



Pearson

# Mark Scheme (Results)

## Summer 2018

Pearson Edexcel GCE  
In English Literature (8ET0\_01)  
Paper 1: Poetry and 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 be 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.

Question number	Indicative content
1	<p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• selection of an appropriate poem for comparison, e.g. <i>History</i></li> <li>• comparison of the loss explored in each poem</li> <li>• the differing uses of imagery in the poems, e.g. the dominant hanky image in <i>Material</i></li> <li>• ways in which the poets have used form and structure to explore their ideas, e.g. the regular stanza form in <i>Material</i></li> <li>• comparison of the tone of each poem</li> <li>• ways in which the poets use and manipulate language, e.g. use of colloquial and informal terms in <i>Material</i></li> <li>• comparison of the conclusion of each poem.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
2	<p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• selection of an appropriate poem for comparison, e.g. <i>Eat Me</i></li> <li>• comparison of the narrator's attitude to the subject, e.g. the contrast between the narrator and the workmen in <i>From the Journal of a Disappointed Man</i></li> <li>• ways in which the poets have used form and structure to explore their ideas, e.g. the regular stanza form in <i>From the Journal of a Disappointed Man</i></li> <li>• ways in which the poets use and manipulate language, e.g. Motion's use of vocabulary to emphasise size and power</li> <li>• comparison of the tone of each poem</li> <li>• comparison of the conclusion of each poem.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Please refer to Specific Marking Guidance when applying this marking grid.

Please refer to Specific Marking Guidance when applying this marking grid.		
AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li> <li>Has limited awareness of connections between texts. Describes the texts separately.</li> </ul>
<b>Level 2</b>	5-9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> <li>Gives general connections between texts. Provides straightforward examples.</li> </ul>
<b>Level 3</b>	10-14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> <li>Makes clear connections between texts. Supports with clear examples.</li> </ul>
<b>Level 4</b>	15-19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> <li>Makes connections between texts. Uses consistently appropriate examples.</li> </ul>
<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> <li>Makes effective connections between texts. Exhibits discriminating use of examples.</li> </ul>

Question number	Indicative content
<p><b>3</b></p>	<p><b><i>Doctor Faustus</i></b>  Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• initial presentation of Faustus as a man of learning, confident of his own judgement</li> <li>• his belief that Mephistopheles has appeared in response to his command and will do as he commands</li> <li>• his denial of the existence of Hell</li> <li>• the images Faustus uses to describe what he will achieve through magic</li> <li>• his final realisation that he has been tricked</li> <li>• Marlowe’s presentation of Faustus as a challenge to existing orthodoxies, e.g. contemporary religious belief</li> <li>• Faustus as a Renaissance man, challenging the limitations to human knowledge and ambition.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>4</b></p>	<p><b><i>Doctor Faustus</i></b>  Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• forces of good, e.g. the Good Angel and the Old Man, the scholars</li> <li>• how far good or evil dominates, e.g. on first appearance, the Bad Angel speaks last, appearing to overcome the Good Angel’s points</li> <li>• the two Angels as a feature of Morality plays, portraying Faustus’ internal struggle</li> <li>• the persuasive and positive language of the Old Man</li> <li>• his later appearance emphasises his invulnerability to the tormenting devils</li> <li>• Renaissance ideas and scholarship as a challenge to established beliefs</li> <li>• Marlowe’s vivid depiction of evil contrasts with his depiction of good.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to Specific Marking Guidance when applying this marking grid.

**A01 = bullet point 1**

**A02 = bullet point 2**

Level	Mark	Descriptor (A01, A02)
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 2</b>	5–9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 3</b>	10–14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> </ul>
<b>Level 4</b>	15–19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> </ul>

Please refer to Specific Marking Guidance when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>	



Question number	Indicative content
5	<p><b><i>The Duchess of Malfi</i></b>  Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Ferdinand's complex feelings towards the Duchess, e.g. his possible sexual desires for her</li> <li>• his concern over her future conduct, e.g. her possible remarriage</li> <li>• his distrust of others, e.g. his employment of Bosola as a spy</li> <li>• his dramatic presentation in contrast to other characters, e.g. the Cardinal</li> <li>• his extreme and violent language and behaviour, e.g. his lycanthropy</li> <li>• the importance of his rank and gender in Jacobean society</li> <li>• contemporary attitudes to morality, ethical behaviour and revenge.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><b><i>The Duchess of Malfi</i></b>  Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the ways in which characters conceal their real feelings, e.g. Bosola's adoption of 'melancholy'</li> <li>• the contrast between appearance and reality, e.g. the Aragonian brothers' outward respectability</li> <li>• the Duchess' concealment of her marriage</li> <li>• frequent imagery and reference to disguise, deceit, spying and false appearances</li> <li>• the use of trickery, e.g. the dead hand and the wax models of Antonio and the children</li> <li>• the play as an exploration of Machiavellian ideas</li> <li>• Italian setting allows Webster to comment on deceit and deception in the English court.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to Specific Marking Guidance when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> </ul>	

Please refer to Specific Marking Guidance when applying this marking grid.

**A03 = bullet point 1**

**A05 = bullet point 2**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5-9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>
<b>Level 3</b>	10-14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	15-19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>

Question number	Indicative content
<p><b>7</b></p>	<p><b><i>The Home Place</i></b>  Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the different kinds of love relationships, e.g. Margaret’s relationship with both Christopher and David</li> <li>• the challenge to relationships presented by the Lifford murder, reflecting contemporary general unrest</li> <li>• conflicts and tensions in the Gore family and between Margaret, her father and Con</li> <li>• the need for characters to escape if love is to survive</li> <li>• the uncertainty of love relationships at the end of the play</li> <li>• local conflict as a reflection of the contemporary political situation, e.g. the imminent outbreak of the Irish Land Wars</li> <li>• language used by the characters when discussing their feelings.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>8</b></p>	<p><b><i>The Home Place</i></b>  Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• a lack of understanding reflected in the communication between the Anglo-Irish and the local Irish people</li> <li>• Christopher’s failure to understand the implications of Richard’s research</li> <li>• racial prejudice preventing understanding, e.g. Richard’s arrogant view of the Irish tenants</li> <li>• Margaret’s position between the two societies, which makes communication with both difficult</li> <li>• failure of understanding leading to confrontation, e.g. between Christopher, Richard and Con</li> <li>• Friel’s use of symbolism, e.g. Richard’s experiments</li> <li>• the way the play highlights the difficulties of understanding the complexities of English/Irish relationships.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to Specific Marking Guidance when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> </ul>	

Please refer to Specific Marking Guidance when applying this marking grid.

**A03 = bullet point 1**

**A05 = bullet point 2**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5-9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>
<b>Level 3</b>	10-14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	15-19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>

Question number	Indicative content
<p><b>9</b></p>	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Blanche and Stella’s upbringing at Belle Reve</li> <li>• the contrast in the language used by Blanche with that of Stella and the other characters</li> <li>• Blanche’s dependence on Stella contrasted with her rejection of Stella’s new life</li> <li>• Stella’s attempts to mediate between Stanley and Blanche</li> <li>• the ambiguity of Stella’s final ‘betrayal’ of Blanche</li> <li>• Stella as a symbol of the new America as opposed to Blanche’s Old Southern values</li> <li>• Williams’ portrayal of a society where attitudes to gender roles, class and sexuality are all in a state of flux.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>10</b></p>	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Williams’ initial description of the neighbourhood of Elysian Fields</li> <li>• the diversity of race and culture seen in the minor characters</li> <li>• immediate identification of Blanche as ‘incongruous’ in this setting</li> <li>• imagery and symbolism to present nostalgia against the impact of the modern world</li> <li>• presentation of the need to succeed through one’s own work and effort in post-war America</li> <li>• presentation of a society where men are trying to reassert their dominance after WWII</li> <li>• Williams’ portrayal of a society in the midst of change.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to Specific Marking Guidance when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> </ul>	



Please refer to Specific Marking Guidance when applying this marking grid.

**A03 = bullet point 1**

**A05 = bullet point 2**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5-9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>
<b>Level 3</b>	10-14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	15-19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>

Question number	Indicative content
<p><b>11</b></p>	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Wilde’s use of Miss Prism’s position as governess</li> <li>• her role as a representative of her class</li> <li>• as a source of comedy, e.g. in her desperate attempts to persuade Dr Chasuble to marry her</li> <li>• her narrow-minded and old-fashioned outlook as a source of comedy</li> <li>• her crucial function in the final revelation of Jack’s identity</li> <li>• Wilde’s presentation of her as a comic contrast to the governess stereotype</li> <li>• Wilde’s use of her as part of his attack on aspects of Victorian literature.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>12</b></p>	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Wilde establishes conventional social scenarios in order to subvert them, e.g. Jack and Algernon’s frivolous lives</li> <li>• the use of humour to challenge expectations of male roles</li> <li>• undermining Victorian society’s expectations of men, e.g. ‘it’s awfully hard work doing nothing’</li> <li>• hypocritical views on social status, e.g. Lady Bracknell’s swift change in her attitude to Jack when she learns of his unknown parentage</li> <li>• inversion of expected gender roles in relationships</li> <li>• inversion of expectations of class roles, e.g. ‘if the lower orders don’t set us a good example, what on earth is the use of them?’</li> <li>• Wilde’s criticism of male attitudes to class, money and morality in Victorian society.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to Specific Marking Guidance when applying this marking grid.

**A01 = bullet point 1**

**A02 = bullet point 2**

Level	Mark	Descriptor (A01, A02)
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 2</b>	5–9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 3</b>	10–14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> </ul>
<b>Level 4</b>	15–19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> </ul>

Please refer to Specific Marking Guidance when applying this marking grid.

**A03 = bullet point 1**

**A05 = bullet point 2**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5-9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>
<b>Level 3</b>	10-14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	15-19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>

Question number	Indicative content
<p><b>13</b></p>	<p><b><i>The Pitmen Painters</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the extent to which the men’s identity is defined by their work as miners</li> <li>• the use of a common dialect to establish a group identity</li> <li>• their view of art as recreation or hobby early in the play</li> <li>• their reaction to the concept that art can be paid work</li> <li>• the view that art is individual and work is collective</li> <li>• the view that work is more important than art in a world at war</li> <li>• Helen and Nicholson representing a world where art is valued in contrast to the working lives of the miners, e.g. the difference between stipend and wage.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>14</b></p>	<p><b><i>The Pitmen Painters</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the role of language in representing the cultural divide, e.g. educated language used by Lyon</li> <li>• comic effect of the differences in attitude of Lyon and the men in discussion of the group’s early attempts at art</li> <li>• the patronising tone and attitude of Helen Sutherland</li> <li>• Nicholson’s ‘start off as an artist’ as a contrast to the group’s beginnings</li> <li>• different attitudes to the ‘value’ of art</li> <li>• Hall’s dramatic presentation of the link between attitudes to art and social class</li> <li>• impact of the final scene and projection as a comment on cultural divisions.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to Specific Marking Guidance when applying this marking grid.

**A01 = bullet point 1**

**A02 = bullet point 2**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 2</b>	5–9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 3</b>	10–14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> </ul>
<b>Level 4</b>	15–19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> </ul>

Please refer to Specific Marking Guidance when applying this marking grid.

**A03 = bullet point 1**

**A05 = bullet point 2**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5-9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>
<b>Level 3</b>	10-14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	15-19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>

Question number	Indicative content
<p><b>15</b></p>	<p><b><i>The Rover</i></b>  Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Angelica represents the limits placed upon the freedom women can achieve, e.g. her role as a prostitute</li> <li>• her realisation of these limitations, e.g. Willmore’s tirade against ‘women of your trade’</li> <li>• despite her financial independence, she is still vulnerable to men’s actions and attitudes, e.g. her response to Willmore’s charm and desire to believe him</li> <li>• the impossibility of her achieving love and marriage, in contrast to Hellena and Florinda</li> <li>• Behn’s position as an unmarried and unsupported female is reflected in Angelica</li> <li>• her failure in love as Behn’s comment on women’s position in the late Stuart period and the double standards in the libertinism of court life □ her passionate use of language to express her feelings.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>16</b></p>	<p><b><i>The Rover</i></b>  Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Behn’s choice of the 1650s when England was still under the rule of the Commonwealth as the time period for the play</li> <li>• the English Cavaliers are escaping from the restrictions of Puritanism</li> <li>• the setting of Naples gives opportunities for escapism, e.g. carnival; a secular and permissive society</li> <li>• carnival allows the women to take the initiative and become active wooers</li> <li>• portrayal of the dangers as well as freedom for women in this setting</li> <li>• Behn shows that, in spite of the women’s desire for autonomy, society does not allow them to stray far from their traditional roles</li> <li>• Behn’s use of the setting to explore contemporary attitudes to gender, marriage and social class.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



Please refer to Specific Marking Guidance when applying this marking grid.

**A01 = bullet point 1**

**A02 = bullet point 2**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 2</b>	5–9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 3</b>	10–14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> </ul>
<b>Level 4</b>	15–19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> </ul>

Please refer to Specific Marking Guidance when applying this marking grid.

**A03 = bullet point 1**

**A05 = bullet point 2**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5-9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>
<b>Level 3</b>	10-14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	15-19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>

Question number	Indicative content
<p><b>17</b></p>	<p><b><i>Waiting for Godot</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Estragon’s inability to function independently</li> <li>• his concern for his own needs, e.g. his hunger, his uncomfortable boots, his need for sleep</li> <li>• his dependence on Vladimir’s care and protection</li> <li>• Beckett’s use of repeated stories and word games to emphasize the characters’ interdependence</li> <li>• his awareness of Vladimir’s dependence on him, e.g. his idea of them hanging themselves and realisation of possible outcome</li> <li>• Beckett’s dramatic exploration of loneliness and the individual’s need for another individual</li> <li>• how he is used by Beckett to explore existential ideas.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
<p><b>18</b></p>	<p><b><i>Waiting for Godot</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the repetitive structure of the two acts, e.g. the appearance of Pozzo and Lucky followed by that of the boy</li> <li>• repetition of dialogue</li> <li>• repetition of incidents that emphasise the lack of change /timelessness of the characters’ situation, e.g. Estragon being beaten, his trouble with his boots</li> <li>• mirroring of incidents, e.g. Vladimir and Estragon support Lucky in Act 1 and Pozzo in Act 2</li> <li>• mirroring of structure, e.g. the ending of each act</li> <li>• use of repetition to explore Absurdist ideas</li> <li>• Beckett’s use of repetition to explore existential ideas.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to Specific Marking Guidance when applying this marking grid.

**A01 = bullet point 1**

**A02 = bullet point 2**

Level	Mark	Descriptor (A01, A02)
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 2</b>	5–9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>
<b>Level 3</b>	10–14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> </ul>
<b>Level 4</b>	15–19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> </ul>

Please refer to Specific Marking Guidance when applying this marking grid.

**A03 = bullet point 1**

**A05 = bullet point 2**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Recalls information/descriptive</b></p> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5-9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>
<b>Level 3</b>	10-14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	15-19	<p><b>Consistent application/exploration</b></p> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>