



Pearson

# **Mark Scheme (Results)**

Summer 2017

Pearson Edexcel GCE  
In English Literature (9ET0\_01)  
Paper 1: Drama

## **Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk). Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus).

## **Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your candidates at: [www.pearson.com/uk](http://www.pearson.com/uk)

Summer 2017

Publications Code 9ET0\_01\_1706\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2017

## Paper 1 Mark scheme

Question number	Indicative content
1	<p><b><i>Antony and Cleopatra</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• recurring imagery of death throughout the play</li> <li>• presentation of Cleopatra’s suicide</li> <li>• function of the clown at Cleopatra’s death</li> <li>• snake motif and its links to death</li> <li>• Antony’s death as a triumph or as a humiliation</li> <li>• links between death and passion as a common trope in Renaissance literature</li> <li>• dramatic effect of the mysterious death of Enobarbus</li> <li>• ways in which the central protagonists change at the point of death.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Tony Tanner’s</b> point about the impact of Caesar interrupting his elegy on Antony for business reasons (Anthology)</li> <li>• <b>Howard Jacobson’s</b> reflections on Antony’s botched suicide as a direct result of a surfeit of devotion from his men (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p><b><i>Antony and Cleopatra</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic presentation of Antony’s relationship with Cleopatra</li> <li>• dramatic presentation of his inner conflict, e.g. through his numerous soliloquies</li> <li>• as a representation of the tensions between East and West</li> <li>• tensions between duty and pleasure as a reflection of contemporary cultural anxieties following the succession of James I</li> <li>• as a contrast and dramatic foil to Caesar</li> <li>• differing critical perspectives on his flight from the battle of Actium</li> <li>• as a hero of tragedy</li> <li>• presentation of his political and military leadership and links to contemporary politics.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>A C Bradley’s</b> assertion that the demise of a Shakespearian tragic hero will affect the welfare of a whole nation (Anthology)</li> <li>• <b>William Hazlitt’s</b> argument that Shakespeare was the most ‘magnanimous’ of playwrights in that he created complex characters with whom we could identify (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-2	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>
<b>Level 2</b>	3-5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6-8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12-14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
3	<p><b>Hamlet</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Denmark as a nation that is suffering: 'something is rotten in the state of Denmark.'</li> <li>• play's treatment of madness as a form of suffering</li> <li>• use of soliloquies to present internal turmoil</li> <li>• Ophelia's suffering as a reflection of contemporary patriarchal attitudes to women</li> <li>• use of imagery and symbolism to present suffering</li> <li>• Renaissance attitudes to melancholy and how the play explores these</li> <li>• positive aspects of suffering, e.g. Shakespeare allows the audience to see Claudius suffering for what he has done.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Stephen Greenblatt's</b> argument that Hamlet is caught between Renaissance v Reformation versions of the afterlife (<i>Hamlet in Purgatory</i>, Princeton University Press, 2001)</li> <li>• <b>David Kastan's</b> assertion that Shakespearian tragedy is the genre of uncompensated suffering (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p><b>Hamlet</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• pivotal scene that progresses the plot</li> <li>• function of the dumb show before the play</li> <li>• mirrors the 'play-acting' in the main drama</li> <li>• play within a play as a convention of Revenge Tragedy</li> <li>• stage as a metaphor for life was a common trope of Elizabethan literature</li> <li>• deliberately artificial style of <i>The Murder of Gonzago</i></li> <li>• allows Shakespeare to express his ideas about drama and acting</li> <li>• invitation to compare the straight revenge play conventions of <i>The Murder of Gonzago</i> with <i>Hamlet</i> itself.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Janet Adelman's</b> argument that <i>The Murder of Gonzago</i> is designed to catch the conscience of Gertrude rather than that of Claudius (Anthology)</li> <li>• <b>Harold Bloom's</b> point that the play deflects Hamlet from suicide and is the play's turning point (<i>Bloom's Guides: Hamlet</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-2	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>
<b>Level 2</b>	3-5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6-8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12-14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>



Question Number	Indicative content
<p><b>5</b></p>	<p><b><i>King Lear</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Lear’s madness as a cure for moral blindness</li> <li>• mad lust of the sisters and Edmund</li> <li>• madness as a form of disguise for Edgar</li> <li>• madness as a vehicle for the Fool’s insight and satire</li> <li>• use of madness to heighten the tragedy’s poignancy</li> <li>• Edgar’s feigned madness as a spur to action</li> <li>• Lear’s poor political decisions as a reflection on kingship and of contemporary fears around political succession.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Maynard Mack</b>’s argument that madness brings special insight to Shakespeare’s characters (Anthology)</li> <li>• <b>Frank Kermode</b>’s identification of the dramatic impact of ‘wild linguistic excursions’ of characters in their madness (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>6</b></p>	<p><b><i>King Lear</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic impact of Edmund’s soliloquies</li> <li>• exploration of the social outcast and contemporary attitudes to legitimacy and primogeniture</li> <li>• his role in the subplot and its dramatic effect</li> <li>• his presentation as a malcontent as a common feature in Elizabethan drama</li> <li>• his link to the theme of nature v nurture</li> <li>• as a dramatic foil to Edgar</li> <li>• ambiguity around his seeming repentance and its impact on an audience.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Fintan O’Toole</b>’s argument that Edgar’s killing of Edmund is the play’s moral ending (Anthology)</li> <li>• <b>Luke McKernan</b>’s distinction between the malcontent of Elizabethan drama and the Machiavel in Jacobean plays (<i>British Library curator of news Luke McKernan’s blog</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-2	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>
<b>Level 2</b>	3-5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6-8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12-14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
7	<p><b>Othello</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• ambiguity surrounding Iago’s motives for hating Othello</li> <li>• Othello’s ‘open nature’ in contrast to Iago’s deception</li> <li>• Iago’s coarse language in contrast to Othello’s eloquence</li> <li>• Iago as the traditional ‘malcontent’ of Renaissance drama</li> <li>• inversion of social and military hierarchies as a reflection of contemporary social anxieties</li> <li>• dramatic impact of the intimacy between the two men</li> <li>• function of Iago’s soliloquies in presenting their relationship to the audience.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Ania Loomba</b>’s argument that Iago’s machinations work on Othello because he is already predisposed ideologically to believe in the inherent duplicity of women (Anthology)</li> <li>• <b>F R Leavis</b>’assertion that even when Othello learns of Iago’s duplicity, he does not learn from it (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Iago’s cynical attitudes to love</li> <li>• romance of Othello’s early public speeches about Desdemona</li> <li>• Brabantio’s failure to comprehend the love of Othello and Desdemona as a reflection on contemporary attitudes to race</li> <li>• contrasts between Emilia and Desdemona’s attitudes to love</li> <li>• relationship between Iago and Othello as a parody of romantic intimacy</li> <li>• Desdemona’s love for Othello as a violation of contemporary social norms</li> <li>• courtly love etiquette as demonstrated by Cassio in contrast to Othello’s passion</li> <li>• Desdemona’s perspective on love in the Willow Scene.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Ania Loomba</b>’s exploration of contemporary English views of Venice as a ‘place for female deviance.’ (Anthology)</li> <li>• <b>Trevor Nunn</b>’s 1989 deliberately small-scale production for the RSC, set in the 19th century, focused strongly on the domestic qualities of the play and its presentation of relationships.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-2	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>
<b>Level 2</b>	3-5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6-8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12-14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
9	<p><b><i>A Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• patriarchal power explored through Theseus and Oberon</li> <li>• dramatic effects of exploration of magical power, e.g. source of comedy and confusion</li> <li>• transformative power of love as a common theme in romantic comedy</li> <li>• impact of the power struggle between Oberon and Titania and its possible reflection of contemporary gender politics</li> <li>• power of the Athenian court v the supernatural power of the Fairies</li> <li>• power of dreams and their impact on the play's atmosphere</li> <li>• ceding of power by women in the play, e.g. Helena and Titania.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Kiernan Ryan's</b> argument that Shakespeare's ordering of the play's scenes has a 'levelling effect' against authority (Anthology)</li> <li>• <b>C L Barber's</b> exploration of the 'temporary social inversions' that traditional festive drama allowed (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><b><i>A Midsummer Night's Dream</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• framing device of the Theseus/Hippolyta wedding and its effect</li> <li>• narrative of the wooing lovers as a common feature of romantic comedy</li> <li>• power struggle between Oberon and Titania allowing Shakespeare to explore themes of power, gender roles and illusion v reality</li> <li>• symbolic significance of the love potion as a plot device</li> <li>• the play's function as part of a wedding celebration and links to the Carnavalesque</li> <li>• mechanicals as a source of humour and as an ironic comment on the other plot lines</li> <li>• impact of the movement between city and the forest</li> <li>• Puck's role in linking the plot lines.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Stephen Fender's</b> thesis about the language of the Mechanicals and that of the play's main narrative (Anthology)</li> <li>• <b>Kiernan Ryan's</b> argument that Shakespeare's ordering of the play's scenes has a 'levelling effect' against authority (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		



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

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-2	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>
<b>Level 2</b>	3-5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6-8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12-14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
<p><b>11</b></p>	<p><b><i>Measure for Measure</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• opening scenes establish dual settings of court and city</li> <li>• use of low-life characters to comment ironically on scenes with upper classes</li> <li>• both court and city scenes used to explore nature of authority and good governance</li> <li>• nunnery scene in contrast to the vice-ridden city</li> <li>• the Duke's disguise allows him access to a range of settings</li> <li>• scene in the prison at the centre of the play, reflecting the central issues around justice</li> <li>• dual nature of Angelo's character reflected in the movement between court and city</li> <li>• shifts in language and verse forms between different settings.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Stuart Hampton-Reeves'</b> argument that the play is tightly bound up with the politics of 1604 (Anthology)</li> <li>• <b>Katherine Maus'</b> argument about the possible responses of Shakespeare's audience to his setting of the play in the Catholic city of Vienna (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>12</b></p>	<p><b><i>Measure for Measure</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the Duke's omnipresence throughout the play</li> <li>• dramatic inconsistencies in his character, e.g. his deceit and manipulation v his love for his citizens</li> <li>• lack of soliloquies leaves his motives unclear to audience</li> <li>• suggestion that he is a representation of James I</li> <li>• his disguise allows him to act as a deus ex machina</li> <li>• Jacobean audiences may have noted Christ-like symbolism of his character</li> <li>• dramatic surprise of his proposal to Isabella</li> <li>• his role in developing the play's exploration of heavenly v earthly justice and mercy.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Philip Brockbank's</b> assertion that the Duke is in fact an extension of the playwright (Anthology)</li> <li>• <b>Peter Cash's</b> argument that the Duke's adoption of disguise identifies the play early on as a comedy (<i>English Association Shakespeare Bookmarks: Longer Commentaries No. 3</i>).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-2	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>
<b>Level 2</b>	3-5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6-8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12-14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
13	<p><b><i>The Taming of the Shrew</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• parallel structure of Bianca/Lucentio and Kate/Petruchio courtships</li> <li>• courtship conventions as a reflection of contemporary gender politics</li> <li>• theme of love causing transformations</li> <li>• courtship of Kate and Petruchio presented as a game</li> <li>• courtship intrigues as a source of comedy</li> <li>• Shakespeare’s use of courtship tropes from the <i>Commedia dell’arte</i></li> <li>• dowry/numerous suitors trope as typical of comedy genre</li> <li>• twist in the play’s ending as the outcomes of courtship are revealed.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Karen Newman’s</b> exploration of the battle of words between Kate and Petruchio as a means of challenging the commodification of women in marriage (Anthology)</li> <li>• <b>Lisa Hopkins’</b> argument that marriage, emphasising social bonds and community, is central to Shakespearian comedy (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
14	<p><b><i>The Taming of the Shrew</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Lord’s speeches at the start demonstrate a preoccupation with acting and illusion</li> <li>• symbolic significance of clothing in the play</li> <li>• disguise and role-shifting as traditional features of comedy</li> <li>• significance of the play-within-the-play structure</li> <li>• role-shifting allows Shakespeare to explore contemporary class and gender hierarchies</li> <li>• function of Petruchio’s pretend madness</li> <li>• irony around the honesty of Lucentio’s father: no one believes he is who he says he is</li> <li>• ambiguity of Kate’s performance as a dutiful wife.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Anne Thompson’s</b> exploration of different interpretations of the play in performance (Anthology)</li> <li>• <b>Catherine Bates’</b> argument that Kate’s willingness to play along with Petruchio is akin to the audience’s willingness to play along with Shakespeare’s comic art (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-2	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>
<b>Level 2</b>	3-5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6-8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12-14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
15	<p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• hyperbolic language reflecting Orsino and Olivia’s sentimental and idealised attitudes to romance</li> <li>• preoccupation with melancholy as common in Renaissance literature</li> <li>• their joint function in sustaining the plot confusions of disguise and role-shifting</li> <li>• their characters as a source of satire, e.g. allowing Shakespeare to comment on the indulgences of the upper classes</li> <li>• central love triangle allows Shakespeare to explore gender roles in contemporary courtship rituals</li> <li>• both characters as dramatic foils to Viola</li> <li>• their roles in constructing the traditional happy unions of romantic comedy.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Michael Shapiro</b> suggests that exchanges between Viola and Orsino at the end undercut the conventional comic ending of heterosexual marriage (Anthology)</li> <li>• <b>Francois Laroque</b>’s argument that the ending of festive comedies always reminds us to look back at reality after ‘enjoying the sweet impossibilities of romance.’ (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p><b><i>Twelfth Night</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• play as part of the Epiphany tradition of plays at court</li> <li>• Feste as a source of song and laughter in the play</li> <li>• mischief-making and bawdiness of Sir Toby and Maria as traditional features of festive comedy</li> <li>• Malvolio’s Puritanical attempts to stifle revelry as a comment on contemporary politics</li> <li>• love and courtship games typical of the genre</li> <li>• preoccupation with excess – e.g. of love, of drink and feasting – as typical of festive drama</li> <li>• Shakespeare’s satire on idealised romance</li> <li>• potentially darker side of Malvolio’s gulling.</li> </ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> <li>• <b>Francois Laroque</b>’s assertion that Shakespeare’s festive comedies have subplots focused on ‘cruel games of deception and exposure.’ (Anthology)</li> <li>• <b>John Hollander</b> argues the importance of music to <i>Twelfth Night</i> as a festive comedy (Anthology).</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



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

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
		Descriptor (A01, A02, A03)		
	0	No rewardable material.		
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>		
<b>Level 2</b>	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>		
<b>Level 3</b>	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>		
<b>Level 4</b>	13–17	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>		
<b>Level 5</b>	18–21	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>		

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

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-2	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>
<b>Level 2</b>	3-5	<b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>
<b>Level 3</b>	6-8	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	9-11	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	12-14	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question number	Indicative content
<p><b>17</b></p>	<p><b><i>Doctor Faustus</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• ambiguities in Faustus' character</li> <li>• play's presentation of moral ambiguities</li> <li>• ambiguity as a reflection of the movement from Medievalism to Renaissance thinking</li> <li>• good and evil angels as representations of moral ambiguity</li> <li>• how the language of the play elicits an ambiguous response from the audience</li> <li>• theme of appearance v reality</li> <li>• theme of fate v free will.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>18</b></p>	<p><b><i>Doctor Faustus</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Wagner as an apprentice to Faustus</li> <li>• his participation in the play's comic scenes and their impact</li> <li>• his role as a narrator of the play's events</li> <li>• his role as a chorus or commentator on the play's themes</li> <li>• significance of his switches from prose to blank verse</li> <li>• his role as a vehicle for satire</li> <li>• his use of magic as a reflection of Faustus' own</li> <li>• role of the clown/servant as typical of Elizabethan drama.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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.
<b>Level 1</b>	1–5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
<p><b>19</b></p>	<p><b><i>The Duchess of Malfi</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Antonio’s comparisons between the French and Italian courts</li> <li>• dramatisation of a sense of entrapment that permeates the court</li> <li>• court as a reflection of the court of James I</li> <li>• play’s exploration of Machiavellian ideas</li> <li>• corruption of other institutions, such as the Church</li> <li>• play’s preoccupation with scandal</li> <li>• imagery and symbolism associated with corruption</li> <li>• corruption of justice as a trope of Revenge Tragedy.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>20</b></p>	<p><b><i>The Duchess of Malfi</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of the Duchess as a nameless figure</li> <li>• absence of clear motives for Ferdinand’s behaviour</li> <li>• deliberate artificiality of the waxworks</li> <li>• play’s frequent use of puns</li> <li>• Bosola’s attempts to repent</li> <li>• moral uncertainty as a common feature of Jacobean drama</li> <li>• lack of sympathy for the revengers as unusual in Revenge Tragedy</li> <li>• effects of the compressed timescale of the play’s events.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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.
<b>Level 1</b>	1–5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

<p><b>21</b></p>	<p><b><i>The Home Place</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• rivalry over Margaret’s affections between father and son</li> <li>• ‘The Lodge’ as a symbol of torn loyalties</li> <li>• political and social implications of the natives v immigrants</li> <li>• dramatic climax as Christopher does as Con says and betrays his cousin</li> <li>• Margaret’s conflict between her upbringing and her job</li> <li>• David’s struggle for independence from his father</li> <li>• Christopher’s conflicting loyalties as representative of the historical relationship between England and Ireland</li> <li>• Gore’s failure to intervene at Richard’s humiliating treatment of the locals.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>22</b></p>	<p><b><i>The Home Place</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• sense of all the characters searching for a home</li> <li>• function of Clement in representing nostalgic patriotism</li> <li>• nostalgic fantasy that the Gores have constructed around the ‘home place’ in Kent</li> <li>• presentation of Christopher Gore’s sense of exile</li> <li>• use of childhood memories to create a feeling of nostalgia</li> <li>• similarities between Richard’s and Clement’s imagined constructions of ‘Irishness’</li> <li>• symbolism of the decaying trees and the falcon and their links to the theme of nostalgia.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
23	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of music to reflect characters' inner thoughts</li> <li>• visual and aural symbolism associated with individual characters</li> <li>• set directions and the impact of close audience proximity</li> <li>• use of minor characters to offer alternative perspectives</li> <li>• dramatic impact of Williams' detailed stage directions</li> <li>• development of the back story for each character</li> <li>• sense of duality throughout: feminine v masculine; reality v illusion; old v new South</li> <li>• effect of memory on the perspectives of characters.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
24	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• incongruities between Blanche and her surroundings in the opening scene</li> <li>• dramatic presentation of the confrontations between Blanche and Stanley</li> <li>• Blanche as the faded Southern Belle</li> <li>• Stanley as a representation of the American Dream</li> <li>• significance and symbolism of Belle Reve</li> <li>• symbolism of the birth of Stella's baby</li> <li>• significance of the setting in diverse New Orleans</li> <li>• significance of setting in socially turbulent post-war period.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



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

<b>AO1 = bullet point 1    AO2 = bullet point 2    AO3 = bullet point 3</b>		
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1-5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>

<b>Level 4</b>	16–20	<b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>25</b>	<p><b><i>The Importance of Being Earnest</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• main characters’ views of the lower classes</li> <li>• ‘bunburying’ and the wearing of social masks</li> <li>• challenges to conventional notions of sex and gender</li> <li>• public v private social spheres</li> <li>• Gwendolen’s presentation as a typical Victorian female</li> <li>• attitudes to marriage</li> <li>• Wilde’s style and tone foregrounding his own views on social class</li> <li>• commentary on class and etiquette as typical of the Comedy of Manners genre.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<b>26</b>	<p><b><i>The Importance of Being Earnest</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dual identities of Jack and Algernon and links to contemporary attitudes to class and social background</li> <li>• ‘bunburying’ as a means of hiding one’s identity</li> <li>• dual identity as a common theme in Victorian literature</li> <li>• play’s preoccupation with names</li> <li>• secret lives of Gwendolen and Cecily allowing Wilde to comment on gender expectations</li> <li>• dramatic effect of Miss Prism’s dual personality</li> <li>• consistent ambiguity in the play’s language: paradox, epigrams, lies v truth</li> <li>• hidden identity as a reflection of a repressive Victorian society.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

<b>AO1 = bullet point 1    AO2 = bullet point 2    AO3 = bullet point 3</b>		
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1-5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>

<b>Level 3</b>	11–15	<b>Clear relevant application/exploration</b> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>
<b>Question number</b>	<b>Indicative content</b>	
<b>27</b>	<b><i>The Pitmen Painters</i></b> Candidates may refer to the following in their answers: <ul style="list-style-type: none"> <li>• projections as a source of historical and social information lending context to the drama</li> <li>• a means of introducing a range of art works onto the stage</li> <li>• to foreground cultural contrasts, e.g. at the painting exhibition in London</li> <li>• to convey to the audience a sense of time passing</li> <li>• to allow Hall to play ironically with prescient information</li> <li>• as a build up to the dramatic climax at the end of Act One</li> <li>• projections of the coal face lending a sense of the men’s working lives</li> <li>• final projection allows Hall to make a political statement in an emotionally charged way.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>	

<b>28</b>	<p><b><i>The Pitmen Painters</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of realistic details of the miners' work and daily lives</li> <li>• use of dialect to reinforce a sense of community</li> <li>• ways in which the men are seen to be supportive of one another</li> <li>• presentation of the men's shared values and attitudes</li> <li>• dramatic foregrounding of characters who look outside of the community</li> <li>• impact of outside characters as they enter the community</li> <li>• ways in which the play celebrates 'working class spirit'</li> <li>• play's ending invites the audience to reflect how the mining community has changed.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
-----------	--

<b>Please refer to the specific marking guidance on page 3 when applying this marking grid.</b>		
<b>AO1 = bullet point 1    AO2 = bullet point 2    AO3 = bullet point 3</b>		
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>

<b>Level 2</b>	6–10	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<b>Clear relevant application/exploration</b> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question Number	Indicative content
29	<p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of the Carnival setting and the ambiguities it brings</li> <li>• explorations of unconventional gender roles</li> <li>• dramatic impact of exile on perceptions of class and status</li> <li>• how Behn makes use of, or undercuts, the conventions of Restoration Comedy</li> <li>• extent to which the play falls back on the conventional ending for romantic comedy</li> <li>• Hellena’s presentation as a female rover</li> <li>• introduction of dark themes in comedy, e.g. rape</li> <li>• explorations around the notion of the libertine hero.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
30	<p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Belvile as a dramatic foil to Willmore</li> <li>• his role in the play’s discourse on wealth and class</li> <li>• his relationship with Florinda as a parallel of that between Willmore and Hellena</li> <li>• political and social status of Belvile as an exiled Cavalier</li> <li>• dramatic impact of Belvile’s masking and unmasking</li> <li>• thwarted suitor role as typical trope of romantic comedy</li> <li>• degree to which he is the play’s moral compass</li> <li>• his function in developing the theme of the commodification of marriage.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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.
<b>Level 1</b>	1–5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>



Question number	Indicative content
<p><b>31</b></p>	<p><b><i>Waiting for Godot</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• generic links with music hall and circus humour</li> <li>• verbal play and comic cross-talk throughout as a source of comedy</li> <li>• the play and its humour as typical of Absurdist Theatre</li> <li>• symbolic significance of the many pratfalls in the play</li> <li>• comic misunderstandings as a means of introducing a range of themes</li> <li>• tragi-comedy as a reflection of the uncertainties of 20th century Europe</li> <li>• effects of physical humour, e.g. Estragon's trousers</li> <li>• visual and verbal irony in the play as a source of humour.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>32</b></p>	<p><b><i>Waiting for Godot</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the play as an exploration of human survival in 20th century society</li> <li>• sprouting leaves in Act Two as a symbol of hope</li> <li>• dramatic impact of the failed suicide</li> <li>• sense of the play as a game of survival: 'Keep the ball in play...'</li> <li>• theme of resistance in the face of cruelty and possible links to the Second World War</li> <li>• sustaining relationships between the two pairs of characters</li> <li>• use of humour as an antidote to despair</li> <li>• focus on surviving physical pain, e.g. Estragon's boots; Vladimir's infection.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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.
<b>Level 1</b>	1–5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> <li>• Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> <li>• Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

