Pearson

Mark Scheme (Results)

Summer 2026

Pearson Edexcel Level 3

English Literature

Advanced Level (9ET0)

Paper 1: Drama

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General Marking Guidance

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

Marking guidance – specific

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.

Placing a mark within a level

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

Section A

Question number	Indicative content
1	***Antony and Cleopatra*** Candidates may refer to the following in their answers: • presentation of the relationship between Antony and Cleopatra as one of both public tragic grandeur and private domestic frivolity, making this an unusual rendering of the tragedy genre • episodic structure allows rapid changes of mood, tone and setting between the public and the private spheres, e.g. Cleopatra's bedroom; the battlefield at Actium • use of soliloquy to present Antony's inner conflict between his public duty and private passion • Octavius Caesar presented as the consummate politician, concerned only with his public image, e.g. 'You come not like Caesar's sister…' • presentation of personal choices as having universal impact, e.g. 'The triple pillar of the world transformed' • language used publicly by male characters as representations of Renaissance masculinity: 'Or bathe my dying honour in the blood/Shall make it live again'. Possible references to the *Critical Anthology* or other critical reading could include: • **James Hirsh**'s argument that Cleopatra 'is as concerned about her public image as Octavius' (in Taylor, Jowett, Bourus, and Egan (eds.), *The New Oxford Shakespeare*: *Modern Critical Edition*, 2016) • **David Fuller**'s theory that the play corresponds in part to Hegel's idea of tragedy as the clash of irreconcilable opposites (*Passion and Politics* in Sara Munson Deats (ed.) *Antony and Cleopatra, New Critical Essays*, Routledge 2005). These are suggestions only. Accept any valid alternative response.

2	***Antony and Cleopatra*** Candidates may refer to the following in their answers: • use of archetypes to suggest that character determines destiny, e.g. Caesar's self-discipline dramatically contrasted against Antony's passion • the play's structure, typical of the tragedy genre, ironically foretells the destiny of the protagonists, e.g. Philo notes in the first act that Antony will be 'transformed' by Cleopatra and thus will relinquish his status as a 'pillar' of the world • dramatic significance of the role of the soothsayer and the scenes involving fortune-telling • references to the gods throughout the play, e.g. 'the wise gods seel our eyes/In our own filth drop our clear judgments' • patterns of imagery used to present destiny and fortune, perhaps reflecting contemporary beliefs, e.g. 'Let me rail so high/That the false huswife Fortune break her wheel' • suggestions that men are to some extent masters of their own destiny, e.g. Enorbarbus says Antony is responsible for his own defeat: 'that would make his will/Lord of his reason.' Possible references to the *Critical Anthology* or other critical reading could include: • **David Kastan**'s question about the nature of tragedy: 'Is the tragic motor human error or capricious fate?' (*Anthology*) • **Michael Lloyd**'s article on Shakespeare and the cult of Isis (*Cleopatra as Isis* in A. Nicoll (ed.), *Shakespeare Survey*, Cambridge University Press, 1959). These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
3	***Hamlet*** Candidates may refer to the following in their answers: • dramatic paralleling between the main plot and the Fortinbras subplot to explore ideas about the role of fathers, e.g. Old Hamlet and Old Fortinbras could be seen to represent the old order of society • sons seeking vengeance for the death of fathers as typical of the revenge tragedy genre • Polonius' very different treatment of his two children as a reflection of contemporary social attitudes, e.g. Ophelia's self-destructive adherence to conventional obedience of her father's wishes • presentation of Claudius as the usurping stepfather • dramatic function of the ghost, e.g. allowing the audience to witness Hamlet's idealisation of his dead father • use of imagery of incest and unnaturalness as Hamlet reflects on the relationship between his mother and his stepfather, e.g. 'a couch for luxury and damnèd incest'. Possible references to the *Critical Anthology* or other critical reading could include: • **Anthony Nutall** discusses the uncomfortable recognition of audience 'enjoyment' of tragedy involving family breakdown (*Anthology*) • **Margreta de Grazia**'s point that the future of both Hamlet and Laertes 'has been despoiled by their fathers' sudden and shady passing' (in Taylor, Jowett, Bourus, and Egan (eds.), *The New Oxford Shakespeare*: *Modern Critical Edition*, 2016). These are suggestions only. Accept any valid alternative response.
4	***Hamlet*** Candidates may refer to the following in their answers: • use of dramatic set pieces to create suspense and tension, e.g. the end of the play-within-the-play; Gertrude's drinking poison; Polonius' 'entrapment scene' • spying and surveillance as a recurring theme throughout, e.g. Reynaldo is sent to spy on Laertes; Hamlet overhears Claudius at prayer • function of the ghost in creating suspense and tension, e.g. '...it waves you to a more private ground. But don't go with it!' • use of imagery that reflects contemporary political tensions for the audience, e.g. 'The serpent that did sting thy father's life/Now wears his crown.' • use of Hamlet's soliloquies of prevarication in creating suspense and tension, e.g. 'To be or not to be ...' • suspense and tension relating to the jeopardy of carrying out revenge as traditional features of the tragedy genre. Possible references to the *Critical Anthology* or other critical reading could include: • **Lillian Schanfield**'s comment that the lack of a coherent cultural setting contributes to the enigmatic nature of the play (*Hamlet's Denmark* in *CEA Critic Vol 70*, 2007) • **William Hazlitt**'s comments on the complexities of the play: '...we catch the passions living as they rise.' (*Anthology*). These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
5	***King Lear*** Candidates may refer to the following in their answers: • Lear's failure to recognise he is handing over power to a very different generation of daughters and sons-in-law as a source of tragedy • function of the Gloucester subplot in mirroring the generational conflicts of the main plot, e.g. his failure to understand the impact of his jokes about Edmund's conception; his failure to trust Edgar • Kent functions as a bridge between generations, e.g. with his unswerving loyalty to both Lear and Cordelia • the play as a reflection of the fears of a divided kingdom following the death without an heir of Queen Elizabeth, as the younger generation see their opportunity to seize power • the torture of Gloucester as a dramatic representation of the treatment handed out by the younger generation to the old, with disrespectful references to his age, e.g. his 'corky arms'; 'So white' beard • dramatic impact of the play's ending with Edgar pointing out the difference between the older generation and the young, e.g. '...we that are young/Shall never see so much, nor live so long'. Possible references to the *Critical Anthology* or other critical reading could include: • **Janet Adelman**'s suggestion that the play is 'overwhelmingly about fathers and their paternity' (*Anthology*) • **Frank Kermode**'s argument that Gloucester's words – 'We have seen the best of our time' – reflect the mood of the play (*Anthology*). These are suggestions only. Accept any valid alternative response.

6	***King Lear*** Candidates may refer to the following in their answers: • impact of the play's opening when Lear abnegates his kingship by dividing his kingdom and its possible reflection of contemporary anxieties regarding Queen Elizabeth's death without an heir • use of symbolism in the shifting settings from ostentatious castles to exterior hovels, reflecting Lear's gradual loss of kingship and status • use of pathetic fallacy to present the storm as Lear attempts to order the forces of nature to do his bidding, e.g. 'Blow, winds, and crack your cheeks! rage! blow!' • usurpation of paternal sovereignty by Goneril and Regan and how this might be viewed by different audiences • use of the play's pre-Christian setting to explore ideas about fate and the sovereignty of the gods, e.g. 'As flies to wanton boys are we to the gods' • the extent to which the collapse of kingship and the resulting chaos is entirely the fault of Lear. Possible references to the *Critical Anthology* or other critical reading could include: • **Fintan O'Toole**'s observation that the whole Feudal society in which the play is set was founded on loyalty (*Anthology*) • **Frank Kermode**'s comment that Lear is almost always, regally, "we," until he loses his temper with his daughter, when he uses "I". (*Anthology*). These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
7	***Othello*** Candidates may refer to the following in their answers: • reason and passion seen to overlap in characters, e.g. Iago appears coldly rational but is also motivated by a passionate desire for revenge • passionate impulsiveness presented as one of Othello's tragic flaws, typical of the genre • use of soliloquy to present Iago as the most rational character in the play, e.g. 'Now, whether he kill Cassio/Or Cassio him, or each do kill the other/Every way makes my gain' • Othello's discourse changes in the course of the play are used to reflect his movement from calm reasoning to passionate jealousy • Iago uses a repertoire of rhetorical devices to persuade those he dupes into passionate responses, e.g. '...if thou canst cuckold him, thou dost thyself a pleasure, me a sport' • play's presentation of the gendered nature of reason and passion, as a possible reflection of contemporary attitudes, e.g. Desdemona's passionate defence of her husband, even as he treats her cruelly. Possible references to the *Critical Anthology* or other critical reading could include: • **Ania Loomba**'s comment that 'Both blacks and Muslims were regarded as ...highly emotional and even irrational, and prone to anger and jealousy' (*Anthology*) • **Wolfgang Clemen**'s view that Othello's imagery reveals his highly emotional nature (*The Development of Shakespeare's Imagery*, Routledge, 1977).
8	***Othello*** Candidates may refer to the following in their answers: • Iago as the stage Machiavel for whom loyalty and other shows of goodness are signs of weakness, e.g. 'Whip me such honest knaves' • initial presentation of Othello, exuding goodness and bravery through his language, e.g. 'Keep up your bright swords, for the dew will rust them' • use of soliloquies to reveal that the manipulation of good intent is pivotal to Iago's plotting, e.g. 'And out of her own goodness make the net' • presentation of Desdemona's desire to help Cassio as being open to misinterpretation, e.g. the intensity of her language in III, iii • Othello's obsession throughout with Desdemona's virtue and chastity as a possible reflection of contemporary patriarchal norms • crafting of the play's ending blurs the distinction between those who are good and those who are sinful, e.g. both types meet the same end. Possible references to the *Critical Anthology* or other critical reading could include: • **Ernst Honigmann**'s exploration of Iago's use of sexual imagery to defile Cassio's view of Desdemona's virtue (*Anthology*) • **Michael Neill**'s comment that Iago 'can make infidelity appear as the inevitable expression of Desdemona's Venetian nature' (*Unproper Beds*: *Race, Adultery, and the Hideous in Othello* in *Shakespeare Quarterly*, Winter 1989). These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
9	***A Midsummer Night's Dream*** Candidates may refer to the following in their answers: • the 'play within the play' as a common feature of Shakespeare's drama, e.g. *Hamlet*; *Love's Labours Lost* • its performance by the mechanicals and its reception by the aristocratic audience as typical of festive comedy, e.g. holiday and festival traditions; social inversion • as a comment on the main plot, e.g. Pyramus and Thisbe as a parody of the young lovers thwarted by a patriarchal figure • its contribution to the play's exploration of Elizabethan social class, e.g. 'what hempen homespuns have we swaggering here?'; 'Hard-handed men that work in Athens here/ Which never laboured in their minds till now' • as a vehicle for comic linguistic devices, such as paradox, oxymoron, malapropism, e.g. 'I could play Ercles' • its roots in Ovid's tragedy as a source of dramatic irony and ambiguity, e.g. 'the most lamentable comedy.' Possible references to the *Critical Anthology* or other critical reading could include: • **C. L. Barber**'s comparison of the performance of 'Pyramus and Thisbe' with the bride-ale show at Kenilworth, a traditional folk-drama presented before Elizabeth I (*Anthology*) • **Simon Callow**'s comment that the play 'is generally assumed to be a gentle satire of the amateur theatre, but I fear that it is as likely to be a sendup of the professional theatre' (*Mechanicals in A Midsummer Night's Dream*, British Library website 2016). These are suggestions only. Accept any valid alternative response.
10	***A Midsummer Night's Dream*** Candidates may refer to the following in their answers: • use of transformative dreams and dreaming as a means to explore the blurring of illusion and reality in the play, e.g. the plot device of the flower juice • shifting settings allow for transformations in mood and tone, e.g. the fantastical and chaotic events in the woods are presented in contrast to the political order of Theseus' Athens, possibly a reflection of contemporary political concerns • the transformation of Bottom as a major source of comedy, e.g. 'I have had a dream, past the wit of man to say what dream it was...' • social transformation and inversion as typical themes of carnivalesque comedy • significance of Ovid's *Metamorphoses* as an influence on this play, e.g. Titania's speech about the disorder of the seasons • extent to which anything has changed by the end of the play, e.g. significance of Robin's epilogue. Possible references to the *Critical Anthology* or other critical reading could include: • **R.W. Maslen**'s description of comedy as 'adapting itself with chameleon promptness to every innovation' (*Anthology*) • **C. L. Barber**'s argument that Shakespeare deliberately structures the play to make 'Bottom's Dream' the centrepiece (*Anthology*). These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
11	***Measure for Measure*** Candidates may refer to the following in their answers: • presentation of Isabella as a dramatic foil to Angelo, e.g. their shared puritanism; her purity in contrast to his depravity • Isabella's character as a comment on contemporary social and religious attitudes to women, e.g. 'when maidens sue/Men give like gods' • Mistress Overdone's function in the low comedy scenes which also mirror moral issues in the main plot, e.g. hypocrisy; conduct in public office • Mistress Overdone's use of bawdy humour, with sexual puns and innuendo, to develop the theme of unrestrained libertarianism • Mariana's function in developing the themes of morality, justice and mercy and in symbolising the power dynamics between men and women in contemporary society • ambiguity around the marriages of Isabella, Mariana and Kate at the end and the impact on the play's 'comic' tone. Possible references to the *Critical Anthology* or other critical reading could include: • **Mario Di Gangi**'s comment that, 'as the only wife in the play, Mistress Elbow most powerfully and paradoxically represents the unruly resistance within marital sexuality' (*Shakespeare and Diversity Anthology*) • **Jonathan Dollimore** notes that the most socially exploited characters – the prostitutes – never appear in the play (*Transgression and Surveillance in Measure for Measure*, Manchester U.P. 1985). These are suggestions only. Accept any valid alternative responses.
12	***Measure for Measure*** Candidates may refer to the following in their answers: • dramatic irony arises from the audience's understanding the truth where misunderstandings or deceptive appearances mislead the characters • use of imagery and symbolism to present deception, e.g. counterfeit coins • characterisation of Angelo, who presents an upright and moral face to the world to hide his corruption • use of deceptive disguises and revelations to create dramatic impact, e.g. the removal of Mariana's veil reveals the truth of Angelo's behaviour • impact of the ambiguous presentation of the Duke, perhaps as a comment on contemporary political leadership • extent to which the play can be seen as one of Shakespeare's 'problem plays', e.g. the ambiguities in the final scene, where the truth of each deception is revealed in order to bring about justice and restore order, may not offer a satisfactory comic ending for the audience. Possible references to the *Critical Anthology* or other critical reading could include: • **Kate Chedgzoy**'s point that only in the last 100 lines or so is the happy ending of comedy secured ('*Measure for Measure*: *What's the Problem?*', British Library website, 2016) • **Philip Brockbank**'s description of the Duke as 'the sum of the many well-meaning devices that people employ in order to save each other from the consequences of crime, passion and folly' (*Anthology*). These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
13	***The Taming of the Shrew*** Candidates may refer to the following in their answers: • extent to which characters conform to recognisable roles, e.g. patriarchal father; unmarried daughter; suitor • presentation of Kate's non-conformity as the mainspring of the plot, e.g. Petruchio's desire to transform his wife into a Kate 'conformable as other household Kates' • use of genre features of comedy to present conformity, e.g. the play requires Baptista to insist that his older daughter must be married before the younger one as convention requires • usurping of conventional norms to create comedy, e.g. suitors disguised as tutors • the play as a reflection on conformity in a patriarchal society, e.g. the role of women; the conventions of marriage; importance of dowries • various interpretations of the play's ending, e.g. extent to which Kate conforms. Possible references to the *Critical Anthology* or other critical reading could include: • **Ann Thompson**'s point that modern actresses restricted to the authentic text in the wooing scene have often motivated Kate by making it abundantly obvious that she falls in love with Petruchio at first sight (*Anthology*) • **Karen Newman**'s discussion about the relationship between father and husband, 'in which woman is the mediating third term, a treasure the exchange of which assures patriarchal hegemony' (*Anthology*). These are suggestions only. Accept any valid alternative response.

14	***The Taming of the Shrew*** Candidates may refer to the following in their answers: • the opening presents a world where power structures are turned upside down, e.g. Sly, the tinker, is in charge • presentation of contemporary patriarchal power, e.g. Baptista declares Bianca cannot be married until Kate finds a husband; significance of dowries • reversal of power dynamics, particularly in the subplot where servants and masters change places, typical of the comedy genre • the central dramatic conflict in the play between Kate and Petruchio and the struggle for power within a relationship • different interpretations of Kate's final speech and where power might be seen to reside in the end • language techniques to present power, e.g. diction, imagery and rhetorical patterning used in Petruchio's 'wooing' scenes; use of the Petrarchan sources and how these affect the language of Bianca's suitors. Possible references to the *Critical Anthology* or other critical reading could include: • **Karen Newman**'s exploration of the battle of words between Kate and Petruchio as a means of fighting against the commodification of women in marriage (*Anthology*) • **Catherine Bates**' argument that if the play makes audiences enjoy it, then it 'legitimates the most violent, coercive, not to say outrageously sexist behaviour'. (*Anthology*). These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
15	***Twelfth Night*** Candidates may refer to the following in their answers: • Viola's masculine disguise allows Shakespeare to explore gender identities and exploit the metatheatrical irony in the role being played by a male actor, e.g. 'I am all the daughters of my father's house/And all the brothers too' • disguise and role-reversal as typical of festive comedy • dramatic presentation of her wit and verbal dexterity seen in her dialogues with Feste, Sir Toby and Sir Andrew, e.g. '...they that dally nicely with words may quickly make them wanton' • impact of her soliloquy in Act II, e.g. developing the play's exploration of wisdom versus folly; allowing Shakespeare to satirise idealised romance • her return to female attire in the end signals the conventional comic ending where order is about to be restored • ambiguity around Viola's sexuality/gender perhaps subverts the conventional ending of comedy and leaves her as an outsider, e.g. 'Cesario, come—For so you shall be while you are a man...' Possible references to the *Critical Anthology* or other critical reading could include: • **Michael Shapiro**'s point that in modern productions, allusions to Viola's male identity are comic rather than metatheatrical (*Anthology*) • **Stephen Greenblatt**'s argument that Viola's disguise challenges Elizabethan conservatism (*'Fiction and Friction'*. In *Shakespearean Negotiations*, Berkeley UC Press, 1988). These are suggestions only. Accept any valid alternative responses.

16	***Twelfth Night*** Candidates may refer to the following in their answers: • use throughout of references to acting and role-playing, typical of festive comedy, e.g. Olivia: 'Are you a comedian?'; Viola: 'I am not that I play' • use of the Malvolio plot to explore ideas about acting and deception, e.g. 'If this were play'd upon a stage now, I could condemn it as an improbable fiction' • impact on the play's tone of Feste's cruel role-playing of Sir Topas to taunt Malvolio • Feste's songs echoing those of older English folk plays, e.g. 'And we'll strive to please you every day' • play's suggestion that gender is something that is physically performed through one's appearance, e.g. 'Cesario, come/For so you shall be while you are a man/But when in other habits you are seen/Orsino's mistress, and his fancy's queen' • the metatheatrical aspects of the box tree scene (II,v) as Malvolio is secretly observed, by Sir Toby and the others, fantasising about Olivia's love for him. Possible references to the *Critical Anthology* or other critical reading could include: • **Michael Shapiro**'s discussion of 'the play's exposure of its own artificiality' (*Anthology*) • **Mary Kietzman**'s description of Viola's cross-dressing role as 'one of the most comprehensive descriptions of the actor's craft within the plays' ('*Will Personified*: *Viola as Actor-Author in Twelfth Night*'. *Criticism* 54, Spring 2012). These are suggestions only. Accept any valid alternative response.

Please refer to the Specific Marking Guidance when applying this marking grid.				
Level	**Mark**	**AO1 = bullet point 1**	**AO2 = bullet point 2**	**AO3 = bullet point 3**
		Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.		
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.		
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.		
Level 4	13–17	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.		

Level 5	18–21	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

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

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1–2	**Descriptive** • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	**General exploration** • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.
Level 3	6–8	**Clear relevant exploration** • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	**Discriminating exploration** • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	12–14	**Critical and evaluative** • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Section B

Question number	Indicative content
17	***Les Blancs*** Candidates may refer to the following in their answers: • extent to which male characters in the play can be seen as archetypes, e.g. Major Rice as the colonial oppressor; Ngago as the militant rebel • influence on the play's tone of the absent character, Reverend Neilson, as the paternalistic 'white man in Africa' • function of Charlie Morris in the play's exposition • presentation of male characters struggling with their identity, e.g. Eric's ambivalence around race and sexuality • presentation of male oppression of women, e.g. Neilson's refusal to help with the delivery of the raped woman's baby • use of symbolism and fable to develop Tshembe's character, e.g. the Woman; fable of Modingo. These are suggestions only. Accept any valid alternative response.
18	***Les Blancs*** Candidates may refer to the following in their answers • the play's exploration of the conflict that emerges from colonialism, reflecting historical events, e.g. the Mau Mau uprising in Kenya • use of imagery and symbolism to present violent conflict, e.g. the spear in the opening scene; Ngago's monologue: 'Let us drown them in the blood they have shed' • presentation throughout of Tshembe's inner conflict, e.g. Tshembe as 'a black Hamlet' • use of archetypes to explore racial conflict, e.g. the white supremacist, Major Rice • dramatic set pieces where dialogue is used to intensify conflict, e.g. the confrontation between Rice and Tshembe in Act 1 where the Major uses the racial slur 'kaffir' • presentation of family conflict, e.g. the older brothers argue over how to care for Eric; Abioseh is torn between family and duty. These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
19	***Doctor Faustus*** Candidates may refer to the following in their answers: • the play's tragic trajectory of Faustus' fall from a man of great learning to a foolish trickster • the foolish Robin and Dick scenes used to comment on the irony of Faustus' pact with the devil • the play's roots in the medieval tradition of vice comedy, which was intended to provoke laughter as well as fear in the face of evil • Marlowe's careful use of language early on to let the audience see Faustus' foolish abandonment of logic, e.g. his decision to ignore the biblical promise of eternal life, instead focusing only on 'The reward of sin is death' • use of dialogue to illustrate Faustus' foolish disregard for clear warnings, e.g. *Mephistopheles*:'...for here's the scroll/In which thou hast given thy soul to Lucifer; *Faustus*:'...but what of that?' • Faustus' foolish ambitions would perhaps have won approval from a contemporary audience, e.g. chasing 'the Prince of Parma from our land' in the context of military conflict with Spain; portraying the Catholic church as corrupt and decadent. These are suggestions only. Accept any valid alternative response.
20	***Doctor Faustus*** Candidates may refer to the following in their answers: • significance of the private study of Faustus' home as being the centre of most of the action, e.g. the emphasis on the personal nature of his downfall • use of different settings in Europe to mark the passing of time in the play • setting of the Emperor's court to demonstrate the fame of Faustus, as well as the limits of his actual power • significance to the play's themes of Wittenberg as a university town, and a centre of radicalism and the Protestant Reformation • setting in the Pope's privy chamber to mock the Catholic Church, e.g. in Act III where Mephistopheles and Faustus shape-shift into cardinals • idea that hell is not a specific place but in fact anywhere God is not present, reflecting the view of the newly established Anglican Church, 'Why this is hell, nor am I out of it'. These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
21	**The Duchess of Malfi** Candidates may refer to the following in their answers: • the contrast in the play's opening scene between Antonio and Delio's presentation of a good, well-governed court compared to the corrupt reality of the court of Amalfi • use of Bosola and Antonio, both of similar social status, as dramatic foils in terms of good and evil behaviour • use of the Julia sub-plot to satirise the Cardinal's evil and to reflect contemporary concerns about the Church • use of stagecraft to explore the morality of characters and situations, e.g. the play was first performed indoors; use of artificial lighting to highlight themes of goodness/evil, secrecy/transparency • use of Bosola and Ferdinand as stage Machiavels to explore ideas around good and evil applications of political power • sustained use of imagery around darkness and light to suggest good and evil, e.g. Ferdinand vows to fix the Duchess 'in a general eclipse'. These are suggestions only. Accept any valid alternative response.
22	**The Duchess of Malfi** Candidates may refer to the following in their answers: • Bosola's role as the conventional malcontent, or 'court-gall', of Jacobean theatre • complexity of his character elevates the revenge tragedy form, e.g. his desire to avenge the Duchess' death even though he has killed her: 'Upon thy pale lips I will melt my heart/To store them with fresh colour'. • Bosola and the Duchess as mirror and shadow images of each other's rise and fall, developing the theme of fate in the play, e.g. 'there's no deep valley, but near some great hill' • his cynical, but poetic, language, e.g. use of soliloquy to show him hiding his real feelings as he adopts his 'garb of melancholy' • his function as a voice of criticism of the corrupt court and its possible impact on contemporary audiences • his characterisation as a social climber allows Webster to explore ideas around status, e.g. 'Can this ambitious age/Have so much goodness in't as to prefer/A man merely for worth, without these shadows/Of wealth and painted honours? Possible?'. These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
23	***The Importance of being Earnest*** Candidates may refer to the following in their answers: • the function of Cecily in allowing Wilde to explore contemporary gender expectations, e.g. the comic effects of her obsession with choosing a husband • conflict and reconciliation between Cecily and Gwendolen as a major source of comic set-pieces, e.g. the taking of tea • her relationship with Miss Prism, satirising Victorian ideas about education and literature • Wilde's witty inversion of conventional morality in Cecily's meeting with Algernon, e.g. 'I remember only too well that I was forced to write your letters for you' • her diary and letters satirising Victorian attitudes to courtship and marriage and suggesting the repressed nature of female sexuality • her presentation as an ambiguous version of 'the new woman', e.g. rebelling against gender roles by mastering the language and being witty but, in fact, presenting as very superficial. These are suggestions only. Accept any valid alternative response.
24	***The Importance of Being Earnest*** Candidates may refer to the following in their answers: • Wilde inverts the conventional contemporary thinking about class as a source of comedy, e.g. Algernon describing the lower classes as having to set a moral example • upper-class characters presented as having no occupation and expecting the working class to do all the work, e.g. Miss Prism refuses to let Cecily water the flowers • the upper class is valued for family and origin, rather than any other attribute, e.g. Lady Bracknell disapproves of Jack because he has no family line • presentation of ignorance about the working class, e.g. Miss Prism chastises the lower classes for having too many children • satire of the Victorian sensibility of keeping people in their place, e.g. Chasuble's sermon to the Society for the Prevention of Discontent Among the Upper Orders; the French Revolution cited as an example of what happens when the lower classes are allowed to think • satire of the upper-class obsession with appearance, e.g. 'there are distinct social possibilities in your profile'. These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
25	***The Rover*** Candidates may refer to the following in their answers: • use of physical theatre to highlight contemporary concerns around the importance of defending masculine honour and reputation, e.g. jousting • use of dialogue to explore men's attitudes towards women's reputation, e.g. Willmore's comment that 'a woman's honour is not worth guarding when she has a mind to part with it.' • female reputation conflated with chastity throughout the play, reflecting contemporary views of women • characterisation of Belville and his dilemma over his friendship with Willmore to challenge contemporary libertine views, e.g. his disgust at his friend's drunken attempted rape of Florinda • Willmore and Hellena's relationship used to explore ideas around the notion of the libertine hero and what is reputable • use of Angellica to explore alternatives to contemporary ideas about women's reputation and chastity, e.g. she sees prostitution as a better choice than marriage. These are suggestions only. Accept any valid alternative response.
26	***The Rover*** Candidates may refer to the following in their answers: • Behn's presentation of Willmore as the entertaining Rover of the title with his instant declaration that, 'Love and Mirth are my business in Naples.' • the rake hero as typical of Restoration comedy, familiar to contemporary audiences • presentation of his wit and eloquence as an essential part of his character, e.g. 'Name the danger – let it be anything but a long siege, and I'll undertake it.' • Behn's Royalist sympathies are perhaps reflected in her sympathetic portrayal of Willmore • his involvement in the play's farcical situations as typical of heroes in Restoration comedy • use of his character to explore gender issues, e.g. his unfaithfulness appears to make him attractive to Hellena; different interpretations of his character will perhaps reflect changing attitudes towards sexual violence towards women. These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
27	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • use of stagecraft to present Blanche visually as an outsider on her first entrance, e.g. her 'incongruous' white dress, gloves and pearl earrings • Stanley's presentation as an outsider to the world of Belle Reve and the sisters' Old South upbringing, e.g. Stella is 'of a background obviously quite different from her husband's' • the play's exploration of the immigrant experience, e.g. the tamale vendor; the blind Mexican woman; Stanley's Polish heritage • presentation of Mitch initially as an outsider to the macho dynamic of Stanley's world, e.g. 'my Rosenkavalier!' • enhancement of Blanche's status as an outsider through Williams' use of expressionist techniques, e.g. the paper lantern; the Varsouviana • contrast in the ways the sisters deal with their outsider status, perhaps as a reflection of contemporary social change in southern USA, e.g. Stella embraces working-class life, while Blanche wants to be rescued by a genteel husband. These are suggestions only. Accept any valid alternative response.
28	**A Streetcar Named Desire** Candidates may refer to the following in their answers: • play's central struggle for control between Blanche and Stanley as symbolic of contemporary political struggles in the USA • focus on the shifting power dynamic of southern USA as typical of the Southern Gothic genre, e.g. 'She showed me a picture of your homeplace, the plantation...' reminding Blanche of what's been lost. • exploration of the economic control that men have over women, e.g. 'I am king around here...' • presentation of the sexual control that Stanley wields over Stella, e.g. her eyes 'go blind with tenderness' • use of language to convey cultural superiority and control, e.g. 'Don't hang back with the brutes...' • use of stagecraft to enhance Stanley's physical dominance, e.g. his heaving the butcher's package at Stella; the use of sound and lighting in the rape scene. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
29	***Sweat*** Candidates may refer to the following in their answers: • mothers and sons sharing a workplace allows for multiple perspectives on the play's themes that reflect both contemporary and past political issues in the USA • dramatic impact of Tracey's lengthy monologue, e.g. 'Well, my family's been here a long time.' • use of dual time zones allows both nostalgia for a previous generation and foreshadowing for the next generation, including the idea that the continuity of employment stretching through generations has been broken by economic/political forces • presentation of working-class masculinity through the lens of childhood memory, e.g. Chris reminds his father of his former radicalism: 'You taught me how to throw a rock.' • Olstead family as representative of the paternal transfer of wealth, e.g. 'I can tell you that Olstead's grandson is the same brand of asshole as all of 'em, stuffing his pockets, rather than improving the floor.' • Chris presented in dramatic contrast to Jason, seeking to break generational patterns, e.g. 'But I kinda wanna do something a little different than my moms and pops'. These are suggestions only. Accept any valid alternative response.
30	***Sweat*** Candidates may refer to the following in their answers: • racial identity presented by Nottage as a central theme, e.g. she describes each character in terms of their race: 'African-American'; 'white American of German descent' • flashback structure used to explore shifts in characters' identities, e.g. we know from the opening scene that Jason becomes a white supremacist • significance of history in characters' identities and the tension this can cause, e.g. Tracey's reference to her family's history in Reading and her dismissal of Oscar's claims to belong • presentation of how people's identities are affected by major political events, e.g. the signing of NAFTA, creating conditions for the election of Donald Trump • use of symbolism in the final scene to foreground the changed identity of Oscar as he has become accepted and is called by his name • presentation of how work gives people identity and purpose, e.g. Tracey asks, 'Do you know what it's like to get up and have no place to go?' These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
31	***Waiting for Godot*** Candidates may refer to the following in their answers: • presentation of characters who are co-dependent, e.g. when Estragon leaves the stage, Vladimir panics; symbolic use of the rope between Pozzo and Lucky • physical relationships between characters, with a tendency to violence, perhaps as a suggestion of the dehumanizing impact of war, e.g. Estragon repeatedly kicks Pozzo • characters' inability to communicate with each other, e.g. 'I can't bear it...any longer...the way he goes on...' • exploitative nature of relationships, e.g. Pozzo's enslavement of Lucky • paired interactions reminiscent of music hall and circus genres, e.g. Estragon's fallen trousers; Lucky's dance • challenging, and often absurd, interactions between characters as a reflection of contemporary existential anxieties. These are suggestions only. Accept any valid alternative response.
32	***Waiting for Godot*** Candidates may refer to the following in their answers: • use of misunderstandings and double entendres both to create comedy and to foreground communication difficulties • prevalence of monologues to suggest lack of communication between characters, e.g. Estragon's discussion about his shoes • inability of characters to find the right word, e.g. Lucky's stammer • use of language techniques to suggest directionless communication, e.g. monotonous repetition; clichés; silence and pauses; puns; riddles • dialogue presented as a game to pass the time rather than as a means of human communication, e.g. 'But that is not the question. What are we doing here, that is the question'. • theme of broken communication as a reflection of post-war ennui. These are suggestions only. Accept any valid alternative response.

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

Level 5	21–25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.