



# Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE Advanced Subsidiary

In English Language (9ET0)

Paper 1: 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.

### Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

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
- 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 each of the Assessment Objectives described in the 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

- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- 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.

**Paper 1 Mark scheme - SECTION A**

**Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.**

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<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> </ul>		
<b>Level 2</b>	5–8	<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. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<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. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<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. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <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. Makes sophisticated links between texts and contexts.</li> </ul>		

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

Level	Mark	Descriptor (A05)
	0	No rewardable material.
<b>Level 1</b>	1-2	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>
<b>Level 2</b>	3-5	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <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>
<b>Level 3</b>	6-8	<p><b>Clear relevant exploration</b></p> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <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>
<b>Level 5</b>	12-14	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <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>

Question number	Indicative content
1	<p><b>Antony and Cleopatra</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of imagery and symbolism to present Rome-Egypt polarities</li> <li>• classical symbols as a means of hyperbolising the tragic protagonists, e.g. Antony and Cleopatra as Mars and Venus</li> <li>• dramatic effect of imagery in the play's set pieces, e.g. Enobarbus' eulogy on the splendour of Cleopatra</li> <li>• imagery and symbolism allowing Shakespeare to explore gender roles, e.g. 'I drunk him to his bed/Then put my tires and mantles on him'</li> <li>• images of melting and liquefaction to enhance contrasting characters and philosophies, e.g. 'Authority melts from me'</li> <li>• presentation of Egypt and Cleopatra through the symbolism of the Nile and the serpent as typical of a rising Renaissance interest in exoticism.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Tony Tanner's</b> discussion about the symbolic use of messengers and messages in the play (Anthology)</li> <li>• <b>Jonathan Dollimore's</b> argument that those around Antony and Cleopatra see their love in terms of power and that symbols of possession, subjugation and conspicuous wealth are everywhere in the play (Radical Tragedy, Harvester Wheatsheaf, 1984).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p><b>Antony and Cleopatra</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• cultural conflict, typical of Shakespeare's plays, as a reflection of a broadening Renaissance world view, e.g. <i>Othello</i>; <i>Merchant of Venice</i></li> <li>• use of shifting locations and short scenes to dramatise a clash of cultures</li> <li>• use of imagery and symbolism to reflect the clash of cultures between East and West</li> <li>• varieties of language used to reflect conflicting cultural viewpoints, e.g. 'tawny front'; 'gypsy's lust'; 'Rare Egyptian!'; 'Royal wench!'</li> <li>• dramatic presentation of the clash between Stoic and Epicurean philosophies</li> <li>• presentation of the clash within the protagonist between love and duty as a source of tragic pity for the audience, e.g. 'The triple pillar of the world transformed ...'.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Emrys Jones's</b> suggestion that the constant changes of location and mood serve to encourage an ironical comparative response (Anthology)</li> <li>• <b>David Fuller's</b> theory that the play corresponds in part to Hegel's idea of tragedy as the clash of irreconcilable opposites (Passion and Politics, in Antony and Cleopatra, New Critical Essays, Sara Munson Deats (ed.) Routledge, 2005).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



Question number	Indicative content
<p><b>3</b></p>	<p><b><i>Hamlet</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic impact of Hamlet’s hyperbolic hero-worship of his father</li> <li>• ambiguous presentation of Hamlet as a tragic hero</li> <li>• use of soliloquy to dramatise Hamlet’s failure to play the righteous avenging son, typical of revenge tragedy</li> <li>• impact of the dramatic paralleling of Hamlet with two other more traditional heroes, Fortinbras and Laertes</li> <li>• the play as an exploration of heroism in the context of contemporary religious ethics, e.g. Hamlet as a hero of Renaissance humanism or as a tragic hero of conservative Catholicism</li> <li>• Hamlet as a heroic saviour of his corrupt country, perhaps reflecting Shakespeare’s views on contemporary politics, e.g. ‘This is I/Hamlet the Dane’.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>John Kerrigan’s</b> comments on Hamlet’s vision of his father as Hyperion (<i>Anthology</i>)</li> <li>• <b>A C Bradley’s</b> argument that both Othello and Hamlet are anxious about their standing in the eyes of the wider world (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>4</b></p>	<p><b><i>Hamlet</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• graveyard settings as a dramatisation of the play’s themes of death and human mortality</li> <li>• dramatic impact of the closet scene</li> <li>• claustrophobic setting of Elsinore as a dramatic manifestation of Hamlet’s inner turmoil</li> <li>• setting in Protestant Denmark allows Shakespeare to explore post-Reformation religious ideas</li> <li>• setting of the castle with its many private spaces and closets enhances the play’s atmosphere of spying and mistrust</li> <li>• references to a range of European cities reinforce Hamlet’s philosophical doubts as reflections of broader uncertainties underpinning contemporary European culture, e.g. Norway; France; Wittenberg.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Janet Adelman’s</b> argument about the vivid centrality of the closet scene (<i>Anthology</i>)</li> <li>• <b>Lillian Schanfield’s</b> comment that the lack of a coherent cultural setting contributes to the enigmatic nature of the play (Hamlet’s Denmark in <i>CEA Critic</i> Vol 70, 2007).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
5	<p><b>King Lear</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play’s exploration of loyalty as a reflection of 17th century political instability</li> <li>• use of two plot structure and dramatic paralleling to develop the theme of loyalty within families, e.g. Lear and his daughters; Gloucester and his sons</li> <li>• Edmund’s disloyalty used to explore the conflict between the tradition of primogeniture and the idea of new Machiavellian man</li> <li>• dramatic impact of the ambiguities around the daughters’ loyalty in the opening act</li> <li>• outcomes for loyal characters such as Cordelia and the Fool used to reflect on absolutist monarchies and the divine right of kings</li> <li>• use of the loyal Kent as a dramatic moral foil to Lear and other characters.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Fintan O’Toole’s</b> discussion about the loyalty of the serf to the lord as a basic moral category of the time (<i>Anthology</i>)</li> <li>• <b>Stephen Greenblatt’s</b> comments about the unnamed servant who dares to challenge his master, Cornwall, as he tortures Gloucester (<i>Tyrant</i>, Norton, 2018).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><b>King Lear</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• their part in the fairy tale trope of the love test in Act 1 reflecting 17th century notions of kinship</li> <li>• their relationship with Edmund links the two plots and foregrounds the theme of family disloyalty</li> <li>• use of animal imagery to present them, e.g. ‘pelican daughters’; ‘struck me with her tongue/most serpentlike ...’</li> <li>• their presentation as dramatic foils to Cordelia</li> <li>• presentations of their sexuality reflecting the double-standard of 17th century patriarchy, e.g. ‘But have you never found my brother’s way/To the forfended place?’</li> <li>• their characters as possible reflections of Lear’s own self-centredness, e.g. ‘I marvel what kin thou and thy daughters are...’.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Carol Rutter’s</b> discussion about Lear’s elder daughters and their father’s effeminisation (<i>Anthology</i>)</li> <li>• <b>Frank Kermode’s</b> argument that the verse of Goneril and Regan has to be formal and manifestly insincere (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
7	<p><b>Othello</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic impact of Emilia’s comment on jealousy in Act 3, e.g. ‘But jealous souls will not be answered so;/They are not ever jealous for the cause...’</li> <li>• irony of Iago’s warning to Othello about jealousy, foregrounding the similarities between the two characters</li> <li>• play as an exploration of the protagonist’s insecurities about his race and how they contribute to his jealousy, e.g. ‘Haply for I am black’</li> <li>• male jealousy as a reflection of 17<sup>th</sup> century patriarchal attitudes, e.g. ‘I do suspect the lusty Moor/Hath leaped into my seat’</li> <li>• use of images of the monstrous and diabolical to present jealousy, e.g. ‘the green-eyed monster’; ‘a monster /Begot upon itself, born on itself’</li> <li>• Othello’s final speech invites the audience to judge the degree to which he shows self-awareness. e.g. ‘one not easily jealous, but, being wrought/Perplexed in the extreme’.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Ania Lomba</b>’s argument that Iago’s machinations are effective because Othello is predisposed to believing in the inherent duplicity of women (<i>Anthology</i>)</li> <li>• <b>A C Bradley</b>’s assertion that Othello’s character was indisposed to jealousy but unusually open to deception. (<i>Shakespearean Tragedy</i>, Macmillan, 1904).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p><b>Othello</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Desdemona and Emilia as dramatic foils to one another, e.g. newlywed v experienced wife; idealism v cynicism</li> <li>• extent to which they can be seen as reflections of their husbands, e.g. ‘Else let them know/The ills we do, their ills instruct us so’</li> <li>• dramatic impact of the willow scene and its function in developing the play’s tragic tone</li> <li>• their friendship as a dramatic contrast to the false friendship of Iago and Othello</li> <li>• Emilia’s central role in the plot in contrast to Desdemona’s passivity, e.g. ‘I care not for thy sword, I’ll make thee known’</li> <li>• Emilia’s discourse with Desdemona as reflection of 17<sup>th</sup> Century attitudes to marriage, e.g. ‘Tis not a year or two shows us a man’.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>A C Bradley</b>’s comments about the fate of the tragic hero extending far beyond him as a chief source of pity (<i>Anthology</i>)</li> <li>• <b>Lisa Jardine</b>’s argument that the crisis point for Desdemona is where Othello publicly defames her and Emilia repeats and circulates the defamation (<i>Reading Shakespeare Historically</i>, Routledge, 2005).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
9	<p><b>A <i>Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• recurring imagery involving references to seeing, eyes, and eyesight reinforces the theme of fantasy v reality</li> <li>• impact of the comedy that derives from the Mechanicals' very literal interpretation of their play, e.g. 'A lion among ladies is a most dreadful thing'</li> <li>• the blending of fantasy and reality as typical of carnivalesque literature</li> <li>• use of the fairy kingdom setting allows Shakespeare to explore ambiguous sexuality and gender reversal, e.g. Oberon's obsession with Titania's changeling ward</li> <li>• the fantastical and chaotic events in the woods are presented in contrast to the political order of Theseus' Athens, perhaps allowing reflection on contemporary political structures, e.g. 'I never may believe / These antique fables, nor these fairy toys'</li> <li>• dramatic impact of Robin's epilogue and what it might suggest about the need for illusory worlds.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Kiernan Ryan's</b> point that, by making Bottom's liaison with royalty the highpoint of the whole comedy, Shakespeare inverts the hierarchy of the workaday world (<i>Anthology</i>)</li> <li>• <b>François Laroque's</b> discussion about festive comedy and the contrary forces of holiday and everyday (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><b>A <i>Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the opening scene establishes the expectations of women in the context of the play and the play's central themes of authority and rebellion, e.g. 'To you your father should be as a God'</li> <li>• use of Hippolyta, the Amazon queen, as a means to introduce alternative gender expectations</li> <li>• gender role reversals as typical of festive comedy</li> <li>• dramatic paralleling of the two power couples, e.g. Theseus and Oberon presented as patriarchs of a similar kind; Hippolyta and Titania as rebellious females</li> <li>• the triple marriage at the end as a re-establishment of patriarchal control</li> <li>• plot device of the flower juice allows the potential for dramatic challenges to gender norms, e.g. 'Fetch me that flower, the herb I showed thee once'.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Lisa Hopkins'</b> point that the most outstanding feature of Shakespearean comedy is its pervading obsession with marriage. (<i>Anthology</i>)</li> <li>• <b>Paul Olson's</b> comments on the incompatibility of reason and love in 16th Century marriage doctrine. (<i>A Midsummer Night's Dream and the Meaning of Court Marriage</i>, English Literary History, 24, 1957).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
11	<p><b>Measure for Measure</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• significance of the title and the specifically Christian setting of the play</li> <li>• the play as a dark comedy, e.g. the happily just resolution sits uncomfortably with the cynical tone of the rest</li> <li>• Angelo’s hypocritical adherence to the law as a satire on Puritanism, e.g. ‘It is the law, not I, condemn your brother’</li> <li>• use of Isabella’s quandary as a means to explore the tempering of justice with mercy</li> <li>• function of Escalus as a model of wisdom and good governance who balances justice with mercy</li> <li>• use of the comic subplot to develop the theme of tempered justice, e.g. we are invited to laugh at and support Barnardine’s pardon.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Stuart Hampton-Reeves’</b> description of the play as both an affirmation of the importance of good governance and a cynical satire about over-zealous authoritarianism (<i>Anthology</i>)</li> <li>• <b>Philip Brockbank’s</b> comment that the play’s resolution keeps in touch with all the human values of the play - justice, mercy, chastity and love (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p><b>Measure for Measure</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play’s use of conventions of romantic comedy, e.g. an idealised heroine; love as a central theme; problems resolved by a happy conclusion</li> <li>• use of the features of tragicomedy, e.g. serious and tragic themes with a happy ending brought about by a <i>deus ex machina</i></li> <li>• disguise and substitution as typical features of comedy, e.g. the whole plot of this play is based on the replacement of the duke by Angelo</li> <li>• function of the comic sub-plot in mirroring the action of the main plot, e.g. Elbow enforces the law as does Angelo</li> <li>• use of bawdy humour, with sexual puns and innuendo, to create a backdrop of unrestrained libertarianism, e.g. ‘groping for trouts in a peculiar river’</li> <li>• dramatic impact of the ambiguous final scene with the arrangement of multiple marriages and the last-minute avoidance of deaths.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Walter Kerr’s</b> comment that the notion is hilarious of a creature capable of transcending himself being at the same time incapable of controlling himself. (<i>Anthology</i>)</li> <li>• <b>M C Bradbrook’s</b> argument that the play’s comic resolution is a marriage between Isabella’s Truth and the Duke’s Justice (<i>Authority, Truth and Justice in Measure for Measure</i>, Modern Critical Interpretations, Harold Bloom(ed.) Chelsea House Publishers, 1987).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
13	<p><b><i>The Taming of the Shrew</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• impact on audiences over time of the play’s central image of the shrew as an unpleasant, domineering woman</li> <li>• imagery involving clothing and costume forming the background to the conflict between Katherine and Petruchio, e.g. ‘madcap ruffian’</li> <li>• imagery that dehumanises women as a reflection of 16<sup>th</sup> Century patriarchal attitudes, e.g. ‘she is my goods, my chattels... household stuff’</li> <li>• dramatic impact of the falconry imagery used by Petruchio in his central soliloquy in Act 4</li> <li>• use of conventional love imagery by Lucentio to contrast that used by Petruchio, e.g. ‘I saw her coral lips to move/ And with her breath she did perfume the air’</li> <li>• ambiguity of Katherine’s coldness in the imagery of her final speech, e.g. ‘lord’; ‘king’; ‘governor’; ‘sovereign’.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Karen Newman’s</b> argument that throughout the play Bianca is a treasure, a jewel and an object of desire and possession (<i>Anthology</i>)</li> <li>• <b>D C Mosly’s</b> exploration of the use of falconry as a framing metaphor in the play (<i>A Discourse of Hoodwinking: Falcons and Performativity in The Taming of the Shrew</i>, Clemson University, 2015).</li> </ul> <p>These are suggestions only. Accept any valid alternative response</p>
14	<p><b><i>The Taming of the Shrew</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of Sly’s fake marriage in the Induction to foreground the theme and introduce the play’s tongue-in-cheek tone</li> <li>• presentation of marriage as an exercise in patriarchal power, e.g. ‘I will be master of what is mine own’</li> <li>• paralleling of the Katherine and Bianca plots to foreground contrasts and develop the exploration of marriage themes</li> <li>• use of Baptista to exploit common tropes of romantic comedy, e.g. the blocking father figure; the conflict between marriage for love v marriage for money</li> <li>• impact of satirising love at first sight conventions, e.g. ‘Tranio, I burn, I pine, I perish, Tranio’</li> <li>• use of the final banquet scene to challenge the typically happy marriage ending in comedy, e.g. Lucentio and Bianca are last seen arguing and jostling for power.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Catherine Bates’</b> argument that Petruchio does not rest until he has transformed his wife into the woman approved of by the patriarchal society he represents (<i>Anthology</i>)</li> <li>• <b>Karen Newman’s</b> argument that Kate’s use of puns allows her to criticise Petruchio and the patriarchal system of wooing and marriage (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
<p><b>15</b></p>	<p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Feste’s function in linking the world of the servants with the world of the masters</li> <li>• the role of the allowed fool who speaks truth to power as a typical feature of Shakespeare’s plays</li> <li>• his function as a dramatic foil to Malvolio, allowing Shakespeare to offer a critique of Puritanism</li> <li>• subtle suggestions as to his true melancholic nature enhance the play’s ambiguous tone, e.g. his songs about death and the fleeting nature of love</li> <li>• dramatic impact of the multiple meetings between Feste and Viola, e.g. their witty wordplay; their mutual admiration</li> <li>• symbolism of his being left alone at the end of the play.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>John Hollander’s</b> exploration of the play as an Epiphany play, full of games, revels, tricks and disguises (<i>Anthology</i>)</li> <li>• <b>David Bevington’s</b> argument that Feste is Malvolio’s nemesis and opposite number (<i>Anthology</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>16</b></p>	<p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic reversals of status and gender as typical features of festive comedy</li> <li>• Viola’s masculine disguise allowing Shakespeare to explore gender identities and exploit the metatheatrical irony in the role being played by a male actor</li> <li>• presentation of women in authority reflecting the topsy-turvy world view of festive comedy in contrast to the realities of Elizabethan patriarchy, e.g. Olivia runs the household; Maria engineers the Malvolio plot</li> <li>• use of doubling and parallel plots allowing gender distinctions to be presented as fluid</li> <li>• conventional comic resolution in heterosexual marriage is undercut, e.g. Cesario remains onstage as a boy; the remaining isolated bachelors</li> <li>• motifs of clothing and dressing up used to enhance the play’s exploration of gender, e.g. Malvolio’s stockings; Viola in boy’s clothes.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Michael Shapiro’s</b> point that in modern productions, allusions to Viola’s male identity are comic rather than metatheatrical (<i>Anthology</i>)</li> <li>• <b>Juliet Dusinberre’s</b> argument that cross-dressing on the Elizabethan stage offered a vision of liberty that threatened patriarchy (As Who Liked It? in <i>Shakespeare Survey: An Annual Survey of Shakespeare Studies and Production</i>, 46, 1994).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

## **SECTION B**



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 point 3
		Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
<b>Level 1</b>	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> </ul>		
<b>Level 2</b>	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. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	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. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	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. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <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. Makes sophisticated links between texts and contexts.</li> </ul>		

Question number	Indicative content
17	<p><b>Doctor Faustus</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Robin used throughout as a dramatic foil to Faustus, e.g. he enters holding a book in his hand; he is tempted by necromancy as is Faustus</li> <li>• their different ways of speaking are used to highlight the play's combination of high and low genres, e.g. Faustus tends to use the blank verse of tragedy; Robin uses the prose of comedy</li> <li>• scenes where Robin provides comic relief from the play's sombre mood also invite comparisons with Faustus, e.g. his childish fantasy of making all the maidens in the village dance naked and Faustus' demand to see Helen of Troy</li> <li>• dramatic paralleling of the relationship between Faustus and Wagner and that between Robin and Ralph</li> <li>• both Robin and Faustus used by Marlowe to satirise the Catholic religion, e.g. Faustus and the Pope; Robin clowning with the chalice in the stable</li> <li>• Mephistopheles' promise to turn Robin into an animal ironically pre-figures Faustus' own degradation by the end of the play.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p><b>Doctor Faustus</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• impact of the play's central irony where Faustus thinks he is in control of his actions but the audience have heard the Chorus foretell his fate</li> <li>• use of dramatic devices to present Faustus' inner debates as he makes his choices, e.g. soliloquies; Good and Bad Angels</li> <li>• presentation of Faustus' free will as being compromised by Mephistopheles' powers of persuasion, e.g. 'Had I as many souls as there be stars, / I'd give them all for Mephistopheles'</li> <li>• Marlowe's presentation of Faustus' choices as puerile and superficial</li> <li>• dramatic impact of Faustus' final realisation that he has given up his free will, e.g. 'for vain pleasure of twenty-four years hath Faustus lost eternal joy and felicity'</li> <li>• exploration of human v heavenly will as a reflection of contemporary theological debate and Calvinist ideas about predestination.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
19	<p><b><i>The Duchess of Malfi</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• references to disease used to enhance the dark atmosphere and suggest the corruption of the court, e.g. 'Some cursed example poison it near the head'</li> <li>• blood symbolism used to develop themes typical of revenge tragedy genre, e.g. brutal violence; importance of lineage</li> <li>• symbol of the wolf used by association to develop the character of Ferdinand</li> <li>• symbolic use of darkness in dialogue and stage effects, e.g. Act IV where the Duchess is forced to confront Ferdinand in the dark</li> <li>• images of birds and nets to create tension between the hunter and the hunted</li> <li>• compressed nature of Webster's imagery and use of incongruity as linking to metaphysical poetry, e.g. 'Methinks her fault and beauty/Blended together, show like leprosy/The whiter, the fouler'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
20	<p><b><i>The Duchess of Malfi</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of drama to make cynical statements about the moral disintegration of society as typical of Jacobean revenge tragedy, e.g. the corrupt Italian court</li> <li>• melodramatic presentation of physical horrors such as torture and murder, e.g. lurid detail of the dead man's hand in Act IV</li> <li>• madness of the revenger as a common motif, e.g. Ferdinand's lycanthropy</li> <li>• influence of Senecan tragedy on Webster's craft, e.g. the supernatural echo of the Duchess' voice as she warns Antonio to go to the Cardinal</li> <li>• exploration of brutal human impulses, e.g. the Cardinal's treatment of Julia; Ferdinand's bloodlust</li> <li>• complexity of some characters elevates the revenge tragedy form, e.g. Bosola's change of heart; ambiguous presentation of the Duchess.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
21	<p><b><i>The Home Place</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• confrontation used to comment on contemporary Irish politics and to exploit a modern audience's awareness of subsequent political events</li> <li>• confrontation between Richard and Con in the head-measuring scene as a dramatisation of 19<sup>th</sup> Century views about colonialism and race, e.g. 'Are you going to allow this highwayman to insult you...?'</li> <li>• use of the confrontational Con as a symbol of the rebellion of the indigenous Irish and as a foreshadowing of the Land Wars</li> <li>• impact of the love triangle on Gore family relationships, reflecting the play's atmosphere of general unease</li> <li>• description of the off-stage confrontation where Lifford is murdered used to set the sombre tone, e.g. 'and battered his skull with a granite rock'</li> <li>• impact of the final confrontation between David and his father at the end of the play, enhanced by the symbolism of the falcon.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
22	<p><b><i>The Home Place</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the mythical Ballybeg and its function as an everyman setting as typical of most of Friel's plays</li> <li>• impact of the nostalgic myth that the Gores have constructed around the 'home place' in Kent</li> <li>• use of song to dramatise Clement's imagined constructions of the myth of 'Irishness'</li> <li>• symbolism of the decaying trees and their links to myths around concepts of family and inherited land, e.g. 'Weren't they a marvellous people!'</li> <li>• dramatic impact of the head-measuring scene and Richard's belief in the myth of eugenics</li> <li>• effect of contrast between Margaret's stoic realism and David's belief in the romantic myth of escape, e.g. 'Herd the goats. Make cheese'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
23	<p><b>A <i>Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• impact of the opening scene and the incongruities between Blanche and her environment</li> <li>• motif of light v darkness used throughout the play to foreground characters' feelings of uncertainty</li> <li>• presentation of Stanley as a complex symbol of the shifting demographics in the southern states of America</li> <li>• use of expressionistic devices to enhance the play's atmosphere of uncertainty, e.g. music, sound effects, lighting</li> <li>• dramatic impact of the repeated motif of hidden secrets being revealed</li> <li>• impact of Blanche's inability to embrace the new world order in contrast to more socially mobile characters.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
24	<p><b>A <i>Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• impact on the audience of the slow release of information about the Dubois family's demise and Blanche's affair with a student</li> <li>• contrast between the ways the sisters deal with their change in status, e.g. Stella embraces life in the working-class neighbourhood; Blanche expects to be rescued by a genteel husband</li> <li>• impact of Mitch's discovery of Blanche's promiscuous past</li> <li>• differences in language between Blanche and Stanley used to present Blanche as a relic of an old-fashioned world and Stanley as a product of the modern world</li> <li>• tension between the characters as symbolic of contemporary social class changes in mid-20<sup>th</sup> Century America</li> <li>• use of music to develop the way in which Alan's death still haunts Blanche.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
25	<p><b><i>The Importance of Being Earnest</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of deception to drive the plot and create humour, e.g. Lane’s lie about the cucumbers to save Algernon</li> <li>• use of the fictions of Bunburying and Ernest to explore contemporary attitudes to family and status</li> <li>• impact of the melodramatic final revelations</li> <li>• use of Cecily’s diary and letters satirising contemporary attitudes to courtship and marriage</li> <li>• use of deception to foreground the Victorian obsession with social reputation, e.g. Lady Bracknell’s deception about a lost baby</li> <li>• use of deception to create comic set pieces, e.g. Jack’s unease with the truth when being interviewed by Lady Bracknell.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
26	<p><b><i>The Importance of Being Earnest</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• lampooning of social convention and pretension as typical of the comedy of manners genre</li> <li>• the play as a vehicle for ridiculing Victorian attitudes to class, gender and marriage</li> <li>• use of dramatic paralleling and doubling, a common trope of Victorian literature, to comment on society</li> <li>• use of ironic inversion, typical of satire, e.g. the women romantically pursuing the men</li> <li>• characterisation of Lady Bracknell as embodying the rules and rituals of contemporary society</li> <li>• use of techniques such as aphorism and incongruity to confound audience expectations, e.g. ‘I never saw a woman so altered; she looks quite twenty years younger’; ‘Divorces are made in heaven’.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
27	<p><b><i>The Pitmen Painters</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Oliver as the play’s most developed character and the changes he undergoes, e.g. his use of language as he gives a passionate response to the paintings of others</li> <li>• presentation of George as a driving force behind the educational improvement of the men, e.g. as a representative for the WEA</li> <li>• use of projections to allow Hall to play ironically with prescient information regarding the subsequent political landscape</li> <li>• dramatic presentation of the changing relationship between Oliver and Lyon and what they both learn about themselves, e.g. ‘Mr Lyon is very good at getting us noticed’</li> <li>• use of stereotypes to present characters who do not grow or change, e.g. Helen Sutherland as a representative of the upper class</li> <li>• use of dialogue to suggest growth in the men’s appreciation of art and of their place in society, e.g. Oliver’s monologue about the composition of <i>The Deluge</i> as a comment on social class.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
28	<p><b><i>The Pitmen Painters</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of contrasting attitudes as to the value of art, e.g. ‘Art isn’t about answers. It’s about asking questions’; ‘Art doesn’t really belong to anybody’.</li> <li>• use of contrasting dialects to foreground cultural differences</li> <li>• cultural contrasts as a source of humour in the play, e.g. ‘...the fundamental tension between the innovation of the artist and the tradition within which they are working. HARRY (aside) I telt ye we should have done economics.’</li> <li>• use of key scenes to foreground class contrasts, e.g. the Chinese art exhibition; Susan and the life-drawing class</li> <li>• dramatisation of the men’s contrasting political views, e.g. ‘What would ye knaa? You’ve never done a day ’s work in yer life’; the debate about Oliver’s offer at the start of Act 2</li> <li>• impact of Hall’s authorial voice in the play as it highlights contrasting social perspectives, e.g. use of projections.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
29	<p><b><i>The Rover</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of the restrictions on the freedom of the sisters as a reflection of contemporary attitudes to patriarchal family structures and marriage</li> <li>• use of symbolism to present the difficulties women face in escaping male control, e.g. Angellica's portrait; presentation of Florinda trapped in confined spaces</li> <li>• use of the Naples carnival to invite comparisons with the restrictions of contemporary English society</li> <li>• presentation of the different freedoms enjoyed by the women, e.g. Hellena's success as a female rake in contrast to Florinda's more conventional wooing</li> <li>• presentation of the economic power of men over women's freedom, e.g. Angellica is trapped by her dependence on male patronage</li> <li>• the punishment of those who seek violent control of others as typical of the happy resolution of comedy, e.g. Blunt.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
30	<p><b><i>The Rover</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Behn herself was a rover who travelled widely from Europe to Africa, worked as a spy, was sexually liberated and was viewed with suspicion by the establishment</li> <li>• the rake as a stock character in literature, e.g. Willmore as carefree, witty, sexually irresistible 'Rover' of the Restoration period</li> <li>• Willmore characterised by Behn as the roving Royalist cavalier of the Interregnum reflecting her own political sympathies</li> <li>• Willmore's witty dialogue encourages the audience to sympathise with him as the libertine rover despite his foul behaviour, e.g. his attempted rape of Florinda</li> <li>• some readings of the play see Hellena as the female Rover who defies convention, e.g. 'Let's ramble'</li> <li>• use of Angellica to explore the double-standards of contemporary patriarchy, e.g. when Willmore remonstrates with her for charging for sex, she points out that men routinely have sex for money as when he marries he gets his wife's dowry.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



Question number	Indicative content
31	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• absence of specific context renders the play susceptible to various critical readings, including political ones</li> <li>• power dynamic between Pozzo and Lucky invites comparisons with systems of slavery or industrial capitalism</li> <li>• use of repetition to suggest theories of nihilism and existentialism, e.g. to mimic industrial processes</li> <li>• static plot and nihilistic mood as an allegory for the Cold War</li> <li>• acts of motiveless violence as possible reflections of contemporary social and political upheaval</li> <li>• political significance of the play's performance history, e.g. in San Quentin prison; Sontag's production in Sarajevo.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
32	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• sudden tonal and mood changes as typical of Absurdist drama</li> <li>• impact on the play's tone of the various film and stage traditions on which Beckett draws, e.g. Vladimir and Estragon as a vaudeville comedy pairing; their Chaplinesque pathos; Laurel and Hardy</li> <li>• use of the barren setting to convey a tone of bleak isolation</li> <li>• impact of the use of provocative and taboo language, e.g. references to masturbation and suicide</li> <li>• impact on the audience of what Booth called 'unstable irony' where we move from ironic laughter to serious doubt, e.g. Lucky's name</li> <li>• unexpected tenderness at times between Vladimir and Estragon, e.g. 'You could hang onto my legs'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>