’ attitudes, e.g. when Joseph gives Beneatha traditional garments</li><li data-bbox="347 640 1294 775">• contexts of relevance might include the social status of African Americans in society in the early 1950s; the conventions of drama in the mid-20th century; the use of props and costumes in contemporary and modern productions</li><li data-bbox="347 786 1294 842">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="296 887 1102 918">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
15	<p data-bbox="300 219 576 253"><b><i>Death of a Salesman</i></b></p> <p data-bbox="300 300 959 333">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1302 801" style="list-style-type: none"><li data-bbox="347 338 1302 405">• use of dialogue to present Willy as a frustrated and stubborn character, e.g. his arguments with Charley and Biff</li><li data-bbox="347 409 1302 477">• use of structure to present Willy’s character, e.g. the non-linear plot line highlights his inability to leave the past behind</li><li data-bbox="347 481 1302 622">• use of setting and staging to encourage the idea that Willy is the victim of external forces he neither understands nor can control, e.g. the description of the Loman’s house as ‘fragile-seeming’; props such as the pen, the car, the fridge</li><li data-bbox="347 627 1302 730">• contexts of relevance could include: fluctuations in the USA economy; ideas of individualism and the American Dream; the critical interpretation of the play as a contribution to USA theatre history</li><li data-bbox="347 734 1302 801">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="300 871 1099 904">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
16	<p data-bbox="300 221 576 253"><b><i>Death of a Salesman</i></b></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1311 913" style="list-style-type: none"><li data-bbox="347 338 1311 439">• Willy's refusal to accept the fact that he is ordinary permeates the play and is an obvious source of his unhappiness, e.g. 'I am not a dime a dozen! I am Willy Loman ...'</li><li data-bbox="347 450 1311 584">• impact of the presentation of the relationship between Willy and his sons, e.g. he refuses to believe that his sons are not destined for greatness, even when Charley says of Biff: 'When a deposit bottle is broken you don't get your nickel back.'</li><li data-bbox="347 595 1311 663">• characterisation of Biff as unhappy, e.g. the weight of Willy's expectations is especially burdensome for him</li><li data-bbox="347 674 1311 842">• contexts of relevance might include: historical or theoretical details in relation to the family as an institution in USA society; the fluctuations in the USA economy; ideas of individualism and the American Dream; Miller's relationship with his own brother, Kermit, who quit university to try and save their father's business and never returned</li><li data-bbox="347 853 1311 913">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play's performance.</li></ul> <p data-bbox="300 958 1102 990">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
17	<p data-bbox="296 221 644 253"><b><i>A Streetcar Named Desire</i></b></p> <p data-bbox="296 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1299 981" style="list-style-type: none"><li data-bbox="347 338 1299 510">• presentation of characters as having obsessive pride in something, e.g. Stanley is proud of his position as both a working class, second generation immigrant and as the dominant, alpha male; Blanche cannot let go of the illusion she has built for herself and clings on to her status as a Southern Belle</li><li data-bbox="347 517 1299 622">• use of staging to present Stanley’s threatened pride, e.g. the invasion of Blanche’s trunk; the ripping of the lantern; the assault on Blanche in scene 10</li><li data-bbox="347 629 1299 734">• use of costume to present Blanche’s pride, e.g. her pride in her ‘old South’ roots are symbolised in her costumes (white, virginal, traditional) and her interactions with Mitch</li><li data-bbox="347 741 1299 913">• contexts of relevance might include historical or theoretical details relating to ideas about pride, including the shifting demographics in the Southern states of the USA in the 20th century; the fading grandeur of the old South; social codes relating to masculine behaviour in this era; attitudes to sexuality and gender in the USA in the mid-20th century</li><li data-bbox="347 920 1299 981">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="296 1028 1102 1059">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="296 221 644 253"><b><i>A Streetcar Named Desire</i></b></p> <p data-bbox="296 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1305 875" style="list-style-type: none"><li data-bbox="347 338 1219 405">• use of costume to foreground Blanche’s status as an outsider in New Orleans, e.g. her attempt to represent herself as a Southern Belle</li><li data-bbox="347 412 1249 479">• use of props to develop ideas of secrecy, e.g. the trunk and its contents could symbolise Blanche’s desire to hide things away</li><li data-bbox="347 486 1305 584">• use of props to present Stanley’s relentless desire to uncover Blanche’s lies, e.g. his exposure of Blanche’s desire to maintain the illusion of her status as a Southern Belle by revealing her rhinestone tiara and fake furs</li><li data-bbox="347 591 1305 801">• contexts of relevance might include historical or theoretical details relating to ideas about props and costume, including the critical interpretation of the play as a contribution to USA theatre history; the fading grandeur of the old South; social codes relating to masculine behaviour in this era; attitudes to sexuality and gender in the USA in the mid-20th century; the use of props and costumes in a variety of stage and film productions</li><li data-bbox="347 808 1305 875">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="296 904 1102 936">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
19	<p data-bbox="300 262 544 293"><b><i>Waiting for Godot</i></b></p> <p data-bbox="300 338 959 369">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 376 1305 880" style="list-style-type: none"><li data-bbox="347 376 1305 477">• time functions as a dramatic device as it adds to the characters' motivation, or lack thereof, e.g. they seem not to know what day it is or whether they were in the same place yesterday or at another time</li><li data-bbox="347 483 1305 584">• use of structure to present time, e.g. the play has a repetitive temporal structure where the characters are trapped within an infinite present time, a form of stasis from which they cannot escape</li><li data-bbox="347 591 1305 692">• use of props to present time, e.g. the uncertainty around it is symbolised by the prop of the watch and the fact that Pozzo loses it and mistakes its ticking for the sound of a heartbeat</li><li data-bbox="347 698 1305 799">• contexts of relevance might include Beckett's interest in existentialism and absurdism; the critical reception of the play on its first performance and on subsequent productions</li><li data-bbox="347 806 1305 880">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play's performance.</li></ul> <p data-bbox="300 925 1102 956">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
20	<p data-bbox="300 221 544 253"><b><i>Waiting for Godot</i></b></p> <p data-bbox="300 300 959 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="347 338 1302 840" style="list-style-type: none"><li data-bbox="347 338 1302 477">• the relationship between Vladimir and Estragon does, at times, resemble a friendship, e.g. Vladimir often complains of loneliness and wakes Estragon from his sleep for comfort; when Estragon tells Vladimir that he has been beaten up, Vladimir offers to help</li><li data-bbox="347 483 1302 551">• use of dialogue to explore friendship, e.g. the dichotomy inherent in Vladimir and Estragon’s relationship is epitomised in the dialogue of Act 2</li><li data-bbox="347 557 1302 624">• use of staging to present warped friendships, e.g. Pozzo’s entrance with the enslaved Lucky</li><li data-bbox="347 631 1302 770">• contexts of relevance might include Beckett’s interest in existentialism and absurdism; historical or theoretical details relating to individualism; the critical reception of the play on its first performance and on subsequent productions</li><li data-bbox="347 777 1302 840">• reference may be made to a variety of critical opinions and interpretations by different audiences and the play’s performance.</li></ul> <p data-bbox="300 887 1102 918">These are suggestions only. Accept any valid alternative responses.</p>

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

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	<p><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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