



Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 3 GCE
in English Literature (9ET0)
Paper 1: Drama

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Summer 2025

Question Paper Log Number P79553A

Publications Code 9ET0_01_2506_MS

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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	<p><i>Antony and Cleopatra</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • central relationships presented as powerfully destructive on a global scale, e.g. 'Let Rome in Tiber melt and the wide arch/Of the ranged empire fall' • Caesar's cynical use of power, e.g. he uses his relationship with his sister for political ends: 'You come not like Caesar's sister...' • imagery around the sexual and political objectification of Cleopatra as a possible reflection of contemporary attitudes to women and power, e.g. 'a morsel for a monarch' • how the Rome and Egypt settings, and the constant shifting between the two, reflect contemporary perceptions about the differences between Western and Eastern powers • impact of constant references to the power Cleopatra has over Antony, e.g. 'strumpet's fool' • narrative tension between notions of political power versus the power of passion and where this play sits in relation to the genre of tragedy. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Howard Jacobson's point that Antony no longer has the power to steel his men but can only reduce them to tears (<i>Anthology</i>) • Anthony Miller's argument that the action 'turns on the exercise of "integral" power, and on a contest for "integral" power, cast primarily in military terms.' (<i>Varieties of Power in Antony and Cleopatra</i> Sydney Open Journals 2004).

2	<p><i>Antony and Cleopatra</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the play is full of messengers, e.g. two in the first scene, thirty-five in all, with nearly every scene having a messenger of some kind • use of messengers for dramatic exposition, e.g. to provide the audience with historical background and political context • dramatic impact of constant interruptions, arrivals and departures, e.g. develops tension; increases pace; possibly suggests contemporary political upheaval to a Jacobean audience • messengers being ignored as part of a pattern of disregarded warnings and omens throughout the play, providing a sense of tragic irony • messengers travelling between Rome and Egypt help suggest the play's global scope to the audience • function of Dolabella in foregrounding aspects of Cleopatra's character and heightening the tragedy, e.g. her attack on him in Act II; his pity for her in the final act. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Tony Tanner's comment that messengers are 'interruptions, irruptions, precipitants of change' (<i>Anthology</i>) • Emrys Jones's suggestion that the constant movement in the play encourages an ironical and critical response from the audience (<i>Anthology</i>).
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Question number	Indicative content
3	<p><i>Hamlet</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • varied critical responses to the relationship presented between Hamlet and his father, e.g. Hamlet's use of hyper-masculine imagery to describe him: 'Hyperion to a satyr' • use of soliloquy to dramatise Hamlet's self-doubt and questioning of his identity • relationship between Hamlet and Gertrude as a possible reflection of contemporary male attitudes, e.g. 'Frailty thy name is woman.' • manipulation of Ophelia by various male characters possibly reflects contemporary patriarchy, e.g. Polonius' varied treatment of his son and daughter • use of Claudius to explore contemporary issues of kingship and succession, e.g. biblical allusions to present his character: 'the serpent that did sting...now wears his crown'; references to Cain and Abel • impact of the dramatic paralleling of Hamlet with two other more traditional male heroes, Fortinbras and Laertes. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Janet Adelman's argument that the play rewrites the story of Cain and Abel as the story of Adam and Eve, relocating masculine identity in the presence of the adulterating female (<i>Anthology</i>) • Sandra Fischer's comment that 'one must listen for the repression of Ophelia's voice as juxtaposed against Hamlet's noisy soul-wrenching soliloquies' (<i>Hearing Ophelia: Gender and Tragic Discourse in Hamlet, Renaissance and Reformation</i> Vol 14 Winter 1990). <p>These are suggestions only. Accept any valid alternative response.</p>

4	<p><i>Hamlet</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the theme of pretence as a possible reflection of contemporary political and social anxieties • dramatic impact of the various examples of Polonius' pretence, e.g. the 'entrapment' scene: 'your bait of falsehood take this carp of truth...' • use of dramatic set pieces to foreground the theme of deception, e.g. the 'closet' scene; 'The Murder of Gonzago' play • Claudius presented as the consummate hypocrite, putting on the mask of morality • use of imagery to reinforce the theme of pretence, e.g. recurring images of acting: 'These but the trappings and the suits of woe' • dramatic impact of Hamlet's 'pretend' madness. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Marvin Rosenberg's argument that Hamlet has a penchant for playacting (<i>The Masks of Hamlet</i>, University of Delaware 1992) • Maynard Mack's suggestion that the guise of the madman allows Hamlet licence to say things that Shakespeare could not otherwise have written (<i>Anthology</i>).
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Question number	Indicative content
5	<p><i>King Lear</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the use of the storm to dramatically foreshadow the tumultuous political events to come and how this might reflect contemporary political turmoil • use of pathetic fallacy to increase tension for the audience • Lear's language as a reflection of the storm itself, making manifest its power to the audience, e.g. 'You cataracts and hurricanoes, spout/Till you have drench'd our steeples, drown'd the cocks!' • varied interpretations of the storm's symbolism, e.g. divine justice; purgatory • the storm as a dramatic backdrop to Lear's deteriorating mental health • impact of the Fool's final speech at the end of the storm scene. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • David Scott Kastan's point about tragedy always asking if the causes of suffering lie in human weakness, divine retribution, or arbitrary fate (<i>Anthology</i>) • Jennifer Hamilton's description of the storm as the 'material and contiguous part that represents the whole political situation' (<i>This Contentious Storm, An Ecocritical History of King Lear</i>, Bloomsbury 2017). <p>These are suggestions only. Accept any valid alternative response.</p>

6	<p>King Lear</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Edmund as a typical malcontent of Elizabethan drama and his characterisation to explore contemporary attitudes to legitimacy and primogeniture • Lear's poor political decisions in the opening scenes, and their triggering of domestic tragedy and civil war, as a possible reflection of contemporary fears around political succession • dramatic function of Edgar, in his madness as 'Poor Tom', allowing Shakespeare to make comment on contemporary society • use of animal imagery throughout to foreground the betrayal of familial order by Goneril and Regan, e.g. 'detestable kite'; 'vulture'; 'pelican daughters' • shifting settings from ostentatious castles to exterior hovels reflect Lear's gradual loss of his wealth and status • the play's ending - which gives little hope of order and new life - as a possible comment on pagan versus Christian society. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Fintan O'Toole's argument that 'the traditional morality of loyalty, of knowing one's place and keeping it, is no longer of much use' (<i>Anthology</i>) • Carol Rutter's suggestion that Lear's command that his daughters should speak, challenges the audience's expectation that good women keep their mouths shut (<i>Anthology</i>).
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Question number	Indicative content
7	<p>Othello</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how Othello's fall from grace is seen in the deterioration in his discourse, e.g. between Act III and Act IV • suggestion that his jealousy is something that prevents him from being truly noble and how this might locate the play within the genre of tragedy • speed with which he is manipulated by Iago hints at a predisposition to jealousy and misogyny • extent to which his early confidence can be seen as self-aggrandising, e.g. 'I must be found/My parts, my title, and my perfect soul/Shall manifest me rightly.' • context of his race and ethnicity and how this might have been viewed by a contemporary audience • impact of his focus on military prowess, e.g. 'The tyrant custom.../Hath made the flinty and steel couch of war/My thrice-driven bed of down'. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Carol Neely's assertion that Cassio, Iago and Othello are all equally concerned with rank and reputation (<i>Women and Men in Othello</i>, Yale 1985) • F R Leavis' comment on Othello's unmistakable 'self-dramatization' (<i>Anthology</i>).

8

Othello

Candidates may refer to the following in their answers:

- Iago's manipulations as the driving force of the play's plot and as a major source of dramatic tension for the audience, e.g. the impact of the scene with Brabantio; the handkerchief plot
- how central characters are manipulated by Iago and the persuasive techniques he uses to achieve this
- extent to which Othello is presented as vulnerable to being manipulated, e.g. his insecurities around his race and class
- how social contexts help Iago in his manipulations, e.g. contemporary attitudes to race and gender
- Iago's manipulative game-playing and self-conscious devilment as typical of the 'malcontent' in Renaissance drama
- Shakespeare's crafting of Iago's manipulative rhetoric in key scenes, e.g. the so-called Temptation Scene.

Possible references to the *Critical Anthology* or other critical reading could include:

- **Ania Loomba's** argument that Iago's manipulations are effective because Othello is predisposed to believing in the inherent duplicity of women (*Anthology*)
- **E A J Honigman's** argument that the 'wayward joker' was one of Iago's 'convenient masks' (*Anthology*).

These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
9	<p><i>A Midsummer Night's Dream</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the framing device of the Theseus/Hippolyta wedding and its effect in contrasting the main action of the play • use of the mechanicals as an ironic contrast to the other plot lines and as a means of exploring contemporary attitudes to class • dramatic effects of contrast in Puck's presentation, e.g. combination of mischief and darker themes; as a hybrid of Mediaeval folk tale, classical mythology and chivalric literature • power struggle between contrasting characters, Oberon and Titania, allowing Shakespeare to explore themes of power, gender roles and illusion versus reality • dramatic function of the fairies in creating both conflict and resolution in the drama • contrasting settings used to explore ideas regarding social order, e.g. Athens is depicted as a place of civilization, law and order, while the forest is a place of anarchy and chaos. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • C L Barber's exploration of the 'temporary social inversions' that traditional festive drama allowed (<i>Anthology</i>) • Kiernan Ryan's argument that the dramatic contrast in Bottom's flirtation with Titania is at the heart of the play (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><i>A Midsummer Night's Dream</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • narrative of the wooing lovers and thwarted love as common features of comedy • presentation of Lysander and Hermia as the only characters who are really in love, e.g. Shakespeare appears to suggest a more realistic view of romance, one that involves the complexities of power, sex and fertility • dramatic trope of youth's challenge to established authority allows Shakespeare to explore contemporary attitudes to marriage and social class, e.g. Lysander disapproved of by a conservative father • the lovers' presentation in the fairytale setting allows darker themes to be explored, e.g. Hermia as a victim of patriarchal expectations • dramatic function of the love juice that is used on the lovers • restoration of order at the end is typical of the romantic comedy genre and perhaps reflects the Elizabethan world view. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Lisa Hopkins' argument that the lovers in this play demonstrate the conservatism which often flourishes in comedy (<i>Anthology</i>) • Emma Smith's comment that 'The strong suggestion is that the lovers are interchangeable' (shakespearesglobe.com April 2023).

Question number	Indicative content
11	<p><i>Measure for Measure</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • ambiguous denouement confirms the drama as a 'problem play' where abstract concepts such as justice, mercy and power are explored • presentation of the Duke at the play's end, with its suggestions of divine power, as a possible reflection on James I • impact of the varied tones of each of the four marriages, e.g. Isabella's silence after the Duke's proposal • the traditional comic ending in marriage appears to contrast with the features of the morality play seen elsewhere, e.g. 'Which is the wiser here, Justice or Iniquity?' • Lucio's punishment in the end allows Shakespeare to explore the nature of justice and marriage, e.g. 'Marrying a punk, my lord, is pressing to death...' • extent to which the ending reflects the context of the play's setting in a Catholic state but for a Protestant audience, e.g. Isabella being 'saved' from life as a nun. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Philip Brockbank's point that Shakespeare often had to find theatrical solutions to moral problems (<i>Anthology</i>) • Kate Chedzgoj's comment that 'only in the last 100 lines or so is the happy ending of comedy secured' (<i>Measure for Measure: what's the problem?</i>, British Library Online March 2016).
12	<p><i>Measure for Measure</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • significance of Claudio's speech on mortality, e.g. his use of imagery: 'To bathe in fiery floods, or to reside/In thrilling region of thick-ribbed ice...' • the play's equation of sex with death as an insight into contemporary views on morality, e.g. 'I will encounter darkness as a bride/And hug it in mine arms.' • the threat of capital punishment throughout lends the play dramatic tension • presentation of both literal and figurative deaths in the play, e.g. 'Better it were a brother died at once/Than that a sister, by redeeming him/Should die for ever.' • presentation of Angelo as a Catholic tyrant who tries to enforce Catholic values on the citizens by making sin punishable by death • use of minor characters to develop morbidly comic references to death, e.g. 'O, the better, sir, for he that drinks all night and is hanged betimes in the morning may sleep the sounder all the next day.' <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Michael Flachmann's description of the play as 'marked by over a hundred references to death and dying – more than any other Shakespeare comedy' (<i>Fitted for Death: Measure for Measure and the Contemplatio Mortis</i>, Studies in Shakespeare Vol 22 Spring 1992) • Katherine Eisman Maus' comment that, 'Like Claudio, Angelo thinks of passion in terms of death and decay...'<i>(Anthology)</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
13	<p><i>The Taming of the Shrew</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the play has all the usual elements of comedy, e.g. disguise; marriage; mistaken identity; inversions • how modern audiences might react to the play's darker message, that women should be subservient to men and, if not, must be 'tamed' • play as part of a literary tradition about shrewish wives • notion that the framing device around the drunken Sly is intended to make the content more palatable • elements of slapstick comedy and farce play a part in lightening some potentially darker themes • reframing of the 'marriage as closure' comic convention, e.g. a marriage occurring offstage and described by characters; ironic reversal where Lucentio discovers that Bianca is not as biddable as he thought. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • George Bernard Shaw's description of the play as 'disgusting to modern sensibilities' (<i>Shaw on Shakespeare: An Anthology of Bernard Shaw's Writings on the Plays and Production of Shakespeare</i>, Edwin Wilson ed. Penguin 1969) • Catherine Bates' argument that Kate's willingness to play along with Petruchio is akin to the audience's willingness to play along with Shakespeare's comic art (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>
14	<p><i>The Taming of the Shrew</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the Induction as a means of ironic distancing from the main action • ironic twist in the play's ending as the outcomes of all three courtships are revealed • effect of dramatic irony, e.g. the audience already know of the pact between Katherine and Petruchio; irony around the honesty of Lucentio's father in that no one believes he is who he says he is • unconventional clothing presented as a possible ironic reflection on the social turbulence of contemporary England, e.g. 'a very monster in apparel, and not like a Christian footboy or a gentleman's lackey.' • Grumio's verbal irony and his role as the 'rustic clown' figure in the play, e.g. 'Here's no knavery.' • extent to which Katherine's final speech is ironic, e.g. 'Thy husband is thy lord, thy life, thy keeper...' <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • R.W. Maslen's view that comedy is a uniquely flexible genre, 'adapting itself with chameleon promptness to every innovation' (<i>Anthology</i>) • Penny Gay's suggestion that the incomplete frame narrative throws the issues raised by the narrative back onto the actors and the audience. (<i>Comedy in The Taming of the Shrew</i>, British Library website 2016). <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
15	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • deception and disguise as typical features of the festive comedy genre • dramatic impact of Viola's deception as perhaps a comment on contemporary attitudes to gender, e.g. 'I am all the daughters of my father's house/And all the brothers too.' • impact of the deception and gulling of Malvolio on the play's tone • Malvolio's self-deception and his secret desire for the pleasures of life, despite his sober-seeming demeanour, as a possible comment on Puritanism • dramatic function of Feste, a wise character, whose carefree and idiosyncratic behaviour is deceptive in a manner typical of Shakespearian Fools • use of language to unmask hypocrisy, e.g. the contrast between the pomposity of Malvolio with the more down-to-earth attitudes of Maria and Feste. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • Francois Laroque's assertion that Shakespeare's festive comedies all have subplots focused on 'cruel games of deception and exposure' (<i>Anthology</i>) • Michael Shapiro's point that the play consistently draws attention to the principle of layers of gender identity and so keeps the audience alert to all of the possibilities involved (<i>Anthology</i>). <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p><i>Twelfth Night</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of excessive language to satirise the courtship rituals of the nobility, e.g. 'If music be the food of love, play on...' • dramatic impact of the comic set pieces involving Malvolio, e.g. the anonymous letter and his wooing of Olivia in yellow stockings • interaction between Sir Toby and Sir Andrew as a source of comic slapstick • Malvolio is possibly used as a vehicle for Shakespeare to satirise Puritanism, e.g. 'Do ye make an ale-house of my lady's house...?' • Maria's language and wit as typical of Shakespeare's comic female characters • the play's resolution is typical of festive comedy where threats to the existing social hierarchy are ultimately put down. <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"> • David Bevington's argument that Malvolio is a well-suited target for satire because he is 'an enemy of merriment' (<i>Anthology</i>) • David Carroll Simon's exploration of comic violence in the play (<i>Vicious Pranks: Comedy and Cruelty in Rabelais and Shakespeare</i>, Studies in Philology Summer 2019). <p>These are suggestions only. Accept any valid alternative response.</p>

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	<p>Descriptive</p> <ul style="list-style-type: none"> 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	<p>General understanding/exploration</p> <ul style="list-style-type: none"> 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 		
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> 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	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> 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 		
Level 5	18–21	<p>Critical and evaluative</p> <ul style="list-style-type: none"> 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 		

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

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1-2	<p>Descriptive</p> <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3-5	<p>General exploration</p> <ul style="list-style-type: none"> 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	<p>Clear relevant exploration</p> <ul style="list-style-type: none"> 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	<p>Discriminating exploration</p> <ul style="list-style-type: none"> 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	<p>Critical and evaluative</p> <ul style="list-style-type: none"> 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	<p>Les Blancs</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • extent to which Eric is not a fully developed character, but rather a catalyst for the play's plot and themes • his use to explore themes around mixed race and identity, e.g. he is the product of his mother's rape by Major Rice; the potential irony in 'I am staying here where I belong.' • his function in the play's exposition as Tshembe tells him about his life in England, e.g. 'Tell me about Europe. About your life there...' • in developing the plot, he is a major source of conflict between his brothers, Tshembe and Abioseh, and thus between revolt and assimilation, e.g. 'Abioseh: You were raised by Christians, Eric!/Tshembe: And maimed by them!' • Eric's transvestism and his relationship with Willy DeKoven allow Hansberry to explore ideas around race and sexual identity, e.g. Tshembe accuses Willy of making Eric his 'white woman' and 'playtime little white hunter' • symbolism in his final act of bombing the mission hospital. <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p>Les Blancs</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • significance of the Prologue in establishing the play's setting and tone, e.g. the Woman's dance and the raising of the spear to signpost the violence and deaths to come • use of music and dance to signify African culture as typical of the aesthetic of the Black Theatre Movement in the 1960s and 70s • dramatic impact of the absence of a conventional plot and the use of a series of scenes instead • function of the elaborate and detailed stage directions, e.g. to convey the pervasive threat of violence: '<i>two SOLDIERS — rifles borne at the ready — who patrol slowly back and forth as the scene continues</i>' • dramatic use of costume to show difference and present outsiders, e.g. Tshembe begins the play in '<i>city clothes</i>' and ends the play in his father's robe • use of drumming for dramatic effect throughout the play, e.g. to foreground the circular linking of Tshembe's father's death at the play's beginning and his own birth as a revolutionary leader at the end.

Question number	Indicative content
19	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • early presentation of Faustus as a man of learning, e.g. setting in Wittenberg, a university town and centre of radicalism • play's exploration of the pursuit of, and limitations of, learning from both Catholic and Reformation perspectives • impact of the Robin and Dick scenes on the audience's view of Faustus' pursuit of learning • Marlowe's development of a sense of foreboding around Faustus' quest for further learning, e.g. the references to Icarus in the Prologue • use of imagery and symbolism to suggest Faustus is overreaching by seeking to go beyond the limits of man's learning, e.g. recurring images of height, ascent and flight • the puerile use to which Faustus is seen to put his learning is very much in the didactic tradition of the morality play, e.g. the mockery of the Pope. <p>These are suggestions only. Accept any valid alternative response.</p>
20	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Mephistopheles as part of a literary tradition of attractive devils, e.g. his clear description of the consequences of turning from God: 'O Faustus, leave these frivolous demands...' • impact of the Seven Deadly Sins set piece builds dramatic irony as Faustus fails to understand his own sinning while being entertained and attracted by the spectacle • Faustus being attracted by Mephistopheles' powers of persuasion develops the play's exploration of fate versus free will and reflects contemporary religious debate, e.g. 'Had I as many souls as there be stars/I'd give them all for Mephistopheles' • Marlowe's vivid description of evil could be seen to be more engaging for an audience than his description of good, e.g. the detailed imagery throughout of gluttony and sensuality • the Bad Angel often speaks last and appears to undermine the Good Angel's arguments, e.g. responding to the Good Angel's exhortation to prayer and repentance, the Bad Angel replies: 'Rather illusions, fruits of lunacy. That make men foolish that do use them most.' • presentation of Lucifer initially as a distant character ensures Faustus only sees his attractive qualities e.g. 'How comes it then that he is prince of devils?' <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
21	<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"> • melodramatic presentation of physical terrors such as torture and murder, e.g. lurid detail of the dead man's hand and the madmen in Act IV • influence of Senecan tragedy on Webster's craft, e.g. the terrifying supernatural echo of the Duchess' voice as she warns Antonio • exploration of brutal human impulses, typical of Jacobean revenge tragedy, e.g. the Cardinal's treatment of Julia • use of dark and violent imagery throughout to enhance atmosphere of terror, e.g. Delio says of Ferdinand that 'the law to him is like a foul black cobweb to a spider' • contemporary staging used to intensify the atmosphere of terror, e.g. indoor performance • Ferdinand's lycanthropy and bloodlust used to satisfy the Jacobean taste for sensation in drama. <p>These are suggestions only. Accept any valid alternative response.</p>
22	<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 brothers used to represent the patriarchal institutions of Jacobean society – the Church and the nobility – and to present the limited life choices of women, e.g. the Duchess is ultimately condemned because she is a woman who disobeys her brothers • use of minor characters as foils to the female protagonist, e.g. Cariola's terrified reaction to impending death foregrounds the dignity of the Duchess at the end • Julia/Cardinal sub plot used to critique contemporary religion • demeaning language used by Ferdinand and the Cardinal to describe the Duchess and Julia, e.g. 'strumpet'; 'whores' • exploration of contemporary attitudes to widows, e.g. the Duchess as a widow is wealthy, politically powerful and sexually experienced but the brothers' attempts to contain her mirror contemporary fears of the 'unruly' woman': 'they are most luxurious/Will wed twice' • imagery used throughout to suggest women's entrapment, e.g. 'Why should only I/Of all the other princes of the world/Be cased up like a holy relic?' <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
23	<p><i>The Importance of Being Earnest</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • uncertainties of the plot, and their resolution in the big reveal at the end, as typical of the comedy of manners genre • use of satire and its uncertainties used by Wilde to obliquely criticise Victorian institutions, e.g. Dr Chasuble is used to poke fun at the Church • impact of sustained ambiguity and uncertainty in the play's language, e.g. paradox; epigram; double entendres • 'doubling', and the uncertainty between the public and private faces of characters, as a common motif of Victorian literature • use of lies to drive the plot and create humour, e.g. Lane's initial lies about cucumbers to save Algernon • theme of uncertainty used to challenge the Victorian belief that romance and secure marriage go hand in hand, e.g. Algernon says, 'the very essence of romance is uncertainty'.
24	<p><i>The Importance of Being Earnest</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of farce and hyperbole to reveal the trivial matters that the upper classes regard as important, e.g. Algernon's response to losing his cigarette case: 'I have been writing frantic letters to Scotland Yard about it.' • much of the play's plot is used to critique Victorian values around courtship and marriage, e.g. use of Cecily's letters and diary • Algernon's valuing physical pleasure above all as a suggestion of the moral degradation of the upper classes • dramatic function of Lady Bracknell as a representative of traditional upper-class Victorian values whose hypocrisy is revealed, e.g. hiding the fact of a lost baby to protect her reputation • Wilde's use of Dr Chasuble, with his one-size-fits-all sermons, to critique the double standards of the Church and its values • use of puns and double-entendres to satirise and poke fun at traditional values, e.g. the earnest/Ernest joke.

Question number	Indicative content
25	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of the importance of acquiring wealth through marriage, e.g. Florinda is escaping from arranged marriages, both of which are based on the wealth of the suitor • setting of the play during the Interregnum period explores the experience of banished cavaliers, e.g. the Englishmen, apart from Blunt, have no money: 'A plague of this poverty...' • use of language and imagery throughout that focuses on material wealth and commerce, e.g. 'purchasing love'; 'giving credit' • much of the play's plot revolves around the commodification of women and their function as a means of material gain, e.g. both Hellena and Florinda bring wealth to their partners • Angellica is presented as a materially independent woman – unusual for the times – who nonetheless fails in matters of the heart • use of minor characters to explore the theme of material gain, e.g. Lucetta robs Blunt of his clothes and possessions; Moretta's horror that Angellica will give her love to Willmore for free.
26	<p><i>The Rover</i></p> <ul style="list-style-type: none"> • dramatic impact of setting the play in Naples – where the Spanish are in control – allows Behn to comment more freely on social institutions • Carnival setting naturally allows the development of themes of disguise and deception • use of intimate domestic settings as typical of Restoration drama, e.g. bedrooms • presentation of public spaces during Carnival in contrast to domestic settings to create tone and atmosphere, e.g. the fights in the streets and the Molo; the intrigue of various masked encounters • confined settings used to symbolise the restrictions placed on women in society, e.g. Hellena's escape from a locked room at the start; Florinda is threatened in Blunt's chamber • conflict between public and private spheres as a potential reflection of contemporary political upheaval during the Restoration.

Question number	Indicative content
27	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Blanche as tragic 'flawed' heroine, e.g. her downfall and ostracisation from society • extent to which the play is a melodrama rather than a tragedy, e.g. lurid events typical of the Southern Gothic • use of expressionist devices to heighten tragedy, e.g. lighting, costume, music • pervasive use of imagery and symbolism of death, typical of the tragedy genre, e.g. Elysian Fields; the Mexican Woman's 'flores para los muertos' • domestic conflict used to symbolise the epic social and political struggles of contemporary America, e.g. between old and new constructs of the South • presentation of the play as a 'modern tragedy', e.g. in the style of Miller and O'Neill. <p>These are suggestions only. Accept any valid alternative response.</p>
28	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • exploration of contemporary expectations of gender roles and how these make characters insecure, e.g. Alan's suicide; Mitch's clumsy handling of relationships • use of sound and lighting effects to enhance the sense of characters' insecurities • presentation of economic insecurity and its effects, e.g. Stella's economic dependence on Stanley • presentation of Blanche's insecurities about her age and appearance, e.g. her obsession with the paper lantern and avoidance of light • the play's moral ambiguity around insecurity, e.g. the notion of Stanley as insecure because of the threat Blanche presents to his marriage and status • presentation of Blanche as an insecure outsider in contrast to the working-class community in this neighbourhood of New Orleans, e.g. as indicated by her attire in the opening scene. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
29	<p>Sweat</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • extent to which Chris and Jason are dramatic foils for one another, e.g. their very different aspirations: Chris wants to go to college, while Jason wants a motor bike • their function as representatives of the younger generation and the extent to which they are products of past tensions, e.g. Tracey's recount of her family's history in Reading • dramatic impact of the split-scene structure as the pair are introduced in the play's opening • tragic irony of the play's dual-time structure as the audience know the pair have committed a serious crime but not what it was • their relationship used to demonstrate the ripple effects of economic strife in the USA • the presentation of their relationship in the final scene and the extent to which their partial reconciliation suggests hope. <p>These are suggestions only. Accept any valid alternative response.</p>
30	<p>Sweat</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • information in the news headline preceding the final scene suggests to the audience that both the white working class and Latinx immigrants now share a common struggle • symbolic function of the bar setting, e.g. still representative of escapism and tradition, its refurbishment in the intervening years suggests change and adaptability • dramatic irony in Oscar and Stan having effectively swapped roles, e.g. Oscar is now addressed by name • Oscar's rising to a managerial position perhaps suggests a change in society's attitudes towards immigrants • ambiguity as Chris and Jason are presented as choosing very different paths following their release • the deliberate avoidance of sentimentality at the end as the men are captured in a moment of 'fractured togetherness'. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
31	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • extent to which the play can be seen as an exploration of human endurance in 20th Century society • tragicomic focus on enduring physical pain, e.g. Estragon's boots; Vladimir's infection: 'There's the wound! Beginning to fester!' • presentation of the enduring relationships between both pairs of characters, e.g. 'Hand in hand from the top of the Eiffel Tower...' • use of symbolism to suggest hope for the future, e.g. sprouting leaves in Act Two as a potential suggestion of hope • theme of human endurance in the face of cruelty has possible links to World War II, e.g. sense of life as a game of survival: 'Keep the ball in play...' • play's presentation of humour as a means of endurance and an antidote to despair, e.g. the dark comedy of the failed suicide.
32	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • combination of tragedy and comedy and the use of humour to alleviate suffering as typical features of Absurdist drama • black comedy of Estragon's fallen trousers as they try to arrange suicide • links with vaudeville and circus genres with their focus on both humour and pathos, e.g. Vladimir's prostate • tragicomedy as a comment on human existence and a reflection of the uncertainties of 20th Century Europe, e.g. as blind Pozzo writhes on the ground, Estragon says, 'He's all humanity.' • frequent use of violence and torture and the potential links to the horrors of World War II lend the play a sense of tragedy • impact of allusions to Shakespearian tragedy, e.g. 'But that is not the question. What are we doing here, that is the question'.

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

AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1-5	Descriptive <ul style="list-style-type: none"> 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. 						
Level 2	6-10	General understanding/exploration <ul style="list-style-type: none"> 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 						
Level 3	11-15	Clear relevant application/exploration <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 						

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