



Mark Scheme (Results)

January 2026

Pearson Edexcel International Advanced Level
in English Literature (WET02/01)

UNIT 2: Drama

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• Willmore’s shift in language, from lethargic attempts at wooing Hellena to wittier ripostes, used to highlight the effect persuasive rhetoric has on other characters• Hellena’s successful mimicry of patriarchal codes of speech and behaviour are rewarded in the plot• Blunt’s own admission that he is ‘dull’ in both thought and speech renders him vulnerable to Lucetta’s wit, despite the fact that he is of a higher class• the female characters’ use of language to gain power reflects Behn’s own experience as the first female professional writer in England• use of physical theatre to highlight that there are other ways in which some characters attempt to demonstrate power e.g. duels, Angellica’s gun and the attempted rape• Elin Diamond’s view, in <i>Gestus and signature in Aphra Behn’s The Rover</i>, 1989, that ‘She (Hellena) exercises her will only by pursuing and winning Willmore’. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the carnival setting allows for characters' lust to dominate their exchanges with others rather than the pursuit of love • prop of Angellica's picture used to symbolise the transactional nature of lust and her reliance on such exchanges as a courtesan • character of Willmore as the typical Restoration figure of the libertine, deliberately conflating love and lust in order to manipulate potential conquests • use of physical violence to emphasise the threat lust poses to the pursuit of love, e.g. the attempted rape of Florinda • presentation of Hellena as a female rake complicates the distinction between love and lust, challenging the contemporary view of upper-class women as being primarily concerned with pursuing love and marriage • Nancy Copeland's view, in <i>"Once a whore and ever"? Whore and virgin in The Rover and its antecedents</i>, 1992, that in the presentation of Angellica and Hellena there is 'a narrowing of the distance between virgin and whore that complicates the final rejection of the courtesan'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p><i>She Stoops to Conquer</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • title evokes ideas of military battle and emphasises the courage needed to pursue love in a society where relationships were often transactional in their nature • crafting of the relationship between Constance and Mrs Hardcastle as an example of the way generational power dynamics are challenged, e.g. 'courage is necessary as our affairs are critical' • crafting of Marlow to explore how characters who lack courage suffer because of it, e.g. his conversation with Hastings, 'They petrify me' • use of asides emphasises Kate's courage and intelligence when engaging with Marlow, e.g. 'I believe he/begins to find out his mistake, but it's too soon quite to/ undecieve him' • use of features of 'low' comedy emphasises Goldsmith's own risk-taking in going against the prevailing trend for Sentimental Comedy, e.g. Tony's glee at his mother's drenching in the horse pond • Diane Maybank's view in <i>An Introduction to She Stoops to Conquer</i>, 2013, that 'Goldsmith's most daring idea was to place Tony and Kate in lowly positions where they suffer abuse but find ways to achieve their personal goals. By giving Tony equal prominence with the lovers, he fostered an acting style that was more natural and forthright than Georgian etiquette would normally have tolerated'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="376 271 679 304"><i>She Stoops to Conquer</i></p> <p data-bbox="376 344 1038 378">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 383 1374 958" style="list-style-type: none"> <li data-bbox="427 383 1374 488">• the use of intelligent female characters as part of Goldsmith's reaction against Sentimental Comedy, e.g. rather than indulge in superficial emotion, Constance and Kate control when and how secrets are revealed <li data-bbox="427 495 1374 562">• crafting of the character of Marlow to highlight the gullible nature of some men <li data-bbox="427 568 1374 636">• use of Tony challenges the idea of the easily-deceived man as he orchestrates the first mistake of the night <li data-bbox="427 642 1374 710">• use of satire, characteristic of Comedy of Manners, to emphasise the foolishness of Mrs Hardcastle's fondness for the town <li data-bbox="427 716 1374 822">• generational differences are arguably more significant to the play than those between men and women, e.g. the dramatisation of parent/child dynamics <li data-bbox="427 828 1374 958">• James Ogden's view in <i>She Stoops to Conquer</i>, 2003, that 'Goldsmith's moral seems to be that girls may have to stoop to conquer, and men behaving badly may wish they would; but women may well think twice about it'. <p data-bbox="376 999 1182 1032">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • play as a reflection on Renaissance notions of melancholy as a form of love sickness, e.g. Malvolio's self-love • use of costume explores how emotions are inconsistent and superficial throughout the play, e.g. Olivia's removal of her veil with the arrival of Cesario • use of hyperbole to satirise the conventions of Courtly Love, e.g. Orsino is selfishly in love with love itself rather than with Olivia, 'Give me excess of it, that surfeiting,/The appetite may sicken and so die' • Orsino's argument that men's capacity for love is far greater than women's superficial ability, e.g. 'There is no woman's sides/Can bide the beating of so strong a passion/As love doth give my heart' • presentation of sincere non-romantic love to provide dramatic contrast, e.g. between siblings; between master and servant • D J Palmer's view, in <i>Twelfth Night and the Myth of Echo and Narcissus</i>, 2007, that 'Narcissus is the play's governing Ovidian deity'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the shipwreck as a catalyst for plot and character development, e.g. Viola loses Sebastian but ‘finds’ Cesario • character of Antonio suffers loss, e.g. sacrifices his own safety for his friend but is left with nothing at the end of the play • use of costume to symbolise Malvolio’s loss of pride, e.g. his failed wooing of Olivia in yellow stockings adds to Shakespeare’s satire of Puritanism • use of soliloquies to draw attention to the melancholy and feelings of loss caused by mistaken identity, e.g. during Viola’s soliloquies the audience becomes aware of the melancholy caused by finding herself in the middle of a love triangle • crafting of the end of the drama supports the reading of this as a ‘problem’ play where characters are left with a sense of loss rather than resolution, e.g. Malvolio and Sir Andrew’s furious exits • C L Barber’s view, in <i>Shakespeare’s Festive Comedy</i>, 1972, that ‘Shakespearean comedy incorporates aspects of carnival festivities . . . with the protagonists having to lose themselves to find themselves’. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of asides reveals to an audience the lengths to which Mephistopheles will go in order to have control over Faustus, e.g. 'What will not I do to obtain his soul!' • Faustus' belief that he is in control functions as the play's central irony and creates suspense • use of the tragic convention of the Chorus highlights that Faustus' belief that he is in control is an illusion from the start when the audience are told of his fate • recurring imagery of gluttony emphasises Faustus' lack of self-control and could be read as a criticism of Renaissance values • dramatic function of the Old Man gives Faustus the illusion of control, e.g. he tells Faustus that his soul is still 'amiable' • Neil King's view, in <i>A heroic engagement with the supernatural</i>, 2009, that 'Mephistopheles and his assistants have come because Lucifer has sent them, not because Faustus has called them. The supernatural indeed exists, but is not manageable in the way Faustus thinks'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number 8	Indicative Content
8	<p data-bbox="376 271 576 300"><i>Doctor Faustus</i></p> <p data-bbox="376 347 1038 376">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 387 1374 891" style="list-style-type: none"> <li data-bbox="427 387 1374 521">• crafting of the opening of the play establishes Faustus' desire to prove his intellect, and contributes to the contemporary conflict between Renaissance ideas and Medieval values, e.g. 'Then read no more, thou hast attained in the end/A greater subject fitteth Faustus' wit' <li data-bbox="427 533 1374 600">• dramatic presentation of pride as one of the Seven Deadly Sins to enhance a sense of Faustus' self-love <li data-bbox="427 611 1374 678">• use of comedic minor characters to satirise Faustus' self-love and reveal its superficiality, e.g. Robin and Wagner's exchanges <li data-bbox="427 689 1374 757">• symbolism and imagery used in presenting Faustus' arrogance reflects contemporary views concerning humanism, e.g. reference to Icarus <li data-bbox="427 768 1374 835">• Faustus' mode of speech reflects his self-love, e.g. use of the first-person passive, 'Well, I am answered ...' <li data-bbox="427 846 1374 891">• Harold Bloom's view, in <i>Christopher Marlowe</i>, 1986, that 'Faustus wants to reach a certain level of greatness and to assume Godhead'. <p data-bbox="376 931 1182 960">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p><i>Othello</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Iago's use of imagery reflects contemporary prejudices about black people and Muslims, e.g. 'black ram' • imagery of light and dark used to present the dramatic conflict between good and evil that is typical of tragedy • imagery used to describe Desdemona objectifies her as a precious possession, reflecting contemporary patriarchy • recurring symbolism of sight and blindness used to explore characters' ignorance of the truth and of others' lies • imagery of the seas and shipping dramatically enhances the Venice / Cyprus settings and alerts the contemporary audience to potential threats and danger, e.g. 'Like to the Pontic Sea ...' • Wolfgang Clemen's view in <i>The Development of Shakespeare's Imagery</i>, 1977, that 'the imagery used by Othello reveals his highly sensuous and emotional nature'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p><i>Othello</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • motif of falsity used to emphasise the disingenuous nature of Iago's duty to Othello, e.g. 'visages of duty'; 'throwing but shows of service' • antithesis between public and private narratives used to reveal a sense of divided duty, e.g. 'I do perceive here a divided duty' • use of Iago's soliloquies reveals his true motivations for following Othello and the extent of his Machiavellian self-interest • use of racial epithets rather than more formal terms of address highlights how contemporary stereotypes triumph over characters' expected loyalty and duty, e.g. 'what a full fortune does the thick-lips owe' • the tragedy of Othello's fall is emphasised by the focus on his exemplary military duties in the opening scenes, e.g. 'The tyrant, custom, most grave senators,/Hath made the flinty and steel couch of war/My thrice-driven bed of down' • Graham Bradshaw's view, in <i>The Connell Guide to Othello</i>, 2010, that 'Iago, alone, understands the way in which people deceive themselves and that the seeds of his victims' destruction lies within them'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Section B: Post–1900 Drama

Question Number	Indicative Content
11	<p><i>Top Girls</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • choice of reductive character title used to symbolise the limitations placed on women by marriage throughout the ages, e.g. Mrs Kidd • minor character of Louise used to explore the limitations experienced by women in the 1980s workplace because of their age, e.g. 'I've given my life really' • relationship between Joyce and Angie used to highlight the generational nature of limitations and their effect on one's pursuit of success, e.g. Joyce's low expectations for herself are mirrored in those she has for Angie, 'She's one of those girls might never leave home' • use of domestic settings to explore the lower status of women in the family institution in 1980s Britain, e.g. Joyce's garden and kitchen symbolise restriction and confinement and are where characters express their frustrations • character of Marlene used to embody the 1980s Thatcherite idea that anyone can achieve capitalist success through meritocracy, e.g. 'If you'd wanted to you'd have done it' • Dawn Cockcroft's view in <i>Twenty-First Century 'Top Girls' – re reading a 1982 feminist play in the wake of current affairs</i>, 2019, that '<i>Top Girls</i> reminds us that once, even to attempt to have any agency as a woman was either a very rare luxury or a very dangerous gamble'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p><i>Top Girls</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • character of Marlene used to explore the apparent rewards of selfishness in an era which endorses capitalist values, e.g. 'I'm not clever, just pushy' • motif of adventure used throughout Act 1 to highlight the rewards of acting in one's own interests and rebelling against the patriarchy, e.g. 'So off I went to visit the Berber sheikhs in full blue trousers and great brass spurs' • use of submissive and unselfish female characters to emphasise the effect on one's identity of prioritising a man's feelings, e.g. Mrs Kidd • use of a non-linear structure encourages an audience to consider the suffering caused by selfishness, e.g. the play closes with a focus on the sacrifices Joyce has had to make in order to enable Marlene's success • crafting of the end of the play and choice of final line could reveal Churchill's own personal, socialist views about the cost of Marlene's pursuit of self interest, e.g. 'frightening' • Mike Fynes-Clinton's view, in <i>Top Girls: Beyond its context</i>, 2007, that 'Marlene is a woman for whom success and its external symbols together with its warming and self-satisfying interior glow, provides the central meaning of life'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
13	<p data-bbox="371 275 627 304"><i>A Raisin in the Sun</i></p> <p data-bbox="371 349 1038 378">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 389 1394 1070" style="list-style-type: none"> <li data-bbox="427 389 1394 524">• characterisation of Mama used to emphasise the importance of ancestral pride for some African Americans, e.g. ‘In my time we was worried about not being lynched and getting to the North if we could and how to stay alive and still have a pinch of dignity too’ <li data-bbox="427 535 1394 602">• crafting of the end of the play highlights the Younger family’s refusal to sacrifice self-worth for money <li data-bbox="427 613 1394 714">• Walter’s search for self-worth functions as a central plot device, e.g. his desire to challenge the stereotype of the poor African American man is the motivation behind his choices <li data-bbox="427 725 1394 860">• metaphor of the giant and ants used to reveal Walter’s desperation to cling on to his self-worth in the face of endemic racism, e.g. ‘Bitter? Man, I’m a volcano. Bitter? Here I am a giant – surrounded by ants! Ants who can’t even understand what it is the giant is talking about’ <li data-bbox="427 871 1394 938">• use of the symbol of money to expose what self-worth means to different characters <li data-bbox="427 949 1394 1070">• Giles Gough’s view, in <i>A Raisin in the Sun</i>, 2021, 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’. <p data-bbox="371 1115 1182 1144">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="371 275 627 304"><i>A Raisin in the Sun</i></p> <p data-bbox="371 349 1038 378">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 389 1394 1178" style="list-style-type: none"> <li data-bbox="427 389 1394 488">• character of Beneatha used to explore growing female emancipation in 1950s USA, e.g. 'I'm not worried about who I'm going to marry yet – if I ever get married' <li data-bbox="427 499 1394 633">• crafting of the end of the play emphasises Mama's pivotal role in ensuring that Walter rejects Lindner's money and attempts to challenge racial prejudice, e.g. 'No. Travis, you stay right here. And you make him understand what you doing Walter Lee. You teach him good' <li data-bbox="427 645 1394 779">• character of Ruth used to highlight the need for meaningful change rather than unrealistic dreams, e.g. 'Honey, you never say nothing new, I listen to you every day, every night and every morning and you never say nothing new' <li data-bbox="427 790 1394 889">• metaphor of the eggs used to symbolise Walter's view that women prevent men from taking risks, e.g. 'Man say: I got to take hold of this here world, baby! And a woman will say: Eat your eggs and go to work' <li data-bbox="427 900 1394 999">• use of physical violence challenges the idea that Mama is a proponent of change in every area of life, e.g. her striking of Beneatha when her daughter denies the existence of God <li data-bbox="427 1010 1394 1178">• Lorraine Hansberry's view, in '<i>Interview with Lorraine Hansberry by Studs Terkel</i>', 1959, that 'Obviously, the most oppressed group of any oppressed group will be its women, who are twice oppressed. So I imagine that they react accordingly: as oppression makes people more militant, women become twice militant, because they are twice oppressed'. <p data-bbox="371 1216 1182 1245">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
15	<p data-bbox="376 271 655 304"><i>Death of a Salesman</i></p> <p data-bbox="376 344 1038 378">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 383 1385 999" style="list-style-type: none"> <li data-bbox="427 383 1337 450">• character of Happy used to highlight contemporary misogynist attitudes towards women, e.g. 'Boy, there was a pig!' <li data-bbox="427 454 1342 562">• metaphor of bowling used to emphasise the growing sexualisation of women, e.g. 'it gets like bowling or something. I just keep knockin' them over and it doesn't mean anything' <li data-bbox="427 566 1369 674">• use of the minor character of The Woman to highlight the idea that a woman's worth is measured only by the value they add to a man, e.g. 'You picked me, heh?' <li data-bbox="427 678 1374 786">• antithesis developed in the play between female characters who fulfil a sexual role and those who perform a maternal one, e.g. Happy's treatment of Miss Forsyth and Linda <li data-bbox="427 790 1385 898">• character of Linda is subsumed by Willy's futile attempt to achieve the American Dream by supporting his consumerist definition of self-worth, e.g. 'They got the biggest ads of any of them!' <li data-bbox="427 902 1374 999">• Tony Cavender's view, in <i>Love for Sale: Death of a Salesman</i>, 2011, that 'Women are collateral damage in the play's war of male egos in friendship, sibling rivalry, work and play'. <p data-bbox="376 1032 1182 1066">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
16	<p><i>Death of a Salesman</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of props to explore the pernicious hold a consumerist-driven society has over Willy and Linda, e.g. the refrigerator • expressionism used to emphasise Willy's need to escape the demands of a materialist society, e.g. use of the flute • use of setting could symbolise the oppressive force of capitalism in late 1940s USA, e.g. the 'towering, angular shapes' which surround the diminutive Loman house • figure of Dave Singleman used as a foil to Willy, e.g. functions as a metaphor for the potential success a person can have in such a society • potentially ambivalent response to the character of Willy, e.g. how far he can be seen as a victim, both of society and of his own insecurities • Tony Cavender's view, in <i>All Kinds a Greatness – Tragedy and Death of a Salesman</i>, 2015, that 'Blame for Willy's end isn't simplistically placed on the capitalist system. Howard Wagner is not a caricature of an evil boss and Willy is not just a victim but a contributor to his own fate'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
17	<p data-bbox="371 271 722 300"><i>A Streetcar Named Desire</i></p> <p data-bbox="371 344 1038 374">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 383 1369 887" style="list-style-type: none"> <li data-bbox="427 383 1369 488">• prop of the meat package establishes Stanley as a forceful and dynamic character from the outset, reflecting contemporary ideas of post-war masculinity <li data-bbox="427 495 1369 562">• prop of the paper lantern and Mitch's complicity in its use emphasises his weakness and inability to face reality <li data-bbox="427 568 1091 598">• the poker games as a microcosm of male behaviour <li data-bbox="427 604 1369 710">• use of Plastic Theatre to emphasise the effect of cruel and predatory behaviour on vulnerable women, e.g. 'the shadows are of a grotesque and menacing form' <li data-bbox="427 716 1369 784">• use of the minor character of Allan Grey to explore the effect on male behaviour of societal prejudice towards homosexuality <li data-bbox="427 790 1369 887">• Simon Bubb's view in <i>Presentations of masculinity – A Streetcar Named Desire</i>, 2016, that 'Stanley Kowalski is the Other; he is what Williams is not but would have liked to be'. <p data-bbox="371 927 1182 956">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
18	<p data-bbox="371 271 722 300"><i>A Streetcar Named Desire</i></p> <p data-bbox="371 347 1038 376">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 387 1385 887" style="list-style-type: none"> <li data-bbox="424 387 1385 454">• use of dramatic techniques to associate Blanche with traditional values, e.g. allusions to classic literature; her mode of dress <li data-bbox="424 461 1385 528">• extended motif of alcohol used to reveal Blanche’s constant and growing anxiety when faced with a social and cultural change <li data-bbox="424 535 1385 602">• Stanley as a symbol of the New South emphasises the rapid nature of societal/class change in post-war USA <li data-bbox="424 609 1385 676">• presentation of the unchanging view of women’s sexuality and the importance of their reputation, e.g. references to the Hotel Flamingo <li data-bbox="424 683 1385 784">• crafting of Stella used to highlight the slow speed of change when considering the prejudiced attitudes towards homosexuality in 1940s USA, e.g. ‘degenerate’ <li data-bbox="424 790 1385 887">• Gabi Reigh’s view in <i>Old South versus New America – A Streetcar Named Desire</i>, 2016, that ‘Blanche is increasingly marginalised in a rapidly changing world’. <p data-bbox="371 931 1182 960">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
19	<p data-bbox="379 271 624 304"><i>Waiting for Godot</i></p> <p data-bbox="379 344 1038 378">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 385 1385 994" style="list-style-type: none"> <li data-bbox="427 385 1310 450">• presentation of Vladimir and Estragon as a Vaudeville comedy pairing emphasises their bond <li data-bbox="427 456 1385 562">• juxtaposition of Vladimir and Estragon's relationship with Pozzo and Lucky's draws attention to their loyalty to each other, despite the relationship's obvious flaws <li data-bbox="427 568 1353 674">• references to action off stage emphasise what happens when they are without each other, e.g. Estragon's beating by strangers and his return to Vladimir <li data-bbox="427 680 1378 745">• prop of the boots used as an ambiguous symbol, e.g. could emphasise their loyalty to each other or their co-dependency <li data-bbox="427 752 1362 891">• loyalty to each other is arguably undercut by the play's nihilistic and absurdist tone, emphasising the futility of their waiting and of their relationship, e.g. 'To Godot? Tied to Godot? What an idea! No question of it. [Pause] For the moment' <li data-bbox="427 898 1385 994">• <i>The Independent's</i> review of Peter Hall's 1997 production, which comments that, 'the performances give an underlying dignity to this derelict couple and a grace to their stoicism'. <p data-bbox="379 1037 1182 1070">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
20	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • links to Mystery Plays strengthens the play's relevance in any time period, e.g. Vladimir and Estragon as representative types rather than psychologically developed characters • use of universal setting allows for the play's enduring appeal, e.g. 'A country road. A tree. / Evening.' • use of the Pozzo-Lucky relationship to comment on the potentially exploitative and manipulative nature of relationships • allusions to Shakespearian tragedy comment on existential concerns rather than era-specific ones, e.g. 'But that is not the question. What are we doing here, that is the question' • use of fractured language to explore the potential difficulties of human communication • Simon Armitage's view in <i>Waiting for Godot – critical essay</i>, 1999, that 'the finished product can now be seen as one of those moments in art that provides a long bridge between past and future'. <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 4 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 <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. 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 <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 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 <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 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 <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. 				

		<ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • 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.