



Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In English Literature (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.

Placing a mark within a level

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

Paper 1 Mark scheme

Question number	Indicative content
1	<p>Antony and Cleopatra</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• episodic structure makes for rapid changes of mood, tone and setting• constant shifting of settings suggests a world in a state of flux, reflecting contemporary changes in society in Shakespeare's England• short scenes allow for multiple perspectives and the development of irony, e.g. in Scene 1, Antony claims to be wholly committed to Cleopatra, but in the next scene he determines to return to Rome• absence of lengthy soliloquies and passages of introspection make this play very different from Shakespeare's other tragedies• use of messengers to perform a variety of dramatic functions, e.g. exposition; plot continuity; irony; characterisation• switching perspectives allows Shakespeare to develop his theme of oppositions, e.g. those between Rome and Egypt, love and lust, masculinity and femininity. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none">• Tony Tanner's point about the play being full of messengers (<i>Anthology</i>)• Emrys Jones' comment that the practice of clearing the stage every hundred lines or so forbids any very deep emotional engagement on the part of the audience. (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p>Antony and Cleopatra</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• ambiguity as to how we are to judge the protagonists and their weaknesses• different views of weakness presented between Rome and Egypt, e.g. Caesar's ascetism v Cleopatra's lack of decorum• use of hyperbole and bombastic claims to foreground the gap between the celestial and the human, e.g. 'Eternity was in our lips and eyes,/Bliss in our brows' bent, none our parts so poor/But was a race of heaven'• protagonists shown to be morally weak from the start and with a distinctly domestic agenda have seen critics question whether the play is a tragedy• presentation of human weakness as a reflection of Shakespeare's England, e.g. Antony's conduct triggers multiple identifications with King James, while the excesses of Egypt could be said to reflect his increasingly libertine court• presentation of poor personal choices as having universal impact, e.g. 'The triple pillar of the world transformed.' <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none">• David Kastan's question about the nature of tragedy: 'Is the tragic motor human error or capricious fate?' (<i>Anthology</i>)• Anthony Miller's comment that Shakespeare 'adds generosity to human weakness'. ('The Metamorphic Tragedy of Antony and Cleopatra' <i>Sydney Studies in English</i> 18, 1992–93). <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
3	<p>Hamlet</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Hamlet's grief through hyperbolic descriptions of his deceased father, e.g. 'So excellent a king, that was to this/Hyperion to a satyr' • link between grief and vengeance as typical of revenge tragedy • dramatic impact of Hamlet's listing of the conventional Elizabethan forms of mourning, e.g. 'These but the trappings and the suits of woe.' • significance of the soliloquy where Hamlet comments on the actor imitating the grief of Hecuba, e.g. 'What's Hecuba to him or he to Hecuba/That he should weep for her? What would he do/Had he the motive and the cue for passion/That I have?' • dramatic impact of the scene at Ophelia's grave where Hamlet publicly draws attention to his grief, e.g. 'What is he whose grief/Bears such an emphasis?' • mediated representation of female grief in the play as a reflection of Elizabethan patriarchy, e.g. Gertrude's mourning reported by Hamlet; Hecuba's grief narrated by an actor; Player Queen's sorrow rendered mute through the device of the dumb show. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • A D Nuttall's argument about the pleasure of tragedy: 'it seems that grief and fear become in their turn matter for enjoyment'. (<i>Anthology</i>) • Stephen Greenblatt's comment that this play 'gave birth to a whole new kind of literary subjectivity'. ('Hamlet.' In <i>The Norton Shakespeare</i>. Edited by Stephen Greenblatt et al New York, 2008). <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p>Hamlet</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Laertes' presentation as a dramatic foil to Hamlet, e.g. both men avenging the death of a father, allowing comparisons and contrasts to be made • as the quintessential revenge hero • his presence lends drama and excitement for audiences, e.g. the man of action who lacks Hamlet's introspection • his family's dynamic offers insight into Elizabethan patriarchal attitudes, e.g. the way Polonius treats him differently from his sister • his use of language links him to his father and distinguishes him from Hamlet, e.g. his fondness for hyperbole and lengthy tirade • his performative mourning and perceived lack of genuine grief in the graveyard scene are used as triggers for Hamlet's final actions. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Eleanor Prosser's remark that Laertes' speech in Act 4 is 'one of the most dreadful speeches in all of Shakespeare' (<i>Hamlet and Revenge</i>, Stanford UP, 1967) • Norman Council's description of Laertes' reaction to his father's death as 'single-minded commitment to honourable revenge' (<i>When Honour's at the Stake</i>, Routledge, 1973). <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
5	<p>King Lear</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • varieties of language used for dramatic effect in the love-test scene, e.g. the highly formal insincerity of her sisters compared to the simple response of Cordelia • Gloucester's bawdy speech about Edmund's conception helps establish the theme of legitimacy and succession, reflecting political anxieties of the Jacobean period • soliloquies by both Edgar and Edmund give insight into their feelings and help establish ironic effects • figurative language and patterns of imagery running throughout reinforce the play's themes, e.g. sight and seeing; natural and unnatural; fate and the gods • Lear's language changes from pomposity and extravagance at the beginning of the play, to soft, fragmented speech at the end, e.g. 'Pray you now, forget/And forgive. I am old and foolish' • use of dialogue with the Fool to allow Lear to use a more personal and unguarded voice, e.g. 'O, let me not be mad, not mad, sweet heaven!' <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Carol Rutter's argument that Goneril and Regan assume the male voice that Lear abandons (<i>Anthology</i>) • Frank Kermode's comment that 'the rage of the King confirms that he cannot be temperate in the absence of ceremony' (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p>King Lear</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • injustice of play's ending which gives little hope of order and new life as a comment on pagan v Christian society • dramatic use of metaphor to explore Gloucester's despair in concluding that there is no divine justice, e.g. 'As flies to wanton boys are we to the gods' • Edgar's view of divine justice set in dramatic contrast to that of his father, e.g. 'The gods are just, and of our pleasant vices/Make instruments to plague us' • impact of the set piece in Act 3, Scene 6 where Lear conducts the mock trial of Goneril and Regan • development of a central question as to whether Lear's suffering outweighs his sins, e.g. a 'man more sinned against than sinning' • the idea of social justice is dramatically foregrounded in the heath scene, e.g. 'poor naked wretches'. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Fintan O'Toole's comments about the whole point of the play's structure being to leave an overwhelming sense of injustice (<i>Anthology</i>) • C J Sisson's argument that 'The idea upon which the play rests is indeed the consequence of a grave error and abuse of justice by the king within whose powers justice lies.' (<i>Shakespeare's Tragic Justice</i>, Routledge, 2017). <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
7	<p>Othello</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of Venice as a setting reflects the public face of a city regarded as sophisticated and cosmopolitan during the Renaissance, e.g. 'This is Venice/My house is not a grange' • Iago used to voice contemporary stereotypes about the duplicity of Venetian women, e.g. who are 'pictures out of doors' but 'wildcats in your [their] kitchens' • Cassio's public charm is shown to contrast his private references to Bianca, reflecting contemporary attitudes to class and gender • dramatic impact of Iago's private soliloquies, e.g. 'I am not who I am' • central tragic theme of Othello's public identity as a warrior and statesman in opposition to his private struggles as an outsider • mix of public and domestic settings, from the council chamber to the bedroom, creates movement and contrast, reflecting the dilemmas of the protagonist. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Ania Loomba's suggestion that, in Brabantio's response to Othello, we see a tension between the state and the family (<i>Anthology</i>) • F R Leavis's comment on Othello's public demise: 'Contemplating the spectacle of himself, Othello is overcome with the pathos of it' (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p>Othello</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • play's opening with racial slurs being shouted in the dark establishes prejudice as a key theme • dramatic impact of council chamber scene as Brabantio's prejudice is countered by Othello's calm eloquence • presentation of a variety of stereotypes reflecting western European views of the Ottoman empire, e.g. 'Barbary horse'; 'a malignant and a turban'd Turk' • monologues from both Iago and Emilia express contemporary prejudices around gender stereotypes • dramatic impact of the speed with which Othello pre-judges his wife, e.g. the handkerchief and the superstition with which he invests it • Cassio used to illustrate prejudice around class and status, e.g. the assumptions made by Iago about his being a Florentine and 'arithmetician'; his own descriptions of Bianca as merely a 'bauble'. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Ania Loomba's argument that the presentation of Othello 'stands at the complicated crux of contemporary beliefs about black people and Muslims' (<i>Anthology</i>) • Michael Neill's comment that Iago 'can make infidelity appear as the inevitable expression of Desdemona's Venetian nature' (<i>'Unproper Beds: Race, Adultery, and the Hideous in Othello'</i>. In <i>Shakespeare Quarterly</i>, Winter 1989). <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
9	<p>A <i>Midsummer Night's Dream</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of love as a fantastical dream, in keeping with the escapist nature of festive comedy, e.g. Bottom's night of love with Titania • varieties of voice used as different characters talk about love, e.g. the formal, courtly voice of Lysander as he addresses Hermia; the earthy sensuality of the exchanges between Oberon and Titania • frequent use of paradox to convey the challenges of romantic relationships, e.g. 'I frown upon him, yet he loves me still'; 'I give him curses, yet he gives me love' • the play as a satire of young love, e.g. Hermia and Helena are cynically presented as interchangeable; the mechanicals' plot is a parody of the lovers' plot • presentation of love as being at the mercy of patriarchal power, inviting reflection on Elizabethan social structures • impact of the unconventional ending for romantic comedy where the fairies appear to remain anarchic, e.g. 'we fairies... Now are frolic'. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Catherine Belsey's point that, in the end, Shakespeare 'gives the stage back to the representatives of all that is unaccountable and still unrecounted in the experience of love' (<i>A Modern Perspective: A Midsummer Night's Dream</i>. In <i>A Midsummer Night's Dream</i>, B A Mowat and P Werstine eds. Simon and Schuster, 2004) • Lisa Hopkins' theory that Oberon's blessing of the marriage bed is typical of comedy's focus on continuity (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p>A <i>Midsummer Night's Dream</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • play as a typical example of festive comedy associated with traditional folk festivals and holiday-making, involving carnival freedom from the constraints of their ordinary social roles, e.g. the mechanicals' play • Puck as the Lord of Misrule figure, e.g. 'Lord, what fools these mortals be!' • plot reflects the traditional movement of festive comedy away from the city into the country • use of varied vocabulary to create an other-worldly feel, e.g. 'quaint mazes in the wanton green'; 'mermaid on a dolphin's back' • use of patterns of classical allusion to create mood and tone appropriate for wedding festivities, e.g. references to Cupid, Venus and Daphne • elements of contemporary political satire in the tradition of Greek comedy, typical of Shakespeare's festive plays, e.g. the love affair between Titania and Bottom alludes to the courtship of Queen Elizabeth by the French Duke of Alençon. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • François Laroque's point that the endings of comedy never quite resolve issues and that 'one cannot do away with the basic discrepancy between ritual and reality' (<i>Anthology</i>) • Helen Hackett's suggestion that 'the clearest reference to Queen Elizabeth in Shakespeare's works is arguably Oberon's vision' in <i>A Midsummer Night's Dream</i> (<i>Shakespeare and Elizabeth: The Meeting of Two Myths</i>, Princeton, 2009). <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
11	<p>Measure for Measure</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of contrast to develop characterisation, e.g. virtuous Isabella pitted against ruthless Angelo • contrasts within the characters themselves used to develop themes, e.g. Angelo's outward appearance is in contrast to his real self; Lucio appears helpful and supportive but is self-seeking and hypocritical • play's movement between contrasting moods, e.g. the comic legal scenes are in contrast with Claudio's predicament; Claudio's planned execution is contrasted with the comic scene in which Barnardine must wake up to be hanged • dramatic impact of contrasting varieties of language, e.g. between verse and prose; characters who use malapropisms and those who laugh at them for doing so; formal legal language; passionate language of Isabella and Claudio • central contrast between strict adherence to the rules v liberality reflecting Jacobean debates about successful governance • ambiguity of the ending where there is no resolution of the contrasts, e.g. the puritan v libertine debate is never settled. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Katharine Maus' point that 'Angelo imagines himself as tainted meat rotting all the faster under the very sun that gives life to innocent, lovely things' (<i>Anthology</i>) • Walter Kerr's comment that comedy depends upon tragedy, because 'it would have no disparity with which to shock us' (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p>Measure for Measure</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • result of Duke's hasty departure is Angelo's sudden and dramatic acquisition of power • deadline is set for Claudio's execution, giving dramatic urgency to the action of the play • use of a double time scheme, e.g. alongside the urgency in the main plot, time is much vaguer in the subplot providing comic relief • use of a set time frame in which the Duke plays the role of observer allows sharp focus on the themes of justice and corruption, reflecting contemporary social issues • extent to which time is used as a device to heighten dramatic impact rather than being treated realistically, e.g. Angelo's sudden change from cold severity to raging lust at the first sight of Isabella • use of language to satirise the lengthy processes of the legal profession, e.g. Elbow's tedious and bumbling discourse when giving evidence. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Stuart Hampton-Reeves' suggestion that Shakespeare's city audiences would also have found the sudden imposition of strict law to be a nuisance (<i>Anthology</i>) • Kate Chedgzoy's point that only in the last 100 lines or so is the happy ending of comedy secured ('<i>Measure for Measure: What's the Problem?</i>' British Library website, 2016). <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
13	<p><i>The Taming of the Shrew</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • scene opens with the juxtaposition of two versions of Elizabethan womanhood, with a wild Kate abusing her reserved sister, e.g. 'But in the other's silence do I see/Maids' mild behaviour and sobriety' • presentation of Kate in this scene has features of the shrewish woman who appeared in misogynistic ballads, sermons and folktales • negotiations by the men about money and marriage introduce the notion of the commodification of women by men in contemporary society • passages of witty exchange between Kate and Petruchio as typical of comedy • use of hunting imagery is part of a pattern throughout the play, e.g. Petruchio refers to Diana, the Roman goddess of hunting and chastity • the wooing of Kate by Petruchio invites comparison with that between Bianca and her two suitors, anticipating the play's final scene. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Ann Thompson's point that modern actresses restricted to the authentic text in the wooing scene have often motivated Katherina by making it abundantly obvious that she falls in love with Petruchio at first sight (<i>Anthology</i>) • Natasha Korda's note that, before this play, shrews were typically portrayed as women who wouldn't perform their domestic duties (<i>Household Kates: Domesticating Commodities in The Taming of the Shrew, Shakespeare Quarterly</i> 47, 1996). <p>These are suggestions only. Accept any valid alternative response.</p>
14	<p><i>The Taming of the Shrew</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the Induction to create humour and introduce some of the play's key themes around class and inequality, e.g. we are invited to laugh at Sly's attempts to be a gentleman • repeated device of comic attempts to usurp social inequalities by swapping class is a common trope of comedy, e.g. Lucentio hides himself as a lower-class tutor • presentation of inequalities in the business of marriage, e.g. women have little say over whom they marry, with financial discussions left for fathers and potential husbands • money seen as the greatest motivator for marriage, reflecting the economic inequalities of Elizabethan England • ambiguity of the play's final scene used to explore inequalities between men and women within marriage • patterns of imagery around clothing and costume used to suggest social-class inequality is not as rigid as it might seem, e.g. by merely putting on expensive clothes, Sly becomes noble in his own mind; the Page is able to assume a female identity through clothes. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Catherine Bates' argument that if the play makes audiences enjoy it, then it 'legitimizes the most violent, coercive, not to say outrageously sexist behaviour'. (<i>Anthology</i>) • Karen Newman's reference to Kate's 'distaste at those folk customs which make her otherness, her place outside that patriarchal system' (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
<p>15</p>	<p><i>Twelfth Night</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • focus on melancholy as a theme, introduced by the comically melodramatic Orsino • play as a reflection on Renaissance notions of melancholy as a form of love sickness, e.g. Orsino's unrequited love; Malvolio's self-love • Malvolio's attempts to suppress merriment as a satire on puritanism • plot is typical of the genre of romantic comedy and its conventional path from moods of despair to hope • use of music to highlight juxtaposition of joy and melancholy, e.g. Feste's songs celebrating both love's urgency and its transience • impact of the ambiguous mood of the ending, e.g. the conventional happy ending of family reunion and wedding celebrations is undercut by the othering of Malvolio and Antonio. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • David Bevington's description of Feste as 'the apostle of merriment' (<i>Anthology</i>) • John Hollander's comment that 'the movement of the whole play is that of a party' from feast to surfeit (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>
<p>16</p>	<p><i>Twelfth Night</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • impact of Feste's claim that Olivia's mourning weeds are a performance of, rather than genuine, grief • use of Viola's adoption of male disguise to introduce the play's confusions regarding gendered identity • use of soliloquy to express Viola's reflections on the 'proper false' that is female identity • Malvolio wears yellow stockings to please Olivia, suggesting his social aspirations and reflecting Elizabethan sumptuary laws dictating dress codes for different social classes • use of Feste's disguising himself as a parson to torment Malvolio contributes to the play's satirical representation of puritan values • Viola's return to female attire in the play's resolution signals the conventional comic ending where the disrupted order is about to be restored. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Mary Kietzman's description of Viola's cross-dressing role as 'one of the most comprehensive descriptions of the actor's craft within the plays' ('<i>Will Personified: Viola as Actor-Author in Twelfth Night</i>'. In <i>Criticism</i> Vol 54, Spring 2012) • Stephen Greenblatt's argument that Viola's disguise challenges Elizabethan conservatism ('<i>Fiction and Friction</i>'. In <i>Shakespearean Negotiations</i> Berkeley UC Press, 1988). <p>These are suggestions only. Accept any valid alternative response.</p>

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.		
Level 1	1–4	Descriptive <ul style="list-style-type: none"> • 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. 		
Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> • 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. 		
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> • 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. 		
Level 4	13–17	Discriminating controlled application/exploration <ul style="list-style-type: none"> • 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. 		
Level 5	18–21	Critical and evaluative <ul style="list-style-type: none"> • 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. 		

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

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

Question number	Indicative content
17	<p><i>Doctor Faustus</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Marlowe as one of the first writers to use blank verse as an effective mode for Elizabethan drama • use of run-on lines to convey complexity of thought and ideas, e.g. 'Hell hath no limits, nor is circumscribed/In one self place, for where we are is hell,/And where hell is must we ever be' • use of sibilance and patterns of mono- and multi-syllabic words to present the daring of Faustus' scheme, and its sinister implications, e.g. 'Settle thy studies, Faustus, and begin/To sound the depth of that thou will profess' • use of assonance to present specific emotional states, e.g. Helen is, to Faustus, 'More lovely than the monarch of the sky/In wanton Arethusa's azured arms' • use of highly ornamental language and allusions to classical myth to create an appropriately lofty and serious tone for the subject matter • use of soliloquy to allow characters to voice moral dilemmas of the Renaissance period, e.g. 'Divinity adieu!/These metaphysics of magicians,/And necromantic books are heavenly'. <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p><i>Doctor Faustus</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Faustus as seeking material advantage from the powerful knowledge he possesses, e.g. from the start he seeks gold, precious jewels, 'pleasant fruits and princely delicacies' • Faustus' desire to achieve divine status reflects emerging Renaissance scholarship and the possibilities it suggests, e.g. he dreams of displacing the natural order in fusing Africa and Europe • use of irony to present Faustus' hubristic belief that he can control devils, showing how quickly power has corrupted him • use of Faustus' increasingly frivolous use of his powers in the middle section of the play to present the extent of his corruption, e.g. tricking the horse courser; the pranks at the Pope's banquet • presentation of politically powerful characters who use Faustus' powers to satisfy their own corrupt appetites, e.g. Emperor Charles V; Duke and Duchess of Vanholt • use of the Pope's banquet scene to satirise the corruption of the Catholic Church, e.g. Mephistophilis claims that the greatest good done by the corrupt clerics is filling their own bellies. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
19	<p><i>The Duchess of Malfi</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • forbidden love as a common trope of Jacobean tragedy, e.g. the Duchess keeps secret her marriage to the commoner Antonio • use of soliloquy to show how characters lie about their real feelings, e.g. Bosola's adoption of 'melancholy' • use of irony to foreground the contrast between appearance and reality, e.g. the Aragonian brothers' outward respectability • use of imagery and frequent references to secrecy, lies, spying and false appearances • use of trickery to create dramatic impact, e.g. the dead hand and the wax models of Antonio and the children • Italian setting allows Webster to comment indirectly on secrecy and deception in the court of King James. <p>These are suggestions only. Accept any valid alternative response.</p>
20	<p><i>The Duchess of Malfi</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of the limited life choices of the Duchess, e.g. she is ultimately condemned because she is a woman who has betrayed the wishes of her brothers • demeaning language used to describe the Duchess and Julia by Ferdinand and the Cardinal, e.g. 'strumpet'; 'whores' • presentation of violence against women in the play, e.g. Julia is killed by the action of kissing • Ferdinand's misogyny presented as mental disorder, e.g. 'Why do you make yourself/So wild a tempest?'; 'You fly beyond your reason'; 'Are you stark mad?' • the Cardinal and Ferdinand used to represent patriarchal institutions of Jacobean society, e.g. the Church and the nobility • the Duchess as a widow is wealthy, politically powerful and sexually experienced; the brothers' attempts to contain her mirror contemporary fears of the 'unruly' woman. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
21	<p><i>The Home Place</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the play as a reflection of contemporary political anxieties, e.g. the approaching land war; demise of the resident English gentry • Richard Gore as a representation of late 19th century imperialistic attitudes and consequent racial insecurities • presentation of nostalgia as an antidote to anxiety, e.g. the school choir's rendition of 'Oft in the Stilly Night' • presentation of growing emotional tension and anxiety, e.g. the relationships between Margaret, David and Christopher • use of the paramilitaries lurking in the woods around the Gore estate to create an atmosphere of anxiety • use of symbolism to present anxiety and insecurity, e.g. the marked trees and accidental marking of Christopher with whitewash. <p>These are suggestions only. Accept any valid alternative response.</p>
22	<p><i>The Home Place</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • failure of understanding and communication between the Anglo-Irish and the local Irish people as one of the play's central themes • use of the choir singing at the beginning of the play to contrast ironically with the conflict that is to come • presentation of racial prejudice that comes from a lack of understanding, e.g. Richard's interest in eugenics supersedes any concerns for the impact it may have on others, including his brother • use of dramatic symbolism to reflect an attack on the inward-looking English landowners, e.g. cutting down the trees • presentation of a lack of understanding as being at the heart of personal relationships, e.g. neither Christopher nor David has Margaret's interests at heart, only their own • the play as a comment on insular politics, e.g. Con's failure to understand Margaret's needs in terms of wellbeing and job security. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
23	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Williams' crafted use of light via extended stage directions to control the mood of the play as typical of his interest in plastic theatre • motif of light and darkness used throughout to help convey the theme of ugly reality v dreams and illusions • use of extended metaphors of light to develop characterisation of Blanche, e.g. she is incapable of dealing with light even though she is attracted to it like a moth • use of the absence of light to foreground Blanche's self-deception, e.g. 'I like it dark. The dark is comforting to me' • darkness used to highlight Blanche's deception of others, e.g. 'you ... cover the light-bulb with a paper lantern, and lo and behold the place has turned into Egypt and you are the Queen of the Nile!' • Blanche's use of light imagery to describe the benefits of art, in contrast to what she considers to be Stanley's primitive nature, as a reflection of the play's central contrast between her dying culture and emerging post-war societies. <p>These are suggestions only. Accept any valid alternative response.</p>
24	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • play as a reflection on 1940s USA social-class structures, e.g. dramatised conflict between Stanley and Blanche embodies that between working-class and genteel culture • ironic presentation of Blanche who is from a family that has squandered its land and riches over several generations but who continues to consider herself socially superior to Stanley • contrast in the ways the sisters deal with their new status, e.g. Stella embraces life in a working-class neighbourhood; Blanche is convinced she will be rescued by a suitably genteel husband • symbolism used to present differences between social classes, e.g. Blanche's white clothing in contrast to the garish colours of Stanley's clothes • commodification of women presented as a feature of working-class culture, e.g. on discovering Blanche's promiscuous past Mitch attempts, as Stanley will later, to force Blanche to have sex with him • use of varieties of language to foreground the different educational experiences of Blanche and Stanley. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
25	<p><i>The Importance of Being Earnest</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • servants used to expose the ridiculousness of the upper echelon of Victorian society from the perspective of the working class • Wilde plays with the stereotype of the English butler, e.g. Merriman is the rural equivalent of Lane • Lane is used as a vehicle for exposition, e.g. introducing the audience to the concept of 'Bunburying' • Lane used to set the play's ironic tone, e.g. he has been married just once as a 'consequence of a misunderstanding between myself and a young person' • Merriman used for situational comedy, e.g. his part in the ridiculous circumstances surrounding Algernon's visit to Jack's house in the country • role the servants play in facilitating class hierarchies, e.g. Merriman warns of the approach of Lady Bracknell with a discrete cough; he asserts Cecily's role as mistress of the house when he asks her if he should lay the tea 'as usual'. <p>These are suggestions only. Accept any valid alternative response.</p>
26	<p><i>The Importance of Being Earnest</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • variety of registers used in the play, e.g. the dandyish nonchalance of Jack and Algernon; the pedantic idiosyncrasy of Dr Chasuble and Miss Prism • hyperbole and rhetorical extravagance of Lady Bracknell used to satirise a range of Victorian upper-class hypocrisy • frequent use of epigram and paradox to create comedy • Lady Bracknell's line, 'A handbag?', has been called one of the most malleable in English drama, lending itself to a range of interpretations on stage • use of periphrastic conversation to mock the conventions of comedy of manners drama, e.g. 'Pray don't talk to me about the weather, Mr Worthing. Whenever people talk to me about the weather, I always feel quite certain that they mean something else' • occasional breakdown of fluency to indicate strong feelings, e.g. when Cecily asks Algernon to dictate his passion to her so that she can put it into her diary; awkward conversations between Miss Prism and Dr Chasuble. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
27	<p><i>The Pitmen Painters</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Hall's use of cultural stereotypes as a source of comedy, e.g. 'It might be alright for you swanning around in Jesmond with your divorcees' • language and communication complexities as a source of humour • extent to which the characters do or do not become comic stereotypes, e.g. Harry's Marxist rhetoric; George's health and safety rules • early scenes with Lyon used to establish comic themes based on class stereotypes, e.g. 'Let's see. Yes, a Titian... Bless you!' • Jimmy Floyd as the stereotypical fool of comedy drama • presentation of serious moral dilemmas that move beyond cultural stereotypes, e.g. Oliver's offer of a stipend to become a full-time artist: 'We are from a different country. I am a pitman.' <p>These are suggestions only. Accept any valid alternative response.</p>
28	<p><i>The Pitmen Painters</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • clash of high culture with the realities of working-class life as an important theme in Hall's work • use of moral dilemmas to explore larger political ideas, e.g. Oliver's quandary • how Hall manipulates time in his plot and the impact this has on contemporary audiences, e.g. the failed post-war hopes of nationalisation • use of key scenes to foreground class and cultural oppositions, e.g. Lyon and the men at the Chinese art exhibition • the social oppositions presented between the miners and Helen Sutherland, e.g. 'So you've actually been underground?/Wey, yes. I'm a miner.' • use of projections to foreground oppositions and make political comment. <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
29	<p><i>The Rover</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Angellica’s role as Venetian courtesan used to develop the presentation of Restoration libertine ideas • her picture as a promotional device for her services highlights both her own vanity and the superficiality of men in the play • three images of Angellica as a parody of the triptych form of religious painting, e.g. a reflection on how commodification is seen to be supplanting religion in contemporary culture • detail of a price on the picture used to enhance the play’s focus on commerce and market forces • the picture functions as a plot device to prompt displays of competitive masculinity and male conflict • the picture as a signifier of Angellica’s belief that prostitution is a better choice than marriage, e.g. ‘When a Lady is propos’d to you for a Wife, you never ask, how fair – discreet – or virtuous she is; but what’s her Fortune?’ <p>These are suggestions only. Accept any valid alternative response.</p>
30	<p><i>The Rover</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • movement between lighter and darker moods as typical of Restoration comedy • presentation of the limited life choices of the sisters in the opening scene is immediately contrasted by their determination to participate in the carnival • the threat represented by Don Pedro means that levity is compromised by expectation of his appearance and reflects the patriarchal family structures of Spanish-ruled Naples • carnival festivity and levity spills over into violence at several points in the plot, e.g. duels; Angellica’s gun • presentation of Blunt as a ludicrous figure of fun who becomes a sinister threat, when his anger against women leads him to attempt rape • twists and turns of Act 5 seem to threaten the possibility of the traditional comic resolution of marriage. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
31	<p><i>Waiting for Godot</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • lack of specific details provided about Vladimir and Estragon suggests they are 'Everyman' figures • ambiguity around the Godot figure and the possibility he is a version of God suggests the characters are representative of humanity seeking meaning in life • acts of motiveless violence used to suggest a limited sense of shared humanity in the world • the Pozzo-Lucky relationship as a comment on the exploitative nature of 20th century capitalism, and more generally as a version of all human relationships in miniature • use of echoes of biblical parables and narratives about dreams of salvation might point to an enduring human optimism • play's structure where the second act mirrors and reprises what happens in the first could suggest the pointless and repetitive nature of modern life, lived in anticipation of something which never materialises. <p>These are suggestions only. Accept any valid alternative response.</p>
32	<p><i>Waiting for Godot</i> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • isolation and alienation as common features of Absurdist drama • Beckett's use of repeated phrases and diminutive names to present characters' need for the reassurance of connectivity • presentation of characters who fear being alone, e.g. Vladimir so afraid of being alone that he wakes Estragon up every time he falls asleep • presentation of various techniques used by characters to overcome their isolation, e.g. repeated stories and word games • Beckett's dramatic exploration of the individual's need for another individual, e.g. Pozzo still tied to Lucky • presentation of ideas about human survival and isolation in a hostile world as a reflection of post-war European society. <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.		
AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • 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.
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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.
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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.