



# Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE Advanced Subsidiary

In English Literature (8ET0\_01)

Paper 1: Poetry and Drama

## **Edexcel and BTEC Qualifications**

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

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

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

Summer 2022

Question Paper Log Number P66352A

Publications Code 8ET0\_01\_2206\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2022

## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response

## Specific Marking Guidance

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 fulfils the requirements of the question. It is the examiner’s responsibility to apply their professional judgement to the candidate’s response in determining if the answer fulfils the requirements of the question.

## Paper 1 Mark scheme

Question number	Indicative content
1	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• comparison of how those making the journey are presented, e.g. deliberate use of pejorative language in <i>Look We Have Coming to Dover!</i></li><li>• ways in which journeys can be both literal and metaphorical, e.g. journey from poverty to prosperity imagined in <i>Look We Have Coming to Dover!</i></li><li>• ways in which poets use form and structure to present journeys, e.g. the lengthening lines representing the tide in <i>Look We Have Coming to Dover!</i></li><li>• ways in which poets use imagery, e.g. the mythical Britannia represented by 'chalk' in <i>Look We Have Coming to Dover!</i></li><li>• comparison of how poets use language to present journeys, e.g. use of neologisms and borrowed words to show developmental journey of language</li><li>• ways in which poets use the voices of the poems, e.g. first-person speaker in <i>Look We Have Coming to Dover!</i></li></ul> <p>These are suggestions only. Reward any appropriate poem selection and relevant comparisons.</p>
2	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• ways in which strength of feelings for children are presented, e.g. speaker's fear for his son in <i>History</i> and attempt to shield him from harm</li><li>• comparison of how external events affect parent-child relationships, e.g. 9/11 in <i>History</i></li><li>• ways in which poets use imagery, e.g. use of natural imagery in <i>History</i></li><li>• comparison of the voices in the poems, e.g. first-person speaker in <i>History</i> and the shift to third-person</li><li>• ways in which poets use pronouns and names to signal closeness of relationships</li><li>• use of form and structure to explore parent-child relationships, e.g. use of fragmented structure in <i>History</i>.</li></ul> <p>These are suggestions only. Reward any appropriate poem selection and relevant comparisons.</p>

Please refer to **Specific Marking Guidance on page 3** when applying this marking grid.

<b>A01 = bullet point 1</b>			<b>A02 = bullet point 2</b>			<b>A04 = bullet point 3</b>		
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02, A04)</b>						
	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> <li>Has limited awareness of connections between texts. Describes the texts separately.</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> <li>Gives general connections between texts. Provides straightforward examples.</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> <li>Makes clear connections between texts. Supports with clear examples.</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> <li>Makes connections between texts. Uses consistently appropriate examples.</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> <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>• absence of God in the play indicates absence of God in Faustus' thinking, e.g. Faustus' rejection of Divinity in his opening soliloquy</li> <li>• ways in which Faustus dramatically parallels and contrasts with God, e.g. Faustus' shedding of blood leads to damnation, whereas shedding of Christ's blood led to salvation</li> <li>• absence of God is presented as an acceptance of free will, reflecting Renaissance tensions between humanist and religious ideas, e.g. Faustus signing his life away shows free will that he can choose damnation</li> <li>• absence of God represents contemporary ideas of Hell, e.g. Faustus is in Hell before the end of the play because he rejects God</li> <li>• dramatic presentation of God by using the Good Angel and Old Man</li> <li>• Faustus' disbelief in God mirrors his disbelief in Hell.</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>• minor characters are allegorical and represent abstract ideas, e.g. Virtue (Good Angel, Old Man) and Evil (Seven Deadly Sins, Evil Angel)</li> <li>• number of minor characters used to present the travels and experiences of Faustus in twenty-four years</li> <li>• minor characters help to develop character of Faustus, e.g. Good and Evil Angels demonstrate his willingness to think of temporal pleasures such as wealth above salvation</li> <li>• minor characters mimic and foreshadow Faustus to position the audience, e.g. Robin and Rafe's foolishness</li> <li>• context of minor and allegorical characters in Morality Plays</li> <li>• role of Chorus adapted from Greek drama and presents a neutral observation of events.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific Marking Guidance on page 3** when applying this marking grid.

		<b>A01 = bullet point 1</b>	<b>A02 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>	
	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 on page 3** when applying this marking grid.

		<b>A03 = bullet point 1</b>	<b>A05 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>	
	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></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• importance of marriage for security for women, e.g. Duchess retains her title and status from her first marriage</li> <li>• lack of equality in how women are treated, e.g. Duchess' marriage to Antonio is denigrated because she marries out of class, whereas it was more acceptable for a man to do so</li> <li>• Julia acts as a dramatic foil to the Duchess and presents differing approaches to love and marriage</li> <li>• dramatic impact of the Duchess putting private life above political life, e.g. secrecy of Duchess and Antonio's marriage leads to destruction</li> <li>• brothers' attitude towards the Duchess' marriage reveals hypocrisy of Church and State, e.g. Cardinal's affair with Julia</li> <li>• Duchess' marriage demonstrates her unwillingness to bow to male authority and transgresses contemporary notions of proper female conduct.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</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>• language linked to sin and evil, e.g. reference to 'witches' by Ferdinand when talking to the Duchess</li> <li>• character of Bosola used dramatically to represent evil, e.g. he refers to himself as 'devil'</li> <li>• revenge plot of brothers, typical of Jacobean drama, is a manifestation of evil</li> <li>• unnatural passions of brothers demonstrate their evil nature to audience, e.g. Ferdinand's incestuous desires towards his sister</li> <li>• dramatic presentation of evil as a contemporary moral message to audience, e.g. Cardinal's evil act of killing Julia with a poisoned Bible</li> <li>• contrast of evil and good presented on stage, e.g. evil nature of Bosola, Ferdinand and Cardinal dramatically emphasises the good nature of Antonio and the Duchess.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific Marking Guidance on page 3** when applying this marking grid.

		<b>A01 = bullet point 1</b>	<b>A02 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>	
	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 on page 3** 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
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>• fictional rural setting of Ballybeg used dramatically to represent Ireland, both past and present</li> <li>• presentation of rural and agrarian life as reflecting the approaching Land Wars</li> <li>• imagery and symbolism of rural setting, e.g. falcon and trees</li> <li>• attitude of Richard towards local rural community represents contemporary British attitudes towards Ireland</li> <li>• use of imagery of land and roots and planting, e.g. Christopher refers to himself as a 'planter'</li> <li>• significance of land and farming in colonialism, e.g. reference to cousin in Kenya.</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>• dramatic effect of the violent death of landowner Lifford that precedes the action of the play</li> <li>• implicit violent threat of Con Doherty to Richard foreshadows imminent Land Wars</li> <li>• impact on tone of the reference to past violence and indication of violence to come, e.g. reference to Cromwell's garrison</li> <li>• violent actions of Richard's experiments, perhaps reflecting contemporary attitudes to colonialism, e.g. way he grabs hold of Sally and treats her like an animal</li> <li>• symbolic violence of cutting down of trees</li> <li>• Christopher's ignorance of impending violence demonstrates his ignorance of changing world, e.g. reference to Lifford's murder as 'isolated'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific Marking Guidance on page 3** when applying this marking grid.

		<b>A01 = bullet point 1</b>	<b>A02 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>	
	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 on page 3** when applying this marking grid.

		<b>A03 = bullet point 1</b>	<b>A05 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>	
	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
9	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of clothing to signify working people, e.g. 'blue denim working clothes'</li> <li>• work presented as masculine in post-war America, e.g. Blanche and Stella trapped by their lack of employment and money</li> <li>• work provides meaning for characters, e.g. Blanche loses grip on reality when she loses her job</li> <li>• work provides status, e.g. Stanley has higher status as he travels for work and is, according to Stella, the only one to 'get somewhere'</li> <li>• symbolic presentation of workers in Elysian Fields, e.g. tamale vendor; blind Mexican woman</li> <li>• dramatic confrontation between world of work and Blanche's artistic temperament, e.g. her reaction to Mitch turning up in his 'working clothes'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Williams' use of 'plastic theatre' to present realism in drama</li> <li>• use of costume to reflect character, e.g. Blanche's 'red satin robe'; Stanley 'roughly dressed in blue denim work clothes'</li> <li>• use of visual symbolism, e.g. Blanche's bathing; the paper lantern</li> <li>• use of music to represent inner lives of characters, e.g. use of Varsouviana to represent Blanche's past</li> <li>• use of music to establish the setting, e.g. 'Blue Piano expresses the spirit of life which goes on around here'</li> <li>• symbolism of characters' descriptions, e.g. Blanche as a moth; Stanley as 'richly feathered male bird'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



Please refer to **Specific Marking Guidance on page 3** when applying this marking grid.

		<b>A01 = bullet point 1</b>	<b>A02 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>	
	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 on page 3** 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
11	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• contrast presented between love and marriage, e.g. discussion between Algernon and Jack whether marriage is a matter of 'business' or 'pleasure'</li> <li>• dramatic presentation of superficial nature of love, e.g. Gwendolen only in love with 'Ernest' because of his name</li> <li>• dramatic impact of absence of happily married couples in play, contributing to Wilde's satirical intent, e.g. absence of Lord Bracknell</li> <li>• Wilde's comment on Victorian respectability, e.g. social position, income and character more important than love in marriage</li> <li>• presentation of Miss Prism and Chasuble's love as comment on repressed Victorian feelings</li> <li>• Cecily's diary and letters satirise Victorian attitudes to love and marriage.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• ways Wilde uses comedy to satirise contemporary upper-class rules, manners and values</li> <li>• comically absurd plot adds to the effect of satire</li> <li>• comedy of Dr Chasuble is vehicle to mock contemporary religious doctrine and piety</li> <li>• ways in which Wilde uses witty epigrams to create humour in the play and challenge received wisdom</li> <li>• dramatic techniques used to create comedy, e.g. the fictions of Bunbury and Ernest, revealing contemporary attitudes to family</li> <li>• ways in which comedy and melodrama are blended in the final revelations.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific Marking Guidance on page 3** when applying this marking grid.

		<b>A01 = bullet point 1</b>	<b>A02 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>	
	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 on page 3** when applying this marking grid.

		<b>A03 = bullet point 1</b>	<b>A05 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>	
	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
<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>• initial presentation of Jimmy as the fool of the group, e.g. saying 'Bless you' in response to name of Titian</li> <li>• presentation of Jimmy as ignorant, e.g. asks if Leonardo da Vinci is a painter reflecting the issues of social class at the heart of the play</li> <li>• dramatic contrast in his attitudes at the beginning and end of the play, e.g. artistic journey he goes on leading to his experimentation with abstract art</li> <li>• dramatic set-piece of conflict between Jimmy and group with regard to ownership of paintings</li> <li>• Jimmy used to present everyday hardships of the miners foregrounding social and political contexts both of the past and present, e.g. 'up to my chest in water'</li> <li>• Jimmy used to present the divide between the group and Helen Sutherland, e.g. 'And these are peonies?' 'No, they're flowers actually...'</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>• ways in which men argue but still retain community and friendship with each other</li> <li>• use of dialect and shared experiences to reinforce a sense of the men's friendship and reflecting the play's exploration of social class</li> <li>• dramatic significance of last scene where group are still together, allowing Hall to reinforce his social and political message</li> <li>• ways in which the men are seen to be supportive of one another</li> <li>• presentation of the men's shared values and attitudes</li> <li>• ways in which the play celebrates 'working-class spirit'.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific Marking Guidance on page 3** when applying this marking grid.

		<b>A01 = bullet point 1</b>	<b>A02 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>	
	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 on page 3** when applying this marking grid.

		<b>A03 = bullet point 1</b>	<b>A05 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>	
	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
<p><b>15</b></p>	<p><b><i>The Rover</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Blunt’s attempted act of revenge highlights his boorish character</li> <li>• presentation of revenge by Behn as folly, e.g. Blunt does not get revenge and ends the play in further humiliation</li> <li>• Behn presents revenge as a feature of conflict between sexes, e.g. Blunt’s revenge is against all of womankind, Angellica embarks on vengeance ‘for the public safety of our Sex’</li> <li>• Willmore’s response to Angellica’s failed revenge suggests to the audience that he is a changed man</li> <li>• dramatic significance that neither act of revenge is completed</li> <li>• Behn’s use of revenge for comic purposes echoes and lampoons Jacobean revenge tragedies, e.g. Blunt’s hyperbolic and unsuccessful vendetta against women.</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></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• setting in Carnival as a time of greed and excess</li> <li>• Pedro’s greed in treatment of his sisters highlights contemporary patriarchal attitudes, e.g. sending Hellena to the nunnery to save the dowry money</li> <li>• presentation of greedy men who marry solely for money, reflecting contemporary gender attitudes, e.g. Angellica tells Willmore that men ask of a woman’s ‘fortune’ not her character</li> <li>• presentation of Angellica to highlight male lust and greed</li> <li>• focus on frivolity and excess as a reflection of Restoration political and societal changes</li> <li>• characterisation of Hellena as a female rover mirroring male greed for sex and money.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific Marking Guidance on page 3** when applying this marking grid.

		<b>A01 = bullet point 1</b>	<b>A02 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>	
	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 on page 3** when applying this marking grid.

		<b>A03 = bullet point 1</b>	<b>A05 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>	
	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
17	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Godot presented as providing meaning for Vladimir and Estragon, e.g. contrast with presentation of Pozzo and Lucky and their suffering in Act 2</li> <li>• Godot’s cruelly differing treatment of the boy and his brother as a reflection of contemporary, post-war ennui, e.g. Boy does not know why he beats his brother and not him</li> <li>• dramatic tension of who or what Godot is and whether he exists reflects contemporary concerns about existence of God</li> <li>• Beckett’s playful use of names to hint at Godot, e.g. Estragon’s nickname ‘Gogo’, confusion of Pozzo with Godot</li> <li>• dramatic impact of absence of Godot on stage and his existence only in dialogue</li> <li>• lack of certainty of who Godot is as a feature of Absurdist theatre and search for meaning in post-war Europe.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p><b><i>Waiting for Godot</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Vladimir as looking for comfort in religion, e.g. reference to Jesus saving one of the two thieves at the crucifixion</li> <li>• Vladimir and Estragon exemplify faith by continuing to wait for Godot</li> <li>• presentation of a cruel and unknowable God, as a reflection of contemporary existential anxieties, e.g. Lucky’s monologue presents a God without presence who saves and damns people for ‘reasons unknown’</li> <li>• symbol of the tree as Golgotha</li> <li>• significance of Biblical references, e.g. sheep and goats in the herds that Godot keeps</li> <li>• Vladimir and Estragon represent search for salvation, e.g. Estragon asks God to have pity on him; Vladimir states they’ll be saved if Godot comes.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to **Specific Marking Guidance on page 3** when applying this marking grid.

		<b>A01 = bullet point 1</b>	<b>A02 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02)</b>	
	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 on page 3** when applying this marking grid.

		<b>A03 = bullet point 1</b>	<b>A05 = bullet point 2</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03, A05)</b>	
	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>	