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Mark Scheme (Results)

January 2019

Pearson Edexcel IAL
In English Language (WET02)
Unit 2: Drama



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Section A:

PRE-1900 DRAMA

Question Number 1	Indicative Content
	The Rover Candidates may refer to the following in their answers: • friendships among the men present more as a problem than a source of support • Belvile attempts to take his friends into his confidence, showing them Florinda's letter. But rather than help him achieve his goal of being with her, Belvile's friends seem rather to present as added obstacles to achieving this goal • Willmore's drunken mistreatment of Florinda and Blunt's boorish behaviour towards her following his humiliation by Lucetta are actions inconsistent with true friendship • friendship is used as an excuse for Willmore to escape Angellica: he claims to need to visit a sick friend, suggesting the contempt he has for friendship • despite their supposed friendship, rather than help Don Pedro with his plans to marry his sister, Don Antonio repeatedly causes problems for Don Pedro, leading to threatened violence • Behn structures the play to contrast male and female attitudes to friendship, and thus friendships between the women characters are generally more positive: although Moratta is a servant to Angellica, they appear to be loyal companions, to the point of friendship; Valeria is a good friend to her cousin Florina, remaining close throughout and coming to her assistance when Callis threatens to separate her from Belvile • contexts of relevance might include historical details relating to social codes affecting relations of friendship amongst men and women; the presentation of friendship in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 2	Indicative Content
	The Rover Candidates may refer to the following in their answers: • the English Cavaliers constantly bemoan the fact that they do not have sufficient funds, creating a dramatic tension between desire and the ability to purchase. This creates a prevailing mood of cynicism towards love • Blunt originally has the most money but loses it after 'purchasing' Lucetta who steals everything he has • Don Pedro picks a husband for his sister based almost solely on fortune • Angellica, too, is obsessed with money, and the audience witnesses her inner conflict, torn between giving her heart to Willmore for free, or holding out for the highest bidder • Angellica not only sells her body, but her image – men compete to buy, leading to violence between them • the language of buying and selling – literal and figurative – abounds in the text, as characters speak about purchasing love, or giving each other credit • contexts of relevance might include historical or theoretical details relating to money and consumerism; the presentation of money, commodities and consumerism in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant			

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		use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

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		• Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

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Question Number 3	Indicative Content
	She Stoops to Conquer Candidates may refer to the following in their answers: • Mrs Hardcastle wants her son Tony to marry Constance, his social superior, principally to advance her own standing • Hastings reveals Marlow's different behaviours in the company of women of different social classes • Marlow's snobbery towards Hardcastle and his daughter, believing them to be an innkeeper and his barmaid, is the source of much of the comedy • Kate's willingness to play along with Marlow's delusion suggests that, ultimately, she accepts class differences matter • Hastings and Sir Charles are much the least snobbish of the characters: they wish primarily for happiness, rather than status or wealth or advantage • Goldsmith uses settings to emphasise the contrast between the scenes in Hardcastle Hall and the supposedly 'lower' company of the tavern. This marks out rural England as a world riven with class difference • contexts of relevance might include historical or theoretical details relating to social class differences; Goldsmith's own sense of social status, having risen from obscure origins in Ireland; the presentation of class relations in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 4	Indicative Content
	She Stoops to Conquer Candidates may refer to the following in their answers: • the play begins with the conventional identification of fools and folly with London, but the action of the play suggests that foolishness is widespread • Goldsmith's use of playful language in crafting Kate as a convincing barmaid means that Marlow is easily fooled, while the audience enjoys the dramatic irony • Kate's willingness to marry him anyway might suggest a degree of folly in herself, for all her clever trickery • Goldsmith's plot reveals male folly at all levels of society, from Sir Charles who indulges his son's follies, to the faithful servant figure who turns out in this play to be a drunken buffoon • Goldsmith's choice of Tony – a stock name for foolish characters – as the name of Mrs Hardcastle's son is ironic: although presented as a fool by others, he is one of the main instigators of tricks on others, revealing his intelligence and single-mindedness • it is not only the men who are fooled: Mrs Hardcastle comes to realise that the son she has worshipped is a 'graceless varlet' • contexts of relevance might include historical or theoretical details relating to codes of masculinity and femininity; the presentation of the foolish characters in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration**			

		• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
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Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.

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Question Number 5	Indicative Content
	Twelfth Night Candidates may refer to the following in their answers: • Feste's contribution to the plot is slight: his principal role is collaborating with Maria and Sir Toby in the gulling of Malvolio • his songs are key ingredients in capturing and shaping the changing moods of the play • his reflections on clothing accord with the play's running theme that language and identity are not fixed: Orsino should wear, he says, a doublet of 'changeable taffeta' and language itself is like a 'cheveril glove', easily manipulated into different shapes • by speaking truth to power, Feste confronts the delusions of powerful figures in Illyrian society – this is also a key aspect of carnival tradition • Shakespeare uses Feste to reveal aspects of the principal characters: his comments on Orsino and Olivia are insightful • his use of wordplay/puns adds to the comedy but also establishes the mood of a world where appearance and reality are in an uncertain relationship • contexts of relevance might include historical or theoretical details relating to licensed fools and jesters; the changing presentation of the fool in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 6	Indicative Content
	Twelfth Night Candidates may refer to the following in their answers: • Olivia opens the play in (according to Orsino) mourning weeds – Feste claims, convincingly, this is a performance of, rather than genuine, grief • Viola, assisted by the Captain, adopts male disguise; many of the play's confusions regarding gendered identity follow from this • in soliloquy, Viola reflects deeply on the 'proper false' that is female identity • Malvolio wears yellow stockings to please Olivia, signalling his aspiration to a higher social identity • Feste playfully disguises himself as a parson for the tormenting of the imprisoned Malvolio • Viola's return to conventional dress in the play's resolution is a signal that the disrupted order is about to be restored • contexts of relevance might include historical or theoretical details relating to clothing, including contemporary sumptuary laws dictating dress codes for different social classes; the presentation of clothing and costume in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant			

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Question Number 7	Indicative Content
	Doctor Faustus Candidates may refer to the following in their answers: • God as ultimate master is disavowed by his earthly servants indicating an heretical reversal of divine order, a shocking spectacle for its first audiences • the principal master-servant relationship is Faustus-Mephistophilis. The former, having summoned the latter, assumes wrongly that this confers mastery on him • Wagner is Faustus's student but aspires to be the equal of and superior to the senior scholar, using his books to attempt magic • Marlowe uses irony in having Wagner use magic injudiciously, for example to create a servant for himself • comedy is generated when Faustus's book falls into the hands of Robin and Ralph, who seek to create submissive women for their pleasure; linguistic comedy arises from the low characters mispronouncing devils' names, indicating that they do not have the attributes required for the role of master that they have usurped • others with power, for example the Pope, are undermined by their supposed inferiors • contexts of relevance might include historical or theoretical details relating to social classes and hierarchies; the presentation of the master-servant dynamic in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 8	Indicative Content
	Doctor Faustus Candidates may refer to the following in their answers: • one function of the Chorus is expository: to explain the kind of play the audience is about to witness, and tell 'the story so far' and fill in details of Faustus's birth and early career • a further function is to encourage anticipation: for example as Faustus turns towards forbidden knowledge • it also serves a transitional function, supplying episodes not represented on the stage and to introduce a new location. (The second choral section is spoken by Wagner but using similar register and vocabulary to the first and third choral sections) • the Chorus offers an intimate, almost omniscient, view of the change in Faustus's behaviour as the end of the play approaches • in the final lines of the play, the Chorus serves to voice the play's cathartic function, acting as a moral guide for the audience who ought to avoid being tempted 'To practise more than heavenly power permits' • the Chorus in Greek tragedy often functioned as a community voice, interpreting the action in terms of the moral and cultural practices of the time; the Christian orthodoxy voiced by Marlowe's Chorus seems consistent with this, although some candidates may argue that the play is not a conventional morality play and offers a more radical vision • contexts of relevance might include historical or theoretical details relating to the Chorus, both in classical drama and its adaptation in medieval and Renaissance period plays; the presentation of the Chorus in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 3	11 – 15	**Clear relevant application/exploration**			

		• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
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Question Number 9	Indicative Content
	Othello Candidates may refer to the following in their answers: • jealousy is Othello's principal *hamartia*, in Aristotelian terms • personified as the `green-eyed monster', jealousy does prevent characters from making clear-sighted judgements thus precipitating the events of the play • Shakespeare uses irony when Iago convinces Othello to be jealous, yet Iago himself is motivated by the jealousy that is an aspect of his psychopathic nature • Iago claims to be jealous of both Othello and Cassio for sleeping with his wife, though there is no evidence for this • Shakespeare uses jealousy in the sub-plot also: Roderigo is also motivated by jealousy, similarly stoked by Iago; Bianca is driven by jealousy when she sees Cassio's acquisition of the handkerchief • soliloquy as a vehicle for the expression of concealed jealous feelings; Shakespeare reveals Othello's changing state of mind under the pressure of jealousy through his altered language • contexts of relevance might include historical or theoretical details relating to jealousy, such as the theological implications of the Seven Deadly Sins; the presentation of jealousy in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 10	Indicative Content
	Othello Candidates may refer to the following in their answers: • Othello's insistence on blaming others for his downfall suggests he has learned little about his own faults: 'one not easily jealous, but being wrought/Perplex'd in the extreme' • Othello is well aware of 'loving his own pride and purposes' and that his passions can overwhelm his 'safer guides', but he does little to reform negative traits • Iago exploits Othello's inability to learn, knowing that his nature is 'free and open' and that he can be 'led by the nose' • Othello benefits from the Duke's discretion but does not learn to apply this quality in his dealings with Cassio, on whom, it might be argued, he exacts instant judgement • Othello remains unaware of Iago's nature and his ulterior motives • Othello's belief that he loved not wisely but too well shows he cannot understand that his passion does not exonerate him from responsibility for Desdemona's horrific murder • contexts of relevance might include historical or theoretical details relating to classical theories of tragedy, including Aristotle's concept of anagnorisis; the presentation of Othello as self-aware or otherwise in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Section B:
POST-1900 DRAMA

Question Number 11	Indicative Content
	Top Girls Candidates may refer to the following in their answers: • Kit, Angie's younger next-door neighbour and closest friend, is a bright girl with academic ambitions. But her mother appears to actively discourage such hopes • Churchill's use of contast: while Kit's prospects are potentially blighted by her mother's limited horizons, the fact that she has dreams of being a scientist may be seen as an encouraging sign • Churchill's use of heightened dialogue to prompt anxiety in the audience at the consequences of the generation gap: the first appearance of Angie is somewhat disturbing, as she talks openly of her own plans, to run away and to kill her 'mother' • Angie later appears to have better prospects: she has the intiative to go to London to ask her aunt (actually, her mother) Marlene for a job • Marlene's verdict on her prospects is damning: she isn't going to 'make it'. This may be seen as an indicator of Churchill's bleak prognosis for British feminism when mothers hold back their daughters • Marlene's success is slowly revealed to have been achieved at the expense of truth and integrity; there seems little hope that the younger characters can succeed on better terms • contexts of relevance might include historical or theoretical details relating to the status of women in society over time, and feminist responses to it; the presentation of the younger generation characters in productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 12	Indicative Content
	Top Girls Candidates may refer to the following in their answers: • the historical characters enjoy mobility: Joan travels to Rome and ascends to the papacy; Isabella Bird is a traveller; Lady Nijo travels around Japan • of the modern characters, Marlene is the most geographically mobile: she travels from humble origins in East Anglia to the United States • she is also socially mobile, rising from working-class roots to become a successful businesswoman. Her lack of connection with her daughter and lack of empathy with her sister suggest she is trapped in a loveless life • Joyce, Marlene's sister, is both geographically and socially trapped – restricted by the maternal responsibilities she has taken on, as well as by lack of education and opportunity • Kit and Angie, the play's youngest characters, have aspirations of sorts but are trapped by their parents' low expectations for them • Churchill's use of dialogue, parallelism, symbolism and other techniques to reveal aspirations and entrapments • contexts of relevance might include historical or theoretical details relating to women's geographical and social mobility; the presentation of such mobility in contemporary productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 3	11 – 15	**Clear relevant application/exploration**			

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Question Number 13	Indicative Content
	A Raisin in the Sun Candidates may refer to the following in their answers: • overall, darker moods are predominant in the play; Walter irresponsibly puts his family at risk by investing unwisely • it begins gloomily, in the aftermath of the death of the family patriarch, though the prospect of receiving the life insurance cheque is generating some optimism amongst the family members • Walter is the source of many of the play's brighter moods: his optimism that he can buy into the American Dream, his drunken discovery of his African heritage in a scene of crafted physical comedy • Walter's defence of his family and its values to Karl Lindner strikes a very positive mood; the audience nonetheless senses that the move to a white-dominated district is fraught with danger • Ruth is at the core of many of the play's darker moods: her pessimistic cast of mind means she struggles under the burden of poverty and parenthood • Beneatha's choices help to create Hansberry's ambivalent mood – we fear that she will fall for the unsuitable George, but are encouraged by her commitment to education and progressive change • contexts of relevance might include historical or theoretical details relating to the various aspects of life that prompt feelings of optimism or pessimism in the play: poverty, identity, and freedom; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 14	Indicative Content
	A Raisin in the Sun Candidates may refer to the following in their answers: • Walter's journey to self-discovery is the most profound – he learns that integrity is more important than business success • integral to this self-discovery is his understanding of the importance of family • Hansberry's use of props with symbolic value to enable Walter to encounter, through Beneatha's music and tribal headwear, his own African heritage • Beneatha also goes on a journey of self-discovery, via her weighing up of the merits of her two suitors, George and Joseph • her discovery of her African heritage is more profound than her father's: she plans to move to Nigeria to work as a doctor • Hansberry's structuring of the plot results in the Younger family experiencing a moment of collective self-discovery in rejecting white racist attempts to prevent them from moving into a white-dominated district of Chicago • contexts of relevance might include historical or theoretical details relating to how individuals might locate fulfilment and establish one's identity in mid-20th-century USA; the presentation of the characters' values in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration**			

		• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.

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		• Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

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Question Number 15	Indicative Content
	Death of a Salesman Candidates may refer to the following in their answers: • many secrets are revealed, and many lies are exposed during the play • examples of secrets include Linda's harbouring of knowledge of Willy's suicide attempts; Willy's secret affairs while working as a travelling salesman; Biff's silence about what he saw in Boston allows the audience to realise, on its revelation, what a formative experience this was • examples of lies told include Willy's lying about losing his job; Willy's claims about his popularity and success; the incremental revelations require the audience to re-evaluate the characters and their situations • Biff, unlike his father, voices his self-awareness: 'I realised what a ridiculous lie my whole life has been' – a rare moment in which language is used with sincerity and directness • Miller's strategies for allowing revelation of secrets and lies include the use of flashbacks in which truths are exposed and the use of self-contradiction in dialogue • Willy's story is emblematic – Miller reveals that 'the American Dream' is a lie and built on self-deception • contexts of relevance might include historical or theoretical details relating to the status of private individuals within family and work institutions, and the perceived need to preserve secrets or tell lies in such contexts; the presentation of characters who lie and the consequences of lies and secrets in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 16	Indicative Content
	Death of a Salesman Candidates may refer to the following in their answers: • Miller's play does not conform to the classical unities or the Aristotelian requirement that the tragic hero be a man of high standing • the quotation in the question asserts that tragedy is universal and can be located in ordinary as well as noble lives. (Miller's argument in his 1949 essay insists that since the 'common man' can feel the pain of classical tragic heroes, they can feel it in their own lives) • Willy's *hamartia* is his obsession with success and his self-delusion that he and his sons will succeed • the play partially conforms to the Aristotelian requirement that tragedy inspires pity and fear (catharsis). Willy inspires pity and to some extent fear, and thus the play fulfils the cathartic function that is conventional in classical and neo-classical tragedy. Fear is inspired in the audience by the realisation that like Willy, we too may be powerless to cheat fate (represented here by capitalism) • Willy lacks a moment of *anagnorisis*: classical heroes typically announce a recognition of their crimes and the justice of their punishment – only Biff in this play comes close to such self-awareness • despite Linda's closing insistence that such a man as Willy ought to be listened to, Willy never expresses any deep reflection on his condition. Audiences can only learn from his example, not from his reflection on his experience • contexts of relevance might include historical or theoretical details relating to the genre of tragedy; the emphasis on the tragic aspects of the play in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant			

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		use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

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		• Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

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Question Number 17	Indicative Content
	A Streetcar Named Desire Candidates may refer to the following in their answers: • the opening scene of the play reveals to us Stella and Stanley's tempestuous marriage • its violence terrifies and excites Blanche, but Mitch describes their conflicts as evidence of deep shared passion • Blanche's first marriage ends disastrously with the discovery of her husband's homosexual affair and his subsequent suicide; audiences may have had strong reactions to this 'scandalous' revelation as the truth gradually unfolds • Williams shows the audience that Blanche and Stella have radically different outlooks on marriage and relationships: Blanche seeks security in hoping to marry Mitch, but is enthralled by unattainable fantasies as reflected in her romanticised language; Stella, by contrast, appears to have simpler, more realistic expectations of her marriage, but, in doing so, she performs a complex series of self-denials • Williams uses the marriage of Steve and Eunice as a mirror of Stanley and Stella's: the similarity of the two couples may suggest Williams is commenting on the institution generally as one in which violence and conflict are commonplace • significantly it is Eunice who convinces Stella at the end that she had made the right decision to believe her husband rather than the sister who accuses him of rape • contexts of relevance might include historical or theoretical details relating to marriage as an institution and in practice; the presentation of the marriages in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 18	Indicative Content
	A Streetcar Named Desire Candidates may refer to the following in their answers: • Stanley is referred to as an animal, a brute and a pig by Blanche and sometimes by Stella. The reference to him as an ape is particularly significant in a play that pits values of primitivism vs forces of progress • Stanley's association with animals is emphasised in Williams' stage directions: he is described as a proud 'male bird among the hens' to highlight his masculine sexuality. He 'stalks fiercely' into the bedroom and 'charges after' her when she calls him an 'animal thing' • later when Stella has fled to Eunice's apartment he is 'like a baying hound' and the couple reunite with 'low, animal moans' • Stella is 'as plump as a little partridge', associating her with Stanley's male bird • Blanche's manner and clothing are suggestive of a moth, indicating the delicate fragility of her psyche and her fatal attraction to light • when cornered, Blanche retaliates by describing herself as a spider, aptly lodging at the 'Tarantula Arms' since this is where she devoured her 'victims' • contexts of relevance might include Williams' use of such imagery elsewhere, for example *Cat on a Hot Tin Roof, Sweet Bird of Youth, The Glass Menagerie*; debates about the USA's progress in the post-WWII period; stereotypes of immigrants and codes of masculinity and femininity; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant			

		use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

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Question Number 19	Indicative Content
	Waiting for Godot Candidates may refer to the following in their answers: • in several respects their appearances and personalities appear interchangeable: especially significant is the similarity of their costumes (baggy clothes, oversized boots, and bowler hats) • like the vaudeville 'double acts' that their costumes suggest, the straight man Vladimir (interested in ideas, the decision-maker, the one who wishes to wait for Godot) is distinct from the 'fall guy' Estragon (less intelligent, more physical, victim of slapstick) • the nicknames Didi and Gogo are often interpreted as meaning *to speak* and *to go* respectively, and Beckett incorporates in Vladimir the tendency to talk more than act, and in Estragon the yearning to leave • Vladimir displays a far greater awareness of, and susceptibility to, spirituality and biblical narrative than Estragon • the relationship is in some respects one of parent and child: Vladimir organises the food they eat, helps Estragon with his boots • Estragon often wants to leave, and even be separated from, Vladimir but is essentially dependent and cannot break the bond • contexts of relevance might include historical or theoretical details relating to individualism; the film and stage traditions on which Beckett draws widely; the presentation of the men in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Question Number 20	Indicative Content
	Waiting for Godot Candidates may refer to the following in their answers: • candidates may quote from a variety of reviews and other responses to the play (for example by actors, audience members, members of the arts establishment), both positive and negative. (Over 100 such responses were recently digitised by the British Library.) • the play's originality may account for the strong and divided opinions: the abandonment of the well-made play and domestic realism styles may seem fresh, or bewildering; the play's use of meaningless, unprovoked violence, for example between Pozzo and Lucky, may thrill or disturb • the play may be memorable for a variety of reasons: the fresh use of music hall tradition, its existential questioning, the spectacular physicality, the fusion of comedy and tragedy • the use of provocative/taboo language may also explain the strong reactions of audiences, for example references to masturbation and suicide – this a feature of the Lord Chamberlain's objections • Estragon's identification of himself with the suffering Christ was considered, by the Lord Chamberlain's reviewer, as potentially blasphemous • the structural repetition, in which Act II largely reprises Act I, may account for audience fascination or confusion, as might the concluding implication that the repetition may stretch to infinity • contexts of relevance might include historical or theoretical details relating to social mores regarding acceptable uses of language and behaviour; the genres of modernism, post-modernism and absurdism and Beckett's awareness of these related but different traditions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

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Level 3	11 – 15	**Clear relevant application/exploration**			

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