

# AS Level English Literature

PAPER 1

POETRY AND DRAMA



## SPECIMEN PAPERS

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Pearson Edexcel Level 3 Advanced Subsidiary GCE in English  
Literature Paper 1 (8ET0/01)

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## **Introduction**

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This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

# General marking guidance

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- 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.

## Marking guidance – specific

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The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

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

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil 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.



Write your name here

Surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

Centre Number

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Candidate Number

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# English Literature

**Advanced Subsidiary**  
**Paper 1: Poetry and Drama**

Specimen Papers for first teaching  
September 2015  
**Time: 2 hours**

Paper Reference

**8ET0/01**

**You must have:**  
prescribed texts (clean copies)

Total Marks

## Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer one question in **Section A** and one question in **Section B** on your chosen text.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

## Information

- The total mark for this paper is 72.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

## Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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**PEARSON**

**SECTION A: Poetry**

**Answer ONE question and write your answer in the space provided.**

**EITHER**

- 1** Compare the ways in which poets explore challenging experiences in *A Minor Role* by U A Fanthorpe and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

**(Total for Question 1 = 24 marks)**

**OR**

- 2** Compare the ways in which poets explore how relationships change in *Effects* by Alan Jenkins and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

**(Total for Question 2 = 24 marks)**

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### List of prescribed poems

***Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011***  
**(Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732**

Poem title	Poet	Page (new/old v.)
Eat Me	Patience Agbabi	3/13
Chainsaw Versus the Pampas Grass	Simon Armitage	6/16
Material	Ros Barber	10/20
Inheritance	Eavan Boland	22/32
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23/33
History	John Burnside	25/35
The War Correspondent	Ciaran Carson	29/39
An Easy Passage	Julia Copus	37/47
The Deliverer	Tishani Doshi	43/53
The Map Woman	Carol Ann Duffy	47/57
The Lammas Hireling	Ian Duhig	51/61
To My Nine-Year-Old Self	Helen Dunmore	52/62
A Minor Role	U A Fanthorpe	57/67
The Gun	Vicki Feaver	62/72
The Furthest Distances I've Travelled	Leontia Flynn	64/74
Giuseppe	Roderick Ford	66/76
Out of the Bag	Seamus Heaney	81/91
Effects	Alan Jenkins	92/102
The Fox in the National Museum of Wales	Robert Minhinnick	121/131
Genetics	Sinéad Morrissey	125/135
From the Journal of a Disappointed Man	Andrew Motion	127/137
Look We Have Coming to Dover	Daljit Nagra	129/139
Fantasia on a Theme of James Wright	Sean O'Brien	130/140
Please Hold	Ciaran O'Driscoll	132/142
You, Shiva, and My Mum	Ruth Padel	140/150
Song	George Szirtes	168/178
On Her Blindness	Adam Thorpe	170/180
Ode on a Grayson Perry Urn	Tim Turnbull	172/182







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**TOTAL FOR SECTION A = 24 MARKS**



**SECTION B: Drama**

**Answer ONE question on your chosen text. Write your answer in the space provided.**

**TRAGEDY**

***Doctor Faustus, Christopher Marlowe***

**EITHER**

- 3** 'Faustus is seduced by magic, thinking it will bring him all he desires.'

In the light of this comment, explore Marlowe's dramatic presentation of magic in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

**(Total for Question 3 = 48 marks)**

**OR**

- 4** 'Faustus mocks faith in God but learns too late that hell is not a fable.'

In the light of this comment, explore Marlowe's dramatic presentation of religion in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

**(Total for Question 4 = 48 marks)**

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Answer ONE question on your chosen text. Write your answer in the space provided.

*The Duchess of Malfi*, John Webster

**EITHER**

- 5 'The Duchess of Malfi is an innocent woman in a corrupt world.'

In the light of this comment, explore Webster's dramatic presentation of the Duchess in *The Duchess of Malfi*. In your answer you must consider relevant contextual factors.

**(Total for Question 5 = 48 marks)**

**OR**

- 6 '*The Duchess of Malfi* is a play in which characters act immorally and are motivated by self-interest.'

In the light of this comment, explore Webster's dramatic presentation of immorality in *The Duchess of Malfi*. In your answer you must consider relevant contextual factors.

**(Total for Question 6 = 48 marks)**



Answer ONE question on your chosen text. Write your answer in the space provided.

*The Home Place*, Brian Friel

**EITHER**

- 7 'From the very start of the play, Christopher is a marked man who will ultimately lose everything he cares about.'

In the light of this comment, explore Friel's dramatic presentation of Christopher Gore in *The Home Place*. In your answer you must consider relevant contextual factors.

**(Total for Question 7 = 48 marks)**

**OR**

- 8 'The head-measuring scene is a grotesque illustration of racial tensions at the heart of Friel's play.'

In the light of this comment, explore Friel's dramatic presentation of race in *The Home Place*. In your answer you must consider relevant contextual factors.

**(Total for Question 8 = 48 marks)**

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Answer ONE question on your chosen text. Write your answer in the space provided.

***A Streetcar Named Desire, Tennessee Williams***

**EITHER**

**9** 'Blanche and Stanley highlight changing social values.'

In the light of this comment, explore Williams' dramatic presentation of changing social values in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

**(Total for Question 9 = 48 marks)**

**OR**

**10** 'Stella is caught in the middle between her sister and her husband.'

In the light of this comment, explore Williams' dramatic presentation of Stella in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

**(Total for Question 10 = 48 marks)**



Answer ONE question on your chosen text. Write your answer in the space provided.

COMEDY

*The Importance of Being Earnest*, Oscar Wilde

EITHER

11 'Wilde entertains us by mocking family life.'

In the light of this comment, explore Wilde's dramatic presentation of family relationships in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(Total for Question 11 = 48 marks)

OR

12 'Lady Bracknell is clearly a monster.'

In the light of this comment, explore the dramatic presentation of Lady Bracknell in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(Total for Question 12 = 48 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

*The Pitmen Painters*, Lee Hall

**EITHER**

**13** 'Art raises a lot of questions. That's what it does.'

In the light of this comment, explore Hall's dramatic presentation of debates about the purpose of art in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

**(Total for Question 13 = 48 marks)**

**OR**

**14** 'Oliver the worker is in conflict with Oliver the artist.'

In the light of this comment, explore Hall's dramatic presentation of Oliver in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

**(Total for Question 14 = 48 marks)**



Answer ONE question on your chosen text. Write your answer in the space provided.

*The Rover*, Aphra Behn

**EITHER**

**15** 'Behn gives her women the power to pursue their needs and desires.'

In the light of this comment, explore Behn's dramatic presentation of women's needs and desires in *The Rover*. In your answer you must consider relevant contextual factors.

**(Total for Question 15 = 48 marks)**

**OR**

**16** 'Restoration comedy is all about the game of love.'

In the light of this comment, explore Behn's dramatic presentation of romantic relationships in *The Rover*. In your answer you must consider relevant contextual factors.

**(Total for Question 16 = 48 marks)**

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Answer ONE question on your chosen text. Write your answer in the space provided.

*Waiting for Godot*, Samuel Beckett

**EITHER**

**17** 'Despite its bleakness, the play is a celebration of friendship.'

In the light of this comment, explore Beckett's dramatic presentation of friendship in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

**(Total for Question 17 = 48 marks)**

**OR**

**18** 'Nothing much happens in *Waiting for Godot*.'

In the light of this comment, explore the ways in which Beckett's dramatic presentation of events entertains and engages the audience in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

**(Total for Question 18 = 48 marks)**





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**TOTAL FOR SECTION B = 48 MARKS**  
**TOTAL FOR PAPER = 72 MARKS**





## Paper 1 Mark scheme

Question number	Indicative content
1	<p>All reasonable and relevant interpretations of challenging experiences in the named poem and the poem of the student's own choice should be rewarded. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• challenges posed in each poem</li><li>• comparison of tone in each poem</li><li>• use of detail to authenticate the experiences in each poem, for example, domestic details in <i>A Minor Role</i></li><li>• use of language and poetic devices in the poems, for example, theatre metaphor in <i>A Minor Role</i></li><li>• exploration of attitudes and relationships in the poems</li><li>• comparison of the ways in which the challenges in each poem are met</li><li>• ways in which the poets have used form and structure to explore different challenging experiences: the effect of the final line in <i>A Minor Role</i>.</li></ul> <p>Reward any appropriate poem selection and relevant responses.</p>

Question number	Indicative content
2	<p>All reasonable and relevant interpretations of changing relationships in the named poem and the poem of the student's own choice should be rewarded. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the nature of, and changes in, power structures in the relationships in the poems</li> <li>• the differing uses of imagery in the poems: references to the mother's hands in <i>Effects</i></li> <li>• conflict in each poem: exploration of tensions between narrator and mother in <i>Effects</i></li> <li>• comparisons of structural qualities of the poems</li> <li>• manipulation of language in each poem: the pun in Jenkins' title</li> <li>• comparison of the way relationships are represented in the poems: the use of varieties of voice in <i>Effects</i>.</li> </ul> <p>Reward any appropriate poem selection and relevant responses.</p>

Please refer to the specific marking guidance on page 3 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.						
Level 1	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> <li>Has limited awareness of connections between texts. Describes the texts separately.</li> </ul>						
Level 2	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> <li>Gives general connections between texts. Provides straightforward examples.</li> </ul>						
Level 3	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> <li>Makes clear connections between texts. Supports with clear examples.</li> </ul>						
Level 4	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> <li>Makes connections between texts. Uses consistently appropriate examples.</li> </ul>						
Level 5	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> <li>Makes effective connections between texts. Exhibits discriminating use of examples.</li> </ul>						

Question number	Indicative content
3	<p><b><i>Doctor Faustus</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• imagery describing Faustus' interest in magic</li> <li>• structure of the first part of the play reinforces Faustus the scholar</li> <li>• pros and cons of turning from theology to magic: views of Cornelius and Valdes versus views of the two scholars</li> <li>• dramatic irony of encounters with Mephistopheles and his seduction of Faustus with magic</li> <li>• use and abuse of magic leading to banality, trickery and cheating</li> <li>• dramatic effect of comedy to undermine and comment on Faustus' use of magic and its limitations</li> <li>• irony of Lucifer pointing out to Faustus that his desire for magic is to satisfy his 'appetites'; ultimately it diminishes him rather than elevates him</li> <li>• Medieval and Renaissance interest in alchemy, necromancy and magic</li> <li>• impact of Humanism and Protestant Reformation on Marlowe's audiences</li> <li>• views on religion and blasphemy for Marlowe's audience and for modern audiences.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p><b><i>Doctor Faustus</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• conversation with Mephistopheles where Faustus doubts the existence of hell</li> <li>• language and structure of the scenes which mock religion: the Franciscan monk and the Pope</li> <li>• paradox of Faustus wanting freedom from religion but still being subject to it</li> <li>• Faustus' damnation is a warning and links to morality plays</li> <li>• extent to which Marlowe is condoning and criticising Faustus' choices and actions: externalisation of his conscience through Good and Bad Angel</li> <li>• Faustus' struggles with belief lead to a rounded, more complex character rather than a stock character of the traditional Morality play</li> <li>• dramatic tension of final soliloquy</li> <li>• Marlowe's dramatic exploration of contemporary views of hell and divine retribution</li> <li>• exploration of Humanist ideas: extent and limit of human endeavour and knowledge versus belief and obedience to divine law; impact of these ideas on Marlowe's audience and a modern audience.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	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 the specific marking guidance on page 3 when applying this marking grid.

		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	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/exploration</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></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Antonio's description of the Duchess's sweetness, goodness and beauty to Delio</li> <li>• imagery of her being trapped and imprisoned: references to caged birds</li> <li>• dramatic effect of other characters' comments on her virtue: Ferdinand describes her as 'lascivious'; common people call her a 'strumpet'</li> <li>• dramatic irony of Bosola's realisation of her goodness whilst contracted to kill her</li> <li>• her lack of judgement in trusting Bosola</li> <li>• how she grows in stature facing her death with dignity and not despair: 'I am Duchess of Malfi still'</li> <li>• Webster's sympathetic portrayal of the Duchess in contrast to contemporary accounts of the true story of the Duchess of Amalfi's secret marriage</li> <li>• the portrayal of womanhood in the play.</li> </ul> <p>These are suggestions only. Accept any valid alternative</p>
6	<p><b><i>The Duchess of Malfi</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Antonio and Delio's presentation of a just and moral court compared to the reality of the court of Amalfi</li> <li>• comparison of Bosola and Antonio's behaviour and morality as employees at the court</li> <li>• dramatic effect of Julia sub-plot</li> <li>• literary devices: imagery, complex metaphors suggesting contradictions and perversions</li> <li>• deception and self-deception</li> <li>• exploration of Machiavellian ideas</li> <li>• contemporary stagecraft: first performed indoors, use of artificial lighting to highlight themes of goodness/evil, light/dark, secrecy/transparency</li> <li>• Italian setting of play gives Webster licence to comment on English morality and attitudes without censure</li> <li>• contemporary religious attitudes to morality, ethical behaviour, corruption, revenge.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	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>	



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		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	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/exploration</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
7	<p><b><i>The Home Place</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Christopher's first entrance, returning from Lifford's funeral: 'which of us is next on the list?'</li> <li>• Christopher's naivety about the rapidly changing political situation and hope that being a good landlord is enough to keep the loyalty of his tenants</li> <li>• presentation of the contrasts between him and Richard in their attitudes to the local Irish people: Richard is arrogant and racist, Christopher kind and humane, but also ineffective</li> <li>• weakness and lack of authority in dealing with the confrontation in the head-measuring scene</li> <li>• symbolism in the play in relation to Christopher</li> <li>• ways in which Friel engages audience's sympathy for Christopher</li> <li>• similarity with Maggie, both 'exiles' in a place they love but don't belong</li> <li>• precise dating of the action of the play: on the eve of great upheaval and change in English/Irish politics</li> <li>• commentary on colonialism and racism</li> <li>• dramatic portrayal of the complexities of the contemporary political situation.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p><b><i>The Home Place</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• language Richard uses to describe the Irish</li> <li>• hypocrisy of Richard and his attitude to other characters</li> <li>• ways in which Friel creates discomfort in the audience</li> <li>• dramatic presentation of locals' attitude to the English landowners</li> <li>• symbolism: trees, falcon</li> <li>• contrast between Christopher's and Richard's attitudes to Irish tenants</li> <li>• elaborate preparation and eating of tea and its dramatic contrast with the experiment</li> <li>• confrontation between Con, Christopher and Richard and contrast in how they behave</li> <li>• issues about land, land ownership and trespass</li> <li>• Darwinism, politics and racism looking forward to eugenics of the 20th century</li> <li>• ways in which the audience engages with the play having knowledge of 20th century Irish politics.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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<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>	

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		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
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<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/exploration</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
9	<p><b><i>A Streetcar Named Desire</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Blanche at start of the play and the impact on the audience</li> <li>• extent to which the language of the play reflects each character's social outlook</li> <li>• imagery and symbolism to present nostalgia and the impact of the modern world</li> <li>• conflict between Stanley and Blanche in terms of values and expectations</li> <li>• Blanche's inability to face up to the end of a life of privilege in contrast with Stella</li> <li>• the extent to which the play invites us to reflect on a lost way of life</li> <li>• Williams' use of irony to explore changing social values: his use of personal names and place names</li> <li>• attitudes of contemporary and modern audiences to the play's portrayal of changing social values: domestic violence, marriage roles</li> <li>• critical commentary on gender issues, sexuality, poverty and social roots.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><b><i>A Streetcar Named Desire</i></b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Stanley meets her physical and sexual needs but is not her social equal</li> <li>• Stella's adaptability in contrast to Blanche's determination to hold onto the past</li> <li>• Stella's language compared to that of Blanche and that of Stanley</li> <li>• Williams' use of dramatic irony to develop Stella's character and her relationships with the other characters</li> <li>• her attitude to sex: Stella acknowledges her sexual desire for Stanley</li> <li>• Stella's need for Stanley: her dependence on him makes her unable to face the truth about his brutality</li> <li>• use of the dialogue with Eunice to illuminate Stella's character</li> <li>• impact of Stanley's treatment of women on contemporary and modern audiences</li> <li>• Williams' commentary on gender roles, class and sexuality; and modern attitudes to the ambivalence in his play.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2)	
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<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>	

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		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	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/exploration</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
11	<p><b><i>The Importance of Being Earnest</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• conversation between Algernon and Lane which opens the play foregrounding a cynical attitude to marriage</li> <li>• family parallels between Jack and Lady Bracknell as guardian and parent</li> <li>• Algernon's attitude to his aunt and her attempts to control him</li> <li>• use of epigrammatic wit to criticise husbands and wives generically</li> <li>• Gwendolen's understated resistance to Lady Bracknell</li> <li>• family life as tragedy: 'All women become like their mothers...'</li> <li>• contribution of Dr Chasuble and Miss Prism to the critique of marriage</li> <li>• comic parody of fraternal conflict between Algernon and Jack</li> <li>• exploitation of traditional comic resolutions</li> <li>• attitudes to love and marriage; conflict between generations; manipulation of generic features of comedy; ideas about social and personal duty.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p><b><i>The Importance of Being Earnest</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Lady Bracknell's distinction between feeling well and behaving well as things that rarely go together</li> <li>• typical comic inversion of expectations in her description of Lady Harbury</li> <li>• despite her assumption of power, both Gwendolen and Algernon defy her</li> <li>• her refusal to accept Jack and Gwendolen's engagement generates dramatic tension and plot complication</li> <li>• parodical humour of her inquisition about Jack's eligibility</li> <li>• themes of class, education and money in late Victorian England, and the comic effect of her reaction to Jack's history</li> <li>• ways in which the highly formal register of her language contributes to the comic impact</li> <li>• swift and unflattering change in her attitude to Cecily</li> <li>• the importance of wealth and social status in marriage; the status of women in the family and in society.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



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		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	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>	

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		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	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/exploration</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
<p><b>13</b></p>	<p><b><i>The Pitmen Painters</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Lyon’s assertion in the discussion of the cherubs: ‘the point of painting is how it makes you feel’</li> <li>• Harry’s Marxist interpretation of art as ‘Practico-critical activity’</li> <li>• Jimmy’s question in the discussion of Harry’s painting: ‘Is art supposed to make you think?’</li> <li>• use of the disagreement over the monetary value of Jimmy’s painting to generate comedy</li> <li>• use of the language of art criticism to provide humour and dramatic variation</li> <li>• Lyon’s contempt for the Chinese folk art compared to Harry’s appreciation of it as part of ‘a tradition’</li> <li>• dramatic impact of the visit to the Tate</li> <li>• use of Guernica for tragic, and The Blob for comic, effect</li> <li>• changing artistic styles in the 20th century; art and political commitment; the cultural and human effect of the World Wars; ongoing debate about the value of artistic objects.</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>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of dialect to establish Oliver’s character and class</li> <li>• fact that Oliver is the first to produce a lino cut, showing sensitivity to process but also accepting the Young Lad’s criticism</li> <li>• Oliver’s monologue about the composition of The Deluge, and the class implications of its conclusion</li> <li>• Oliver’s changing attitude to Lyon</li> <li>• dramatic presentation of the various stages of his relationship with Helen</li> <li>• whether Hall’s focus is on Oliver’s paintings rather than his character</li> <li>• language of Oliver’s passionate response to the paintings of others</li> <li>• class identity and class conflict; the role of the artist in society; the tension between the creator and the social individual; the perception of working class community; attitudes to creating art as work or inspiration.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
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<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>	

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		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	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/exploration</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
15	<p><b><i>The Rover</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Florinda's resistance to marrying Don Vincentio for his 'jointure'; Hellena's determination to taste experience despite being 'designed for a nun'</li> <li>• changes to Hellena's language when dressed as a gipsy</li> <li>• the status and outlook of courtesans</li> <li>• Hellena's comment on having 'the vanity and power to know that I am desirable'; her retaliatory remarks to Willmore after he has slept with Angellica</li> <li>• comic effect of Florinda's testing of Belvile and Hellena's subjection of Willmore</li> <li>• Lucetta's part in the farcical tricking of Blunt, her relationship with Philippo and Sancho</li> <li>• dramatic presentation of Florinda's impotence in the face of the superior physical power of Blunt and Frederick; disturbing language threatening rape and violence</li> <li>• the status of women in society; attitudes to female sexuality; ideas about fidelity, sex and marriage; attitudes to violence against women; the moral and financial status of courtesans and prostitutes.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p><b><i>The Rover</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• irony of the play's focus on marriage: Willmore opposes love and marriage, yet the play ends with three marriages</li> <li>• use of wit as a means of wooing: the verbal sparring between Hellena and Willmore</li> <li>• Behn's handling of relationships reflecting changing ideas about the role of women in society</li> <li>• dramatisation of links between romantic relationships and social class</li> <li>• Behn's presentation of sexual relationships: her use of the carnival to allow characters to adopt alternative modes of behaviour</li> <li>• presentation of Willmore's view of love as typical of the rakish hero in Restoration drama</li> <li>• exploration of relationships and sexual intrigue as typical themes of Restoration comedy</li> <li>• reasons why the play was so popular with contemporary audiences in the late Stuart period</li> <li>• ways in which Behn uses the text as social commentary: marriage, gender roles and class.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	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>	

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		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	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/exploration</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
17	<p><b><i>Waiting for Godot</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Vladimir's affection for Estragon at the opening and Estragon's initial reluctance to respond</li> <li>• Vladimir's abortive but well-meant efforts to engage Estragon's interest, as in the story of the Crucifixion</li> <li>• use of the diminutive pet names Didi and Gogo</li> <li>• mutual care evident in Estragon's objection to the idea of hanging themselves</li> <li>• interlocking, incremental dialogue</li> <li>• repeated sense of them protecting each other in the face of a hostile world and sharing hope for the future in the form of Godot</li> <li>• relationship between Vladimir, Estragon and Lucky</li> <li>• language of reunion at the beginning of each act</li> <li>• comparisons between the friendship of Vladimir and Estragon, with that between Pozzo and Lucky</li> <li>• ideas about the importance of friendship; the status and nature of those outside society; cruelty and kindness; ideas about redemption, salvation and meaning in life.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p><b><i>Waiting for Godot</i></b>  Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• carefully orchestrated stage business involving the essentials of life</li> <li>• dramatic impact of offstage action</li> <li>• detailed nature of Beckett's stage directions</li> <li>• business with the chicken bones, emphasising the extremity of Vladimir and Estragon's poverty</li> <li>• comically self-referential humour: 'Nothing happens, nobody comes, nobody goes, it's awful'</li> <li>• physical/vaudeville comedy: Estragon's shins and boots, the routine with the hats, the pratfalls</li> <li>• dramatic changes in tone: when Pozzo and Lucky reappear</li> <li>• black comedy of Estragon's fallen trousers as they try to arrange suicide</li> <li>• ideas about survival in what seems a hostile world, post-World War II; social outcasts; theatrical influences on the playwright, such as vaudeville and farce.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	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>	
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<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>	

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		AO3 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO3, AO5)	
	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/exploration</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>	



