



Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 3 GCE

In English Literature (8ET0)

Paper 1: Poetry and Drama

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General Marking Guidance

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

Specific Marking Guidance

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"> • comparisons of the voices of the two poems, e.g. use of direct address in named poem • the ways the past and present are connected structurally, e.g. use of direct juxtaposition between the present and memories of childhood; the use of association of the present with physical pain/old age in named poem • ways the narrator or speaker expresses feelings about the past, e.g. a sense of distance, regret, or wistfulness in named poem • ways in which the poets use language to present images of the past, e.g. use of vocabulary and references to give a sense of the innocence of childhood • ways in which an imagined past might have multiple views or qualities, e.g. use of detail 'men in cars' to present a sense of threat • use of form and structure to present the past, e.g. attempt to shape memories, and to what extent this may be reflected in the language and the content. <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"> • comparisons of how control is exercised in both poems • the ways in which a character is controlled physically or psychologically, e.g. 'I ate, did what I was told. Didn't even taste it' • the ways in which the effect of this control is depicted through imagery, e.g. objectification of the body; loss of individual autonomy • the ways in which the exercise of control is portrayed, e.g. use of voices; sense of possession in how they use language, 'His breadfruit. His desert island after shipwreck' • the ways in which the speaker responds to this control, e.g. contrasting emotions 'too fat to leave, too fat to buy a pint of full-fat milk, too fat to use fat as an emotional shield' • the ways in which the reader might respond to the speaker, e.g. analysis of beginning and the shocking ending. <p>These are suggestions only. Reward any appropriate poem selection and relevant comparisons</p>

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

AO1 = bullet point 1			AO2 = bullet point 2			AO4 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO4)						
	0	No rewardable material.						
Level 1	1-4	<p>Recalls information/descriptive</p> <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. Has limited awareness of connections between texts. Describes the 						
Level 2	5-9	<p>General understanding/approach</p> <ul style="list-style-type: none"> 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. 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. Gives general connections between texts. Provides straightforward examples. 						
Level 3	10-14	<p>Clear understanding/exploration</p> <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Makes clear connections between texts. Supports with clear 						
Level 4	15-19	<p>Consistent application/exploration</p> <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Makes connections between texts. Uses consistently appropriate examples. 						
Level 5	20-24	<p>Discriminating application/exploration</p> <ul style="list-style-type: none"> 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. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. Makes effective connections between texts. Exhibits discriminating use of examples. 						

Question number	Indicative content
3	<p data-bbox="400 210 544 241"><i>Les Blancs</i></p> <p data-bbox="400 300 1114 331">Candidates may refer to the following in their answers:</p> <ul data-bbox="435 383 1528 954" style="list-style-type: none"> <li data-bbox="435 383 1528 501">• references to the Reverend's original motivations for establishing the colony, reflecting common colonial attitudes, e.g. 'He was a White Man in Darkest Africa – not God, but doing God's work' <li data-bbox="435 510 1528 542">• foregrounding of Abioseh's religious views in driving his conflict with Tshembe <li data-bbox="435 551 1528 622">• use of traditional African stories or proverbs to motivate the rebels, e.g. the story of the wise hyena <li data-bbox="435 631 1528 703">• dramatic presentation of Charlie's attempts to debate with Tshembe and Dekoven, founded on Western secular values <li data-bbox="435 712 1528 831">• use of religious language and conflicting attitudes to Christianity, e.g. 'Abraham, Isaac, Jacob. / Strange names for Kwi warriors'; 'Some day a black man will be Archbishop of this Diocese, a black African Cardinal. Think of what that will mean!' <li data-bbox="435 840 1528 954">• candidates may argue against the statement, e.g. many of the settlers rarely refer to religion; Ngago's language focuses on political freedom rather than cultural values. <p data-bbox="400 1010 1225 1041">These are suggestions only. Accept any valid alternative response.</p>
4	<p data-bbox="400 1070 544 1102"><i>Les Blancs</i></p> <p data-bbox="400 1160 1114 1191">Candidates may refer to the following in their answers:</p> <ul data-bbox="435 1243 1528 1861" style="list-style-type: none"> <li data-bbox="435 1243 1528 1314">• the importance of Tshembe's father in influencing him to join the Africans' cause, e.g. 'He came to remind us that we are supposed to be our father's sons' <li data-bbox="435 1323 1528 1442">• the unseen figure of the Reverend, his importance to the original establishment of the colony, and the gradual revelation of his attitudes and behaviour, e.g. 'Children...go home to your huts!'; 'Independence indeed!' <li data-bbox="435 1451 1528 1608">• the use of references to the past to present the arguments of both the settlers and the Africans, e.g. Ngago's speech; Tshembe's references to European atrocities against their own people; Rice's reference to how the settlers came to 'make this country into something' <li data-bbox="435 1617 1528 1688">• Madame as a symbol of a dying past, e.g. use of her blindness to symbolise her failure to adapt <li data-bbox="435 1697 1528 1769">• candidates may argue against the statement, e.g. the presentation of the Woman; Charlie's discussions present ideas about the future <li data-bbox="435 1778 1528 1861">• Hansberry's reflection of the contexts of the 1960s, both decolonisation in Africa and differing attitudes to the Civil Rights Movement in the USA.

Question number	Indicative content
5	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Faustus' early soliloquy and interactions with Mephistopheles could reflect Renaissance Man's desire to transcend the physical world • the structural use of scenes with the minor characters and their use of magic to gain purely physical pleasure, ironically undercutting Faustus' efforts to gain knowledge, e.g. 'my soul to the devil for a shoulder of mutton' • the use of features from Morality Plays, e.g. the Seven Deadly Sins, to emphasise the focus on bodily pleasures • the use of physical/slapstick comedy, e.g. with the minor characters and the scene with the Pope, reflecting attitudes to the Roman Catholic church, 'Cursed be he that stole away His Holiness' meat from the table' • the dramatic use of setting in the play to reflect the limitations of the physical world, e.g. Mephistopheles' tour of the world • the use of the Good and Evil Angels and the Old Man is a repeated reminder of the plot's significance beyond the physical world. <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the use of supernatural elements and the character of Mephistopheles to remind the audience of the gravity of Faustus' decision and create tension before his pact, e.g. 'Why, this is hell, nor am I out of it' • the use of physical pain and mutilation to foreshadow Faustus' eventual damnation, reflecting contemporary beliefs in the reality of Hell, e.g. 'Pulls Faustus by the leg and pulls it away' • the use of time to create tension, as Faustus' fate nears, e.g. direct references from Chorus and within the dialogue, 'for vain pleasure of twenty four years' • Marlowe's treatment of contemporary ideas around damnation, and the tension created about whether this is inevitable, e.g. through moments where Faustus seems to feel repentance • the use of the final soliloquy and how language is used to maintain tension, e.g. 'See, see where Christ's blood streams in the firmament! One drop would save my soul, half a drop' • the ways in which tension is apparently relieved, e.g. with the comedic scenes and the use of the minor characters. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
7	<p><i>The Duchess of Malfi</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Webster’s dramatic use of stagecraft to engage the audience, e.g. fighting on stage; entrances and exits; the use of props such as Juliet’s pistol and the Cardinal’s poisoned Bible • the play’s reflection of the contemporary taste for excess and melodrama, e.g. use of Ferdinand’s madness and lycanthropia • creation of dramatic closure for the audience, e.g. the sense of justice in the death of the Cardinal • the ambiguous sense of resolution in Delio’s final speech • while the multiple deaths fulfil the conventions of the revenge tragedy genre, they can also be seen as arbitrary or meaningless, e.g. Antonio and Bosola are killed without purpose • candidates may disagree with the statement, e.g. whilst the Duchess is dead her influence on the plot remains; the use of Bosolo to avenge the Duchess reinforces the importance of his character.
8	<p><i>The Duchess of Malfi</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the secretive nature of the Duchess’ marriage and how this challenges the convention of the time, e.g. “’tis the Church that must but echo this’ • Webster’s dramatic use of soliloquies and asides to present the characters plotting in isolation, e.g. the use of Bosola’s soliloquies • the presentation of the court as a place of plotting and intrigue, reflecting the popular belief around contemporary politics, implies a setting where characters can trust no-one • the characters’ frequent use of deception results in relationships ultimately being false, e.g. the Cardinal and his betrayal of Julia • the dramatic presentation of the Duchess’ confinement and imprisonment and her reaction to this, e.g. ‘a behaviour so noble as gives a majesty to adversity’ • candidates may disagree with the statement, e.g. the Duchess’ relationship with Antonio is a way of overcoming isolation. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
9	<p data-bbox="373 199 810 232"><i>The Importance of Being Earnest</i></p> <p data-bbox="373 288 1091 322">Candidates may refer to the following in their answers:</p> <ul data-bbox="411 376 1474 949" style="list-style-type: none"> <li data-bbox="411 376 1369 443">• dramatic use of secrets and deception throughout, e.g. Bunburying; Lady Bracknell's deception about Jack's parentage <li data-bbox="411 450 1426 551">• Wilde's use of comedy to undercut characters' moral statements, e.g. 'I do not approve at all of his moral character. I suspect him of being untruthful' 'Impossible! He is an Oxonian' <li data-bbox="411 557 1474 624">• characters' supposedly moral concerns are based on trivialities, e.g. 'In matters of grave importance, style, not sincerity is the vital thing' <li data-bbox="411 631 1410 732">• Wilde's undermining of characters expected to exercise morality, e.g. the characterisation of Canon Chasuble with mocking repetition of 'the primitive Church' <li data-bbox="411 739 1474 806">• the presentation of Algernon as the quintessential 'dandy', e.g. his lack of concern for anything other than a hedonistic lifestyle <li data-bbox="411 813 1442 949">• Wilde's deliberate subversion of Victorian moral values through the characters' words and actions, e.g. 'Really, if the lower orders don't set us a good example, what on earth is the use of them? They seem, as a class, to have absolutely no sense of moral responsibility.'
10	<p data-bbox="373 992 810 1025"><i>The Importance of Being Earnest</i></p> <p data-bbox="373 1081 1091 1115">Candidates may refer to the following in their answers:</p> <ul data-bbox="411 1169 1474 1662" style="list-style-type: none"> <li data-bbox="411 1169 1426 1236">• satirical presentation of Lady Bracknell's preoccupation with finances, e.g. the interrogation of Jack in Act I and approval of his income via investments <li data-bbox="411 1243 1442 1310">• Wilde's presentation of the serious consequences of financial ruin, e.g. Ernest's debts and the references to Holloway Prison <li data-bbox="411 1317 1458 1384">• use of contrasts between the indolent lifestyles of Jack and Algernon, and the constant references to money and debt, e.g. 'only relatives or creditors ever ring' <li data-bbox="411 1391 1474 1458">• Wilde's presentation of an upper-class lifestyle that is ultimately reliant on wealth, e.g. 'if we want to get a good table at Willis's, we really must go and dress' <li data-bbox="411 1464 1474 1565">• the power of wealth to overcome social barriers to marriage, e.g. 'A hundred and thirty thousand pounds! And in the Funds! Miss Cardew seems to me a most attractive young lady, now that I look at her.' <li data-bbox="411 1572 1458 1662">• candidates may argue against the statement, e.g. references to family background or place of birth demonstrating that historic markers of social class are equally important. <p data-bbox="373 1706 1203 1740">These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
11	<p data-bbox="392 206 526 232"><i>The Rover</i></p> <p data-bbox="392 286 1110 318">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 371 1420 981" style="list-style-type: none"> <li data-bbox="427 371 1420 474">• Behn’s exploration of the contemporary relationship between class and money, e.g. as exiled Cavaliers the Englishmen have no money, Willmore’s repeated use of financial language <li data-bbox="427 483 1420 622">• influence of social class on attitudes to sex and relationships, e.g. Pedro’s choice of Antonio as an appropriate husband for Florinda, “twould anger us vilely to be trussed up for a rape upon a maid of quality when we only believe we ruffle a harlot’ <li data-bbox="427 631 1420 689">• social class and expectations of behaviour presented as a constraint, e.g. ‘a worse confinement than religious life’ <li data-bbox="427 698 1420 766">• Behn’s dramatic use of disguise and the Carnival setting to enable the characters to act without the constraints of their class <li data-bbox="427 775 1420 878">• comic presentation of lower-class characters Sancho and Lucetta through dialogue and stage directions, e.g. ‘by his garb and gravity he might be a justice of peace in Essex, but is a pimp here’ <li data-bbox="427 887 1420 981">• candidates may disagree with the statement, e.g. Behn’s use of satire and unflattering portrayal of upper-class men presents challenges to social class as well as gender roles.
12	<p data-bbox="392 1021 526 1048"><i>The Rover</i></p> <p data-bbox="392 1057 1110 1088">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 1142 1420 1720" style="list-style-type: none"> <li data-bbox="427 1142 1420 1209">• Behn’s use of both characters’ lack of power and agency to comment on the status of women at the time of the Restoration <li data-bbox="427 1218 1420 1321">• the use of language to differentiate the characters, e.g. Hellena’s colloquial register and use of bawdy wordplay contrasted to Florinda’s more conventional diction and tone <li data-bbox="427 1330 1420 1397">• use of dialogue in Act 3 Scene 1 to present the characters’ contrasting views on women’s conduct <li data-bbox="427 1406 1420 1541">• candidates may disagree with the statement, e.g. both characters reject the constraints placed upon them at the start, with Florinda’s assertive rejection of the ‘ill custom’ of arranged marriage; and Hellena’s resolution to ‘provide my self this Carnival’ <li data-bbox="427 1550 1420 1653">• unlike Hellena, Florinda is presented as powerless through her experiences of violence and attempted rape, e.g. ‘I will...flatter thee and beat thee...strip thee stark naked, then hang thee out thy window by the heels’ <li data-bbox="427 1662 1420 1720">• the use of the ending of the play, with Hellena’s happiness left ambiguous compared to Florinda’s. <p data-bbox="392 1765 1222 1796">These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
13	<p data-bbox="400 199 751 230"><i>A Streetcar Named Desire</i></p> <p data-bbox="400 280 1118 311">Candidates may refer to the following in their answers:</p> <ul data-bbox="435 353 1449 925" style="list-style-type: none"> <li data-bbox="435 353 1449 495">• dramatic presentation of Blanche as having contradictory attitudes to sexuality, being outwardly conservative as a Southern Belle but with a history of predatory behaviour, e.g. ‘what you are talking about is brutal desire’ contrasted later to ‘You make my mouth water’ <li data-bbox="435 499 1449 602">• Williams’ dramatic presentation of sexuality as an integral part of Stanley’s masculinity, e.g. his behaviour towards Blanche and Stella; the stage directions, ‘He sizes women up at a glance, with sexual classification’ <li data-bbox="435 607 1449 674">• dramatic presentation of Stella as being in thrall to Stanley’s sexuality, e.g. Stella ‘I was – sort of – thrilled by it’ <li data-bbox="435 678 1449 745">• Williams’ presentation of the sexual tension between Blanche and Stanley and its contrast with the relationship between Blanche and Mitch <li data-bbox="435 750 1449 817">• the ways in which Williams presents the consequences of a patriarchal/heteronormative notion of sexuality, e.g. Allan Grey and his tragic fate <li data-bbox="435 822 1449 925">• some candidates will argue against the statement, e.g. that the dramatic power of the play derives from Blanche’s unrealistic understanding of the world. <p data-bbox="400 952 1217 983">These are suggestions only. Accept any valid alternative response.</p>
14	<p data-bbox="400 1014 751 1046"><i>A Streetcar Named Desire</i></p> <p data-bbox="400 1104 1118 1135">Candidates may refer to the following in their answers:</p> <ul data-bbox="435 1144 1449 1718" style="list-style-type: none"> <li data-bbox="435 1144 1449 1247">• Blanche’s reaction to the different settings of the play, e.g. the change in environment from Belle Reve to Elysian Fields and how Williams dramatically presents this <li data-bbox="435 1252 1449 1319">• Williams’ dramatic presentation of the post-War changes in the industrial North <li data-bbox="435 1323 1449 1426">• Williams’ dramatic use of the conflict between Blanche and Stanley as representing an ideological conflict between the Old South and the changed world of the New South <li data-bbox="435 1431 1449 1534">• Williams’ use of contrast between Blanche and Stella to represent the different ways in which they have adapted, or failed to adapt, to the changes in society, e.g. ‘I pulled you down off them columns and how you loved it’ <li data-bbox="435 1538 1449 1606">• the ways in which characters may change throughout the play, e.g. Stella’s attitude towards Blanche; Blanche’s rapid mental deterioration <li data-bbox="435 1610 1449 1718">• candidates may disagree with the statement, e.g. Williams presents established attitudes to gender and sexuality that have not changed and are dramatically significant because of this. <p data-bbox="400 1744 1217 1776">These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
15	<p>Sweat</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Nottage’s dramatic presentation of Oscar as an outsider figure, e.g. casually racist language; use of stereotypes, ‘so what he’s got an apartment filled with seventeen relatives’ • African American characters’ references to discrimination, e.g. ‘going on...like I’m fresh off the boat’ • attitudes towards Cynthia, e.g. ‘only reason Cynthia got the job is cuz she’s black’ • candidates may argue against the statement, e.g. characters presented as united as a community, despite racial difference, as shown by Nottage’s use of identical language and sociolect • Nottage’s use of chronology to present Jason in 2008 as a white supremacist, and how this could be foreshadowed later in the play, e.g. attitude to Black History Month • the climactic fight of the play can be seen as racially motivated. <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p>Sweat</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Tracey’s nostalgia for a past that can never be recovered, e.g. her speech in Act I Scene 5, ‘But now there’s nothing in Penn...and it just makes me sad. It makes me... Whatever’ • Nottage’s presentation of Tracey as a victim of changing economic forces when she is laid off, e.g. ‘I’m a worker. I have worked ever since I could count money. That’s me’ • ways Nottage presents Tracey as a tragic figure to the audience, e.g. the loss of her bond with Jason • development of the theme of splintered relationships as a result of contemporary economic and political forces, e.g. the breakdown of Tracey’s friendship with Cynthia • Tracey’s symbolic absence in the final (2008) scene reminding the audience of her fate, e.g. ‘strung out’, reflecting the effects of the opioid crisis • candidates may argue against the statement, e.g. Tracey’s frequent racism makes her difficult to sympathise with.

Question number	Indicative content
17	<p data-bbox="347 203 584 232"><i>Waiting for Godot</i></p> <p data-bbox="347 293 1062 322">Candidates may refer to the following in their answers:</p> <ul data-bbox="384 376 1401 801" style="list-style-type: none"> <li data-bbox="384 376 1401 443">• Estragon's fixation on food, bodily comforts, and physical needs he cannot control, e.g. his repeated sleeping; 'Do you want a carrot?'; 'Is that all there is?' <li data-bbox="384 450 1401 517">• the abusive power relationship between Pozzo and Lucky, and how Beckett uses stage directions to express the physicality of this relationship <li data-bbox="384 524 1401 591">• the depictions of bodily injury, frailty, and mortality, e.g. the casual nature in which suicide is discussed; 'There's the wound! Beginning to fester!' <li data-bbox="384 598 1401 665">• the characters' yearning for deeper meaning, reflecting ideas of Existentialism e.g. frequent allusions to religion and philosophy <li data-bbox="384 672 1401 739">• the characters' inability to sustain their discussions, resorting to mundane conversation or insults, e.g. 'Who farted?' <li data-bbox="384 745 1401 801">• candidates may disagree with the statement and present a variety of readings focusing on the philosophical interpretations and contexts of the play. <p data-bbox="347 831 1161 860">These are suggestions only. Accept any valid alternative response.</p>
18	<p data-bbox="347 974 584 1003"><i>Waiting for Godot</i></p> <p data-bbox="347 1064 1062 1093">Candidates may refer to the following in their answers:</p> <ul data-bbox="384 1146 1417 1684" style="list-style-type: none"> <li data-bbox="384 1146 1417 1214">• the feelings and actions the unseen Godot provokes in Vladimir and Estragon, e.g. attempts to alleviate boredom, interrogation of Pozzo and the Boy <li data-bbox="384 1220 1417 1355">• the inconsistent presentation of memory and use of the characters' fragmented references to the past, e.g. 'Hand in hand from the top of the Eiffel Tower, among the first. We were respectable in those days.'; 'What did we do yesterday?' <li data-bbox="384 1361 1417 1429">• the use of the two-act structure and the changes that take place between each act, e.g. Pozzo's reversal of fortune and the possible meanings of this <li data-bbox="384 1435 1417 1503">• the idea of endlessly waiting for Godot linking to a universal human experience, such as a search for meaning, or creating a sense of nihilism <li data-bbox="384 1509 1417 1610">• the inconsistent portrayal of Godot being part of the Absurdist nature of the play, e.g. 'To Godot? Tied to Godot! What an idea! No question of it. (Pause.) For the moment', 'His name is Godot?', 'I think so' <li data-bbox="384 1617 1417 1684">• the uncertainties created by references to off-stage events, reflecting contemporary post-War uncertainties. <p data-bbox="347 1713 1161 1742">These are suggestions only. Accept any valid alternative response.</p>

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		AO1 = bullet point 1	AO2 = bullet point 2
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Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> 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. 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. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> 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. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. 	

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

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