Mark Scheme – Results

January 2025

Pearson Edexcel International Advanced Level

in English Literature (WET02)

Unit 2: Drama

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

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

Unit 2: Drama
Section A: Pre–1900 Drama

Question Number	Indicative Content
1	***The Rover*** Candidates may refer to the following in their answers: • presentation of Hellena as a 'female rake', e.g. her passionate pursuit of Willmore and her pleasure in the power she exercises over him challenges contemporary social expectations of women in the Restoration period • use of physical theatre, e.g. duels, Angellica's gun and the attempted rape reveal a darker side of the carnival where amorous passion gives way to unrestrained violence • presentation of Willmore as an unrepenting libertine ruled by passion • use of the carnival setting allows for the exploration of once hidden passions • crafting of the end of the play highlights the triumph of reason over passion, e.g. Willmore marries Hellena rather than Angellica • Nigel Wheale's view, in *A World of Love in Store – Passion, Possession and Materialism in The Rover*, that 'For all we may argue that Aphra Behn created the first resourceful and independent female roles to be performed by women, she also knew perfectly well that her actresses . . . were likely to become the victims of their affluent, predatory male admirers.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***The Rover*** Candidates may refer to the following in their answers: • use of Belvile's relationship with Florinda as a parallel to that of Willmore and Hellena • use of him as a dramatic foil to Willmore accentuates Willmore's role as the unrepentant libertine • use of unmasking and masking, common tropes of Restoration comedy, e.g. Belvile's motivations behind his deception differ to others' in the play • his function in developing the theme of the commodification of marriage • his role in the play's discourse on wealth and class • Jacqueline Pearson's view, in *Women Spectators, Playwrights, and Performers on the Restoration Stage,* that the way Behn uses structure to mirror the behaviour of Belvile and Florinda at different points in the play 'emphasises the equality between the lovers.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
3	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • use of foils to satirise the different contemporary views of town and country, e.g. the Hardcastles' contrasting views on London • use of humorous asides to mock contemporary attitudes to class differences, e.g. Marlow's assertion that Mr Hastings is 'a very impudent fellow this! But he's a character, and I'll humour him a little' • use of hyperbole to mock the contemporary view that the country was a place for the uncivilised, e.g. Tony's renaming of Mr Hardcastle's home as 'Quagmire Marsh' and its description as 'a damn'd long, dark, boggy, dirty, dangerous way' • use of costume and French-inflected language to mock the vanity of the upper classes, e.g. 'Don't you think the ventre d'or waistcoat will do with the plain brown' • crafting of the end of the play to mock the contemporary trend for sentimental comedy, e.g. 'Pshaw, pshaw, this is all but the whining end of a modern novel' • Neil King's view, in *Comedy of Manners – from satire to sentiment*, that 'As a genre, Comedy of Manners offers no theses, no philosophies of life. It merely holds a mirror up to the audience in which they may see themselves.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***She Stoops to Conquer*** Candidates may refer to the following in their answers: • characterisation of Marlow and his inability to speak to women of his own class • prop of the jewels used to symbolise Constance's desire for money over love, e.g. her insistence that she retains her 'fortune' • use of Kate's numerous disguises, including her insistence that she is a poor relation of Hastings, complicates the plot and her relationship with Marlow • in contrast to the norms of Restoration comedy, Goldsmith presents a number of parents who do not create difficulties in their children's choice of partner • characterisation of Kate does acknowledge the pressure of contemporary attitudes towards marriage and women in finding a husband, e.g. she sees the need to be a 'girl who brings her face to the market' when meeting Marlow for the first time • James Ogden's view, in the introduction to *She Stoops to Conquer* (2007), that 'Marlow's character has been determined by his psyche, not his circumstances.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
5	***Twelfth Night*** Candidates may refer to the following in their answers: • use of Maria as a source of satire, e.g. allowing Shakespeare to comment on the indulgences of the upper classes • her use as a plot device, e.g. used to unite the bawdy characters with others • crafting of the end of the play and her marriage to Sir Toby, e.g. typical of festive usurping of contemporary class conventions • Maria's function as a foil to Malvolio, e.g. her class ambitions are successful, whereas his are not • her language and wit as typical of Shakespeare's comic female characters • Marguerite Tassi's argument in *Women and Revenge in Shakespeare: Gender, Genre, and Ethics* that 'Maria is a figure of vengeance.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	***Twelfth Night*** Candidates may refer to the following in their answers: • crafting of the exposition foregrounds Viola's resourcefulness in adopting a male identity to make her way in the world, challenging expectations of women in the early 17th century • use of Olivia and her role as head of the household, unusual at the time • women also lack power and are potential victims of violence when dressed as men, e.g. Viola is the subject of threatened violence when dressed as Cesario • use of minor characters to highlight the power and intelligence of lower-class women, e.g. Maria's plotting and scheming against Malvolio • use of Viola's soliloquy to explore what she sees as the inherent powerlessness of women, e.g. 'Alas, our frailty is the cause, not we' • Dr Pamela Bickley's view, in '*I am not that I play' – Twelfth Night and the Comedy of Cross-dressing*, that 'Viola is trapped by her disguise and uneasy at the falseness it causes.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	***Doctor Faustus*** Candidates may refer to the following in their answers: • use of the tragic convention of the Chorus and their retelling of Faustus' fate at the beginning of the play may suggest that Faustus' free will was an illusion from the start • use of the deed between Faustus and Lucifer acts as a microcosm for the conflict between free will and fate, e.g. Faustus appears to make his own choice, but that choice is to give '*full power'* to Lucifer • presentation of Mephistopheles and Lucifer as predatory to explore how Faustus' free will is compromised, e.g. their persuasion stops Faustus from repenting • use of time to explore Faustus' regret at abandoning his free will and his wish to slow down his demise, e.g. 'The stars move still, time runs, the clock will strike' • conflict between free will and fate as a reflection of contemporary theological debate and Calvinist ideas about predestination • Tony Coult's view in *Marlowe's Dr Faustus*, that 'Dramatic tension comes from Faustus' agonized questioning, and by visits from characters who suggest that, actually, he could break free of the inevitable future.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
8	***Doctor Faustus*** Candidates may refer to the following in their answers: • struggle for Faustus' soul between good and evil as typical of the Morality Play tradition • use of minor characters who mimic the tropes in medieval morality dramas, e.g. the good and bad angels who function as the personification of good and evil and represent Faustus' inner battle • crafting of the end of the play could suggest the possibility that it is a satire on the Morality Play tradition, e.g. when Faustus is dragged to hell rather than saved • use of soliloquy allows the audience to note Faustus' moral dilemmas and hubris • the constant shifts in mood and genre reflect the different moral contexts of the play, e.g. the debate between Christian theology and Renaissance humanism • Eric Rasmussen and Ian DeJong's view, in *An introduction to Doctor Faustus: morality and sin*, that 'Even in the expression of its moral, the play demonstrates its unstable, contradictory nature.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
9	***Othello*** Candidates may refer to the following in their answers: • deterioration of Othello's language reveals the extent to which he is destroyed by his 'weak merits' • images of poison and infection used to highlight how susceptible Othello is to manipulation because of his insecurities caused by his outsider status, e.g. 'The Moor already changes with my poison' • metaphor of the haggard used to explore Othello's fear of being a cuckold and reflects contemporary views of marriage and infidelity • presentation of Iago as the malcontent who is subject to his own insecurities, e.g. around his class and status • Desdemona used to explore the insecurities felt by women in their relationships with men, e.g. the willow song • Kiernan Ryan's view, in *Racism, misogyny and 'motiveless malignity' in Othello*, that Othello's 'visibly alien racial identity makes him and his bride far more vulnerable to the machinations of Iago than if he were an equally accomplished and indispensable white man.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	***Othello*** Candidates may refer to the following in their answers: • use of polysemic language to reveal Desdemona's naivety or ignorance, e.g. 'I have been talking with a suitor here' • presentation of Desdemona as a Jacobean scold or shrew with her unabating attempts to persuade Othello to reinstate Cassio, e.g. 'Why then tomorrow night, or Tuesday morn,/On Tuesday noon, or night, on Wednesday morn' • use of Emilia and Desdemona as foils, e.g. Emilia's worldliness casts Desdemona's naivety into sharp relief • images associated with hunger present Desdemona as sexualised, e.g. she 'devour(s) up' Othello's speech with a 'greedy ear', in opposition to the expectations of women in the Renaissance period • use of dialogue between Iago and Desdemona establishes Desdemona as an outspoken character who is unafraid to engage in witty, provocative banter with men, e.g. 'O, fie upon thee, slanderer!' • Virginia Mason Vaughan's view, in *Critical approaches to Othello*, that 'As she (Desdemona) nears death in the play's final moments, she exonerates Othello by claiming no one has murdered her except herself.' These are suggestions only. Accept any valid alternative responses.

Section B: Pre–1900 Drama

Question Number	Indicative Content
11	***Top Girls*** Candidates may refer to the following in their answers: • the opening act establishes a variety of female voices and issues which cause them anger, e.g. imbalance between family and work; patriarchal oppression; motherhood; abusive relationships between men and women • use of minor characters in Act 1 to explore expressions of physical anger at women's treatment, e.g. 'I hit him with a stick' • use of Marlene and Joyce as foils in Act 3 to explore the contemporary clash between family and work life for women in 1980s Britain and the anger this causes • crafting of the character of Angie to explore the anger caused by maternal rejection, e.g. 'I'm going to kill my mother and you're going to watch' • dialogue between Angie and Kit is imbued with the language of men's hatred of women which they use against each other, e.g. 'slag' and 'stupid fucking cow' • Mike Fynes-Clinton's view, in *Top Girls – beyond its context*, that 'It is Joyce's grating anger and pain which effectively deny Marlene the easy way out.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
12	***Top Girls*** Candidates may refer to the following in their answers: • use of Mrs Kidd to explore ideas of male inadequacy when faced with women's success, e.g. 'I think it's different because he's a man' • presentation of father figures as absent or ineffective and the effect that this has on the women in the play, e.g. 'I had to get out' • presentation of husbands as duplicitous to explore how women are prepared to settle for less in relationships, e.g. 'His wife was visiting her mother. It was like living together' • Marlene's dialogue used to explore how the language of contemporary male business culture infiltrates her personal relationships, 'There's fellas who like to be seen with a high-flying lady. Shows they've got something really good in their pants' • crafting of the opening scene to highlight the influence of the patriarchy on women's lives throughout the ages, e.g. 'I tried to do what my father wanted' • Mike Fynes-Clinton's view, in *Top Girls – beyond its context*, that 'These are not dramatic portraits in some simplistic gendered debate; instead they cause us to question and re-evaluate the actions and feelings of the characters on stage.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
13	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • use of setting and stage directions to highlight how the couple are affected by poverty, e.g. the cramped nature of the apartment • crafting of the end of the play implies that the choice to move to a more prosperous neighbourhood could revive Walter and Ruth's failing relationship • characterisation of Walter as struggling with his identity as an African American in 1950s USA and the conflict this creates with Ruth, e.g. 'I got a boy who sleeps in the living-room (*very, very quietly*) and all I got to give him is stories about how rich white people live' • use of dialogue reveals Walter's ingrained misogyny, reflective of attitudes towards women in the USA in the mid-20th century, e.g. 'We one group of men tied to a race of women with small minds' • use of symbolism to explore Ruth and Walter's opposing attitudes to life, e.g. 'Man says to his woman: I got me a dream. His woman say: Eat your eggs' • Hansberry's own comments in a 1959 interview that 'the most oppressed group of any oppressed group will be women, who are twice oppressed.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	***A Raisin in the Sun*** Candidates may refer to the following in their answers: • characterisation of Beneatha as an academic, challenging the expected roles of African-American women in 1950s USA • crafting of the character of Joseph Asagi, e.g. his arrival at the Youngers' house acts as a catalyst for Walter to consider his own position as an outsider in terms of his African-American culture and history • use of costume as a symbol of both cultural belonging and estrangement e.g. the traditional garments given to Beneatha by Joseph • use of money as a symbol to explore the Younger family's very different values and priorities • use of Lindner to explore the desire by some white communities in 1950s USA to keep African Americans as outsiders • Giles Gough's view, in *A Raisin in the Sun*, that 'this play shows us that American society didn't consider success for blacks and whites to be the same thing. It was a dream sold to everyone but ultimately the deal was, if you're not white they will build the dream on your back.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
15	***Death of a Salesman*** Candidates may refer to the following in their answers: • presentation of Linda and her unwavering loyalty to Willy used to explore the consequences of blind loyalty, e.g. both she and Willy suffer because of her decision to shield him from reality • use of 'The Woman' and the prop of the stockings to explore loyalty and disloyalty in the Lomans' relationship • the play as a criticism of USA's loyalty to the capitalist system and the myth of the American Dream • use of Charley to explore Willy's inability to accept advice from a loyal friend • crafting of the end of the play to highlight the futility of remaining loyal to a false ideal, e.g. 'All right, boy. I'm going to show you and everybody else that Willy Loman didn't die in vain' • Eric Mottram's view, in *Arthur Miller: The Development of a Political Dramatist in America*, that 'His (Willy's) fate is not tragic. Everyone fails in a wasted effort of misplaced energy.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
16	***Death of a Salesman*** Candidates may refer to the following in their answers: • use of the opening stage directions to highlight the claustrophobic nature of the cityscape, e.g. '*We are aware of towering, angular shapes behind it, surrounding it on all sides*' • use of Biff to explore the clash between capitalist, city life and a life working on the land, e.g. for Biff the city is a 'nuthouse' • use of the prop of the seeds to symbolise Willy's desire to be closer to the land • extended metaphor of Alaska and its status as the last frontier in the early 20th century used to explore the appeal of exploration • crafting of the end of the play reaffirms Willy's affinity with the kind of manual labour associated with the land, e.g. 'there was more of him in that front stoop than in all the sales he ever made' • David Lister's view, in *Death of a Salesman – country and city*, that 'His (Willy's) has been a false life, alienated from the land and the labour that he truly loved and which could have been a source of pride and fulfilment.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
17	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • crafting of Mitch explores his prejudice towards women's sexual agency, e.g. the destruction of the lantern • use of Allan Grey to explore the prejudice towards homosexuality in 1940s USA • motif of animals reveals Blanche's prejudiced, Southern Belle attitude towards Stanley's immigrant status • crafting of the end of the play exposes the cruel and prejudiced treatment of those suffering from mental health problems in 1940s USA, e.g. 'I have always relied on the kindness of strangers' • use of jazz music, always '*around the corner'*, hints at New Orleans as a less prejudiced, more multicultural and tolerant setting • Salima Abbasi Freeman's view, in *New Orleans in A Streetcar Named Desire – its significance and symbolism*, that 'When Blanche insists on calling Stanley a 'Polack', she demonstrates a rejection of the very nature of this unique city, focusing on difference rather than unity.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
18	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • both characters attempt to gain power by denigrating the other, e.g. Blanche through the motif of animals and Stanley through physical acts of violence • crafting of both characters as outsiders, e.g. Blanche is a fading Southern Belle and Stanley a third-generation immigrant • both characters are manipulative, e.g. Stanley's use of physical force and Blanche's use of emotion • crafting of Blanche and Stanley's relationship with Stella, e.g. both see her as territory to be fought over and won • crafting of characters as foils, e.g. despite their similarities there are a number of fundamental differences that reflect different societal attitudes • Francis Gilbert's view, in *A Streetcar Named Desire – a critical discussion of the rape scene*, that 'Kowalski uses his violent temper and impulsive manner to establish mastery over people – he is a bully – while Blanche has in the past used her looks and eloquence to persuade people to do what she wants.' These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
19	***Waiting for Godot*** Candidates may refer to the following in their answers: • frequent use of unprovoked physical violence and torture, typical of Absurdist theatre, obscures the characters' motives • use of language creates confusion and distances Vladimir and Estragon from an audience, e.g. puns, repetitions, riddles • characterisation of Vladimir and Estragon as reflective of Mystery plays, e.g. both characters are representative types rather than psychologically developed characters • dramatic impact of the failed suicide could provoke sympathy, e.g. '...What's the good of losing heart now, that's what I say' • crafting of the relationship between Lucky and Pozzo could encourage sympathy, e.g. Lucky invites comparisons with systems of slavery or industrial capitalism • how different productions have provoked different levels of sympathy from audiences, e.g. Susan Sontag's 1993 production in Sarajevo and the production set in California's San Quentin prison. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
20	***Waiting for Godot*** Candidates may refer to the following in their answers: • use of repetition throughout the play develops the idea of uncertainty, e.g. 'for reasons unknown' • use of Vladimir's song as a refrain to imply a sense of infinite repetition • recurring ideas reflect the characters' failure of memory, and the inherent purposelessness of life, a typical theme of Absurdist drama • repetitive use of violence and torture and the potential links to the horrors of World War II lend the play a sense of tragedy • subtle changes in Act 2 challenge the idea of nihilistic repetition, e.g. the growth of leaves on the tree • Hassan's view, in *The Literature of Silence: Henry Miller and Samuel Beckett*, that it only takes two acts to suggest an infinite sequence of recurring, identical scenes. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.			
Level 4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.			

Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

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