



**Pearson**  
**Edexcel**

## **Mark Scheme (Results)**

**Summer 2018**

**Pearson Edexcel International GCSE**

**In English Literature (4ET1)**

**Paper 2R Modern Drama and Literary Heritage**

**Texts**

## **Edexcel and BTEC Qualifications**

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

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

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

Summer 2018

Publications Code 4ET1\_02R\_1806\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2018

## 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.

AO1	Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects.
AO4	Show understanding of the relationships between texts and the contexts in which they were written.

## SECTION A: Modern Drama

Question Number	Indicative content
<b>1</b> <i>A View from the Bridge</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"><li>• Marco and Rodolfo are brothers, illegal immigrants from Sicily, who come to America in search of work and a better life</li><li>• Rodolfo is the younger of the two brothers. He is not traditionally masculine, enjoying cooking, sewing and singing. He looks up to his brother, Marco, but is not like him</li><li>• Rodolfo falls in love with Catherine whom he marries at the end of the play. Eddie claims he is 'only bowin' to his passport' in his relationship with Catherine, using her to gain American citizenship, but Rodolfo denies this</li><li>• Marco is polite and knows his own mind. Unlike Rodolfo, his reasons for coming to America are entirely selfless as he is earning money to send back to his wife and children in Italy and wants to return there</li><li>• Marco is protective of his brother, demonstrating his strength when he lifts a chair over his head. This follows the boxing match in which Eddie punches Rodolfo too hard for a friendly encounter</li><li>• while Rodolfo tries to make peace with Eddie towards the end of the play, Marco remains angry and accuses Eddie: 'That one! He killed my children!'</li></ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"><li>• Language: Miller uses contrasting long and short sentences to emphasise Rodolfo's feelings about his future: 'I want to be an American. And then I want to go back to Italy when I am rich, and I will buy a motorcycle'</li><li>• Language: Eddie's failure to lift the chair is symbolic of his declining masculine dominance and the simile used to describe Marco's act emphasises the threat that underpins it. Marco lifts it 'like a weapon over Eddie's head'</li><li>• Language: Marco speaks for himself and his brother when he arrives at Beatrice's and Eddie's apartment. He uses first person plural: 'when you say go, we will go'</li><li>• Language/Structure: Rodolfo plays the part of peacemaker. He tries to stop Marco and Eddie from fighting, pleading with them to stop: 'No, Marco, please! Eddie, please, he has children!'</li><li>• Form/Structure: dramatic irony is created by Miller's timing. The chain of events starts when Eddie reports Marco and Rodolfo to the Immigration Bureau, leading to their moving out of the apartment which in turn leads to other immigrants, the Lipari relatives, being picked up as well</li><li>• Form/Structure: Rodolfo and Marco act as antagonists to Eddie within the play, catalysts in Eddie's tragic fall. The play has elements of a classical tragedy.</li></ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p>2 <i>A View From the Bridge</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• there are many different kinds of love presented in the play. These include: the loving family of Beatrice, Eddie and Catherine seen at the beginning of the play, Marco's love for his family, Rodolfo and Catherine's romantic love and Eddie's forbidden love for his niece</li> <li>• Beatrice loves not only her immediate family, but also shows love for her wider family by welcoming Marco and Rodolfo into her home. She is also worried about upsetting Eddie prior to their arrival: 'I'm just worried about you'. She is supportive of Catherine's job and worries about Eddie's disapproval of it, suspecting his motives for being overprotective</li> <li>• Marco and Rodolfo show love for each other as Marco is prepared to risk his own life to help his brother. Marco also loves his family back home in Sicily, sending his pay over to them and expressing his desire to return</li> <li>• Catherine loves Eddie as a father and seeks his approval. She is disappointed when he disapproves of her new job as a stenographer</li> <li>• Eddie cannot admit his increasingly inappropriate love for Catherine but there are hints of his awareness as he chastises her for 'walkin' wavy. I don't like the looks they're givin' you'</li> <li>• Catherine and Rodolfo's relationship develops as they fall in love. Catherine is attracted to Rodolfo's appearance and personality</li> <li>• Eddie expresses his genuine love for Beatrice in his dying moments with the affectionate: 'My B!'</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Beatrice uses the question: 'When am I gonna be a wife again, Eddie?' reflecting her frustration in their sexless marriage. Her comments imply that the couple have not slept together for some time</li> <li>• Language: Rodolfo's passion for America is articulated by Catherine: 'he's crazy for New York'</li> <li>• Language: Eddie's use of religious language to describe Catherine reveals the unnatural nature of his love early in the play: 'You're the madonna type'</li> <li>• Language/Structure: a turning point in the play comes when Catherine is warned by Beatrice not to wander around the apartment in her slip. Catherine responds with surprise and sadness, articulated in the stage directions: '<i>She is at the edge of tears, as though a familiar world had shattered</i>'</li> <li>• Language/Structure: Eddie's love for Catherine as a daughter becomes something more as she grows into a woman. This forbidden love is recognised by both Alfieri and Beatrice: 'You want something else, Eddie, but you can never have her'</li> <li>• Form: the tragedy of the play is driven by Eddie's hamartia (the weakness he has in his attraction to his niece). Love is presented by Miller as positive but also a negative force, as Eddie's jealousy and possessiveness spring from his illicit love for Catherine.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>3</b> <i>An Inspector Calls</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• <i>An Inspector Calls</i> explores social privilege and prejudice through the dramatic revelations of the Birling family's involvement in the downfall and demise of Eva/Daisy</li> <li>• the capitalist society demanded that people knew their places and accepted the status quo rather than ask for more money or better conditions. The early twentieth century saw strikes such as that by the coal miners</li> <li>• the Inspector falls outside the class structure. He gently mocks Mr Birling who is showing off about knowing the Commissioner by telling him: 'I don't play golf'</li> <li>• it is implied that Lady Croft, Gerald's mother, might not approve of the match between her son and Sheila because Sheila does not have an aristocratic background. The Crofts are noticeable by their absence from the engagement party</li> <li>• Sheila is presented by Priestley as a product of her social class. She is portrayed as shallow at the play's opening and cares only for shopping and her appearance. She explains that she went to Milwards for Gerald's 'benefit'</li> <li>• Eva/Daisy is from a lower-class background. The audience learns that she came to Brumley from the countryside in search of work. Mrs Birling is contemptuous of her, referring to her as a girl 'of that class'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the Inspector uses powerful speech to try to teach the Birlings about social justice. He points out to Mr Birling: 'Public men, Mr Birling, have responsibilities as well as privileges'</li> <li>• Language: Gerald uses a euphemism, 'women of the town', to describe the prostitutes who frequent the stalls bar at the Palace Variety Theatre. This suggests that he has some familiarity with them which would not have been unusual for a man of his class</li> <li>• Language/Structure: Mr Birling personifies the capitalist society that Priestley attacks in his play. Dramatic irony is used to expose the failings and injustice of this society when Mr Birling mocks the possibility of wars, strikes and the sinking of the Titanic, calling it 'a lot of wild talk'</li> <li>• Language/Structure: Priestley uses the Inspector as his mouthpiece to air his views on social justice. His voice can be heard clearly throughout the Inspector's questioning. In his 'Fire and blood and anguish' speech, the Inspector uses the extreme images to convey the harm caused by social injustice</li> <li>• Structure: apart from Eva/Daisy, Edna is the only other working- class character in the play. She appears rarely, demonstrating her insignificance in the lives of the upper-class characters.</li> </ul>



Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)</p>
	0	No rewardable material
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>4</b> <i>An Inspector Calls</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Eric is portrayed as a weak character as he is naïve and shallow. In the opening stage directions he is <i>'in his early twenties, not quite at ease, half shy, half assertive'</i>. However, it could also be argued that he is not totally presented as a weak character because he, of all the characters, strives to correct his mistakes</li> <li>• the first mention of Eric presents him as something of a buffoon: <i>'Eric suddenly guffaws'</i>. He seems to be out of place and socially awkward at this family celebration</li> <li>• one of Eric's main weaknesses is alcohol. Gerald points out: 'I have heard that he drinks pretty hard'. At first, Mr and Mrs Birling do not accept this. They both treat him like a child</li> <li>• it can be argued that Eric's strength lies in his growing social conscience and moral awareness. When he learns of the reasons why his father sacked Eva/Daisy he questions the decision: 'Why shouldn't they try for higher wages?'</li> <li>• Eric can be seen to take some responsibility in that he offers to marry Eva/Daisy. He tries to support her financially, requesting a pay rise from his father. He resorts to theft from the firm when his request is denied. This can be either considered weak or strong depending on the view taken. In some ways it is an easy way out for him, but conversely he takes practical steps to try to help.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Eric's language makes him appear quite shallow when he describes Eva/Daisy as a 'good sport'. This upper-class register identifies him as a privileged young man</li> <li>• Language: Eric admits that he forced Eva/Daisy into a sexual relationship. His words can be seen as a euphemism for rape: 'I was in that state when a chap easily turns nasty'</li> <li>• Language: towards the end of the play, Eric's language is increasingly rebellious. Horrified at his parents' irresponsible and uncaring attitudes, he turns on them: 'I'm ashamed of you'. He makes it clear who is responsible for Eva/Daisy's demise, showing increased independence and strength of character when he accuses Mr Birling: 'You're the one I blame for this'</li> <li>• Language/Structure: dramatic irony is evident in the portrayal of Eric, for example when Mrs Birling is arguing vociferously for the father of Eva/Daisy's baby to be punished: 'I blame the young man who was the father of the child she was going to have'</li> <li>• Language/Structure: like Sheila, Eric represents the younger generation who are more open to concepts of social justice and responsibility</li> <li>• Form/Structure: Eric is the last character to be questioned by the Inspector and Priestley builds the dramatic tension of the play towards the revelations of his involvement.</li> </ul>

<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p>5 <i>The Curious Incident of the Dog in the Night-time</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Judy Boone is Christopher's mother. Christopher has not seen her for two years as the play opens. He believes that she is dead as his father, Ed, has previously informed him that she suffered a fatal heart attack in hospital. She is, in fact, living in London with Roger Shears, having left Christopher and Ed</li> <li>• Christopher relives a memory he has of his mother when they were on a beach in Cornwall. This vivid memory of swimming is laced also with fear: 'I thought a shark had eaten her and I screamed'</li> <li>• Christopher has a conversation with Mrs Alexander, telling her that his mother died. Mrs Alexander suggests that Judy was 'very good friends with Mr Shears', implying that the story of her death is untrue</li> <li>• Christopher finds his mother's letters to him while looking for his notebook. His father has hidden the letters. In one letter, Judy admits that she found caring for Christopher difficult because of his autism</li> <li>• when Christopher finds out that his father has killed Wellington he runs away to London to find his mother. She and Roger Shears find him curled up on the doorstep but, when Judy goes to hold her son, he pushes her away</li> <li>• Judy and Roger argue about Christopher's staying. Roger is unable to cope with Christopher's condition and one night gets drunk and tries to hit him. Judy leaves with Christopher and they set up home in Swindon in a bedsit: 'The room smells like socks and air freshener'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Christopher ponders the fate of his mother through questions. His detective work makes him wonder how she died: 'Did Mr Shears kill Mother?'</li> <li>• Language/Structure: Christopher has a flashback about his mother when talking to Mrs Alexander. He recalls the detail of that day: 'she was sunbathing on a towel which had red and purple stripes'</li> <li>• Language: Judy's words are maternal and caring when she looks after Christopher after finding him on the doorstep: 'Will you let me help you get your clothes off?'</li> <li>• Language/Structure: Judy struggles to settle in Swindon after moving back with Christopher. She apologises emphatically: 'I'm really, really sorry'</li> <li>• Language/Form/Structure: Judy Boone's letters represent a dramatic device through which she communicates with both Christopher and the audience before she appears on stage. The conversational tone of the letters allows both Christopher and the audience to get to know her well. She explains: 'I was not a very good mother'.</li> </ul>

<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>6</b> <i>The Curious Incident of the Dog in the Nighttime</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Christopher's autism means that growing up is different for him from most teenagers. At 15 he is on the brink of adulthood but struggles to live independently</li> <li>• Christopher is forced to start growing up when he believes his mother has died of a heart attack. His father struggles to look after him and deal with his condition: 'Could you please, just, give it a bit of a break, mate. Please'</li> <li>• Christopher is forced to grow up when he discovers the body of Wellington and pledges to solve the mystery of who killed him. He has to speak to people to interview them, a situation he finds very difficult. He talks with Mrs Shears, Mrs Alexander and Reverend Peters: 'talking to other people in our street was brave'</li> <li>• going to London in search of his mother means that Christopher has to grow up fast. He uses his father's bank card to pay for his ticket and has to negotiate the rail and tube system. At one point he risks his life down on the tube tracks to rescue Toby, unaware of the danger he is in</li> <li>• when Christopher takes his Maths A Level early, he takes another step towards becoming a grown-up. He plans his life around academic success: 'And then I will get a First Class Honours degree and I will become a scientist'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: when Christopher is preparing to go to London he shows grownup responsibility in trying to find someone to care for his rat, Toby. He gives very precise instructions: 'He eats special pellets and you can buy them from a pet shop'</li> <li>• Language: Christopher's plans for the future are articulated with great confidence at the end of the play: 'I can live in a flat with a garden and a proper toilet'</li> <li>• Language/Structure: Christopher's realisation that his mother is alive after all is a turning point in the play and in his growing awareness of the adult world: 'Mother had not died. Mother had been alive all the time'</li> <li>• Form/Structure: the play can be considered a dramatic bildungsroman as Christopher comes of age during its action</li> <li>• Form/Structure: in telling some of his story through his teacher, Siobhan, Christopher distances himself from the reality of growing up. It is Siobhan whom he asks at the end of the play: 'Does that mean I can do anything?'</li> <li>• Form/Structure: the play features run-on scenes and all actors remain on stage throughout. This reflects Christopher's disjointed world as he grows up and learns the truth about his family.</li> </ul>

<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>7</b> <i>Kinder-transport</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• hope is evident throughout the play, but arguably there is more hope near the beginning of the play than at the end</li> <li>• Helga explains her reasons for sending Eva to England. She hopes that her child will be safe and protected from the Nazi threat: 'Because any good parent would want to protect their child'</li> <li>• the fact that Eva can escape Nazi Germany on the Kindertransport reflects hope for the survival of Jewish children</li> <li>• Helga expresses her hopes that life will be much more positive for Eva in England: 'They don't mind Jews there. It's like it was here when I was younger. It'll be good'. Ironically, Eva embraces secular life and forgets her Jewish culture and religion</li> <li>• as Eva boards the train, she calls to Helga: 'I love you too ... See you in England'. This hope is not realised as Eva's parents are not able to join her and her father dies in a concentration camp</li> <li>• the Ratcatcher eats up hope: 'I will take the heart of your happiness away'</li> <li>• Helga's hopes that Eva will join her in America are dashed when Eva refuses to go at the quayside but there is hope as Faith wants to find her relatives.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: as Helga and Eva are packing ready for the Kindertransport, Helga points out the watch and gold jewellery hidden in the heel of her shoe. She explains: 'We old ones invest our future in you'</li> <li>• Language: Faith's name symbolises hope. As the next generation, she symbolises hope for a better future</li> <li>• Language: when Helga writes to Eva about the prospect of getting work permits, she uses a metaphor to express her hope: 'You have opened the door to a new and hopeful life'</li> <li>• Language/Structure: the train represents hope as it takes Eva away from danger. The ship taking Helga to America, however, represents loss of hope as it marks the permanent end of Helga and Eva's relationship. The stage direction reflects the sense of finality: '<i>Sounds of a quayside. A boat is about to leave</i>'</li> <li>• Form/Structure: the organisation of the play, overlapping characters from the play's past and present, articulates the idea of hope. Evelyn's daughter, Faith, is preparing to go to university and Evelyn is trying to give her household items to take. This situation mirrors the scene of Helga preparing Eva to go to England.</li> </ul>



<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>8</b> <i>Kinder-transport</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Lil is the woman who takes Eva in when she arrives in England on the Kindertransport. She acts as an adoptive mother to her and grandmother to Faith</li> <li>• Lil is very different from Helga. She smokes, which at first shocks Eva who '<i>looks horrified</i>' in the stage direction. She tells her in German that it is a dirty habit: 'Das ist schrecklich'. Lil lets her have a drag on the cigarette, suggesting that she is not strict in her parenting</li> <li>• Lil has no knowledge or understanding of German culture or past life. She does not know 'the Ratcatcher story' at all when Faith shows her the book. She also discourages Eva's observance of her Jewish religion by encouraging her to eat ham: 'Jesus said that we needn't keep to the old laws any more'</li> <li>• Lil is altruistic, taking in Eva as a child. In Eva's letter to possible employers for her parents, she refers to Lil as 'a very kind lady'. In the later timeline, Lil explains that she took Eva in because 'I wanted to help'</li> <li>• Lil chastises Eva for walking the streets knocking on doors to find jobs for her parents when she should have been attending English lessons. She accuses her of lying: 'If there's one thing I cannot stand, it's a little liar!' Lil explains the reality of the situation: that Eva cannot be with her parents.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Lil uses maternal language when she first meets Eva: 'Poor lamb. You must be exhausted'</li> <li>• Language: Lil's language demonstrates her down-to-earth nature. As she helps Evelyn and Faith to prepare for Faith to leave home for university, she is practical and supportive: 'Just this lot to get boxed and neaten up the room. I'll do tea'</li> <li>• Language: Lil can be outspoken. She has a sense of humour: 'Joke lovie. Just a joke'. She is defensive of Evelyn when Faith insults her: 'I'll bloody kill you first'</li> <li>• Language/Structure: it transpires that Lil and Evelyn have lied to Faith about Eva's arrival at her home. She has told the lie that Eva was only 'three days old' when she came to Lil. She is evasive when Faith asks, but finally tells her the truth that Eva was nine years old when she arrived. This revelation forms a turning point in the play</li> <li>• Form/Structure: Lil is present in the life of the young Eva and the older Evelyn. She represents security and safety in both times.</li> </ul>

<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p>9 <i>Death and the King's Horseman</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Olunde is Elesin's oldest son and is therefore next in line to become the King's Horseman. He has been overseas studying medicine but returns when he hears of the King's death, knowing that this also means the death of his father</li> <li>• Olunde is an educated man. He is one of a new generation of Yoruba and has left home to pursue a career and study in the west. Simon Pilkings helped Olunde in his quest to train as a doctor in England. Elesin reacted badly to this as Jane points out: 'When you left he swore publicly you were no longer his son'</li> <li>• Olunde's appearance is that of an urban European: '<i>A figure emerges from the shadows, a young black man dressed in a sober Western suit</i>'. The audience learns that he has come to fulfil duties related to his father's death</li> <li>• although the Pilkings and Elesin have assumed that Olunde has moved away from Yoruba custom to a western way of living, Olunde respects the traditions and rituals of his culture. He speaks with pride of Elesin's strong will as he awaits news that the suicide ritual has been completed</li> <li>• Olunde is horrified when he discovers that his father has not completed the ritual. He says: 'I have no father, eater of left-overs'. Olunde's choice to take his father's place is a climax in the play's action. Olunde affirms his allegiance to Yoruba culture by fulfilling the suicide ritual. Iyaloja removes the covering from Olunde's body in front of Elesin with the words: 'There lies the honour of your household and of our race'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Olunde is critical of British excess and vanity, telling Jane Pilkings: 'You white races know how to survive; I've seen proof of that'</li> <li>• Language/Structure: through Olunde the audience sees some similarity between the Yoruba and the British. He acts as a bridge between the two cultures. When Jane asks if ritual suicide is a valid freedom, Olunde refers to World War Two as a parallel situation: 'Is that worse than mass suicide? Mrs Pilkings, what do you call what those young men are sent to do by their generals in this war?'</li> <li>• Language/Structure: Olunde is significant in that he acts as a foil to Jane Pilkings. An example is when Olunde reacts calmly to the prospect of his father's death. Jane is agitated and outraged: 'You ... you Olunde!'</li> <li>• Form: Olunde is often seen as a mouthpiece for Soyinka's views</li> <li>• Form/Structure: Olunde's arrival in the play in Scene 5 increases and accelerates the dramatic tension following Elesin's failure to perform the suicide ritual.</li> </ul>

<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p>10 <i>Death and the King's Horseman</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Elesin lacks power when he succumbs to weakness before his planned suicide ritual. He is warned by both the Praise-Singer and Iyaloja to beware of his weakness for women and not be one 'who blights the happiness of others for a moment's pleasure'</li> <li>• power of the will to live and earthly hedonism prevent Elesin from performing the suicide ritual at the appointed time. This leads to a tragic turn of events and he eventually dies in disgrace</li> <li>• the power of the colonial rule is a significant factor in the play. Simon Pilkings is the British District Officer and it is he who is responsible for keeping order throughout the area. He is convinced that British values and ideas are better than those of the Yoruba: 'I am more concerned about whether or not we will be one native chief short by tomorrow'</li> <li>• the white authorities use their power to prevent Elesin from performing the suicide ritual as he is put in prison to prevent him from fulfilling his commitment</li> <li>• the power of the Pilkings is under threat when Amusa, a 'Native Administration' policeman, refuses to discuss matters with them while they are wearing the native masks as part of their fancy dress. They do not understand the power of the masks and ridicule Amusa's fear: 'I think you've shocked his big pagan heart bless him'</li> <li>• the power of his cultural heritage prompts Olunde to take his father's place by committing suicide after Elesin fails to do so. When Elesin learns of this, he also kills himself. Even though he has lived in England for four years, Olunde retains allegiance to the old ways of the Yoruba.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Elesin's language reflects the power he holds over the community: 'The world was mine'. In his position as King's Horseman, he commands respect and admiration</li> <li>• Language: Elesin's chant at the beginning of the play holds a compelling lyrical quality that engages the community: 'Death came calling / Who does not know the rasp of reeds?'</li> <li>• Language: Pilkings uses formal, autocratic language to threaten Amusa: 'I order you to report your business at once or face disciplinary action'</li> <li>• Structure/Form: <i>Death and the King's Horseman</i> can be read as a political allegory in which Soyinka warns leaders to ensure they do not drift from their paths</li> <li>• Structure: the ending of the play, with the deaths of Elesin and Olunde, demonstrates the return of power to the culture and beliefs of the Yoruba, as Iyaloja has the last words: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'.</li> </ul>

<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

## SECTION B: Literary Heritage Texts

Question Number	Indicative content
11 <i>Romeo and Juliet</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Mercutio and the Nurse are a source of comedy in a number of different ways. The Nurse's garrulous character is a direct contrast to that of Lady Capulet. This can be seen when she talks excessively about Juliet's age early in the play</li> <li>• the Nurse's teasing of Juliet and use of sexual innuendo lighten the tone of the play: 'seek happy nights to happy days'</li> <li>• Mercutio gently mocks Romeo for his poetic language when speaking of love: 'If love be rough with you, be rough with love'</li> <li>• even Mercutio's dying words are laced with tragic humour: 'Ask for me tomorrow and you will find me a grave man' with the pun on the word 'grave'</li> <li>• the Nurse's levity proves misplaced and dangerous when she tries to cover up her own involvement in the secret marriage of Romeo and Juliet. She suggests Juliet commit bigamy by marrying Paris: 'I think you are happier in this second match'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the Nurse uses puns to joke with Juliet about the prospect that she will become pregnant as a result of her upcoming relationship: 'I am the drudge and toil in your delight / But you shall bear the burden soon at night'</li> <li>• Language: Mercutio's name reflects his mercurial character as he is quickwitted and eloquent. This relates to his changing temperament such as his turn to anger when exchanging witty repartee with Tybalt: 'Here's <i>my</i> fiddlestick!'</li> <li>• Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement when, as a go-between for Juliet, she comes to seek out Romeo. Mercutio suggests the Nurse needs a fan: 'for her fan's the fairer face'</li> <li>• Structure: Mercutio and the Nurse serve as foils for Romeo and Juliet</li> <li>• Form/Structure: both the Nurse and Mercutio act as catalysts in the tragic outcome of the play as Mercutio's death forms a turning point in the play's action and the Nurse first colludes with, but subsequently fails to support, Juliet.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• babies of wealthy people were often raised by wet nurses, who became closer to them than their parents. These children were often pawns in arranged marriages</li> <li>• Shakespeare's <i>Romeo and Juliet</i> is not the only one of Shakespeare's tragedies to include comedic elements, for example the Porter in <i>Macbeth</i></li> <li>• although the play's action is based on the poem by Arthur Brooke, Shakespeare created the character of Mercutio independently of the source.</li> </ul>



<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>Minimal identification of language, form and structure.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>Some comment on the language, form and structure.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>Sound understanding of language, form and structure.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>Sustained analysis of language, form and structure.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Cohesive evaluation of language, form and structure.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>12</b> <i>Romeo and Juliet</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the Prologue establishes the significant role of fate as the play opens, speaking of Romeo and Juliet's 'death-marked love'</li> <li>• when Romeo bumps into Peter in the street, it is their chance meeting that leads to him gate-crashing the Capulet ball</li> <li>• there are many references to the universe and stars in the play. An example is when Romeo compares Juliet to the sun: 'Arise, fair sun, and kill the envious moon'. Juliet foreshadows Romeo's death: '... and, when he shall die, / Take him and cut him out in little stars'</li> <li>• Romeo is aware of the power fate holds over his life, saying he feels something is 'hanging in the stars'</li> <li>• Friar John's failure to get Friar Lawrence's letter to Romeo is a twist of fate as the message does not reach Romeo in Mantua and he does not know about the plan to fake Juliet's death</li> <li>• it is fate that the Friar fails to reach the tomb before the mistake is made and Romeo kills himself.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the Prologue refers to Romeo and Juliet as a 'pair of starcrossed lovers'</li> <li>• Language: Romeo is aware of the power fate holds over his life: 'O, I am fortune's fool!'</li> <li>• Language/Structure: dramatic irony is evident in the Friar's warning to Romeo: 'They stumble that run fast'. The audience already know that the play will end tragically</li> <li>• Language: when Romeo learns of Juliet's death he exclaims: 'I defy you stars!'</li> <li>• Structure: foreshadowing of the lovers' deaths is created by Shakespeare when Romeo dreams that Juliet finds him dead</li> <li>• Form/Structure: night is always used for scenes of love. Romeo and Juliet meet at night, agree to marry the same night and spend their wedding night together. This links to the fate of the 'star-crossed lovers', a motif that runs through the whole play.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• astrology fascinated Elizabethan audiences and the commonplace belief in fate suggested that stars and planets influenced emotion and destiny</li> <li>• the bubonic plague that led to Friar John being unable to reach Mantua ravaged Italy in the 14th century. One third of the population died from the disease</li> <li>• in Elizabethan times, people tried to find ways to understand and explain the extent to which they could control their lives. Some ideas were based on the philosophy of the sixth century Roman, Boethius, who proposed that life is ruled by God and Fortune.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
-----------------	--------------------

### 13 *Macbeth*

**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**

#### **(AO1)**

- a number of characters can be considered morally good in *Macbeth*. These include: Duncan, Banquo, Malcolm and Macduff. Candidates are asked to write about two characters
- Duncan is the rightful King of Scotland and is portrayed as a morally good ruler. Macbeth himself points out that Duncan is worthy: 'Your highness' part / Is to receive our duties; and our duties / Are to your throne'
- Banquo and Macbeth are serving soldiers and good friends at the start of the play. It is Banquo who presents Macbeth with Duncan's generous gift of a diamond: 'This diamond he greets your wife withal'. Although Banquo has similar prophecies from the witches, he responds very differently from Macbeth
- Macduff suspects Macbeth of wrongdoing soon after the death of Duncan. He refuses to bow before the tyrant, Macbeth, and will not attend his coronation: 'No, cousin, I'll to Fife'
- Malcolm is the elder of Duncan's two sons and heir to his throne. Although he runs away after his father's murder, he steps up later in the play, forming opposition to Macbeth's tyrannical rule. His moral goodness is seen when he tests Macduff.

#### **(AO2)**

- Language: Macbeth describes the state of Duncan's body in terms of precious metals, reflecting the dead king's nobility: 'His silver skin laced with his golden blood'
- Language: Banquo's goodness can be seen in his appreciation of beauty when he arrives at Macbeth's castle: 'The guest of summer / The temple-haunting martlet, does approve'
- Language: Macduff's grief when he learns of the deaths of his family identifies him as a good and loyal man. He uses the metaphor 'pretty chickens' as a term of endearment when referring to his children
- Language: Malcolm persuades Macduff to help him cure Scotland of Macbeth's disease. He uses a metaphor: 'Let's make us medicines of our great revenge'
- Form: the nature of the play as a tragedy requires the counterbalance of good to weigh against evil. It can be argued that Macbeth himself is a good man to begin with, but has fallen from grace
- Structure: the five-act structure of the play follows the typical pattern for a tragedy, ending with the denouement when good conquers evil.

#### **(AO4)**

- Shakespeare's tragedies often explored the fight between good and evil. *King Lear* and *Hamlet* both explore this tension through different characters
- Tudors and Stuarts believed in the influence of the devil in human affairs, while God was the force for good. Witches were thought to do the devil's work
- belief in the Divine Right of Kings maintained the view that only God could appoint a king. Hence, in *Macbeth*, written for King James 1, the divinely appointed kings, Duncan and Malcolm, prevail over the usurper, Macbeth.

<b>Level</b>	<b>Mark</b>	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>14</b> <i>Macbeth</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1)</b></p> <ul style="list-style-type: none"> <li>• Macbeth initially fears the witches' intentions as they appear to know his 'deep desires'</li> <li>• Macbeth fears the act he has committed in killing Duncan: 'I am afraid to think what I have done'</li> <li>• Lady Macbeth, so bold before the murder of Duncan, is afraid that they will be caught: 'Get on your nightgown, lest occasion call us and show us to be watchers'. She later loses her mind</li> <li>• Macbeth articulates his fear of Banquo: 'My fears in Banquo stick deep'. This leads him to have Banquo murdered after which he is terrified of Banquo's ghost</li> <li>• fear dominates Scotland after Macbeth's coronation, when his tyrannical rule takes hold</li> <li>• the witches' later prophecies both frighten and embolden Macbeth. They advise him to 'Beware Macduff', but his confidence is increased by the prophecy: 'for none of woman born / Shall harm Macbeth'. It can be argued that these conflicting messages lead him to a false sense of security that hastens his downfall.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Lady Macbeth uses metaphorical language to consider Macbeth's weakness and unwillingness to commit the murder: 'Yet do I fear thy nature, / It is too full o' the milk of human kindness'</li> <li>• Language: Lady Macbeth uses a first person plural voice once Macbeth has become king. She asserts their invincibility: 'What need we fear who knows it when none can call our power to account?'</li> <li>• Language/Structure: the appearance of Banquo's ghost is timed to create dramatic tension. Macbeth refers to the effects of fear: 'Never shake / Thy gory locks at me!'</li> <li>• Language/Structure: Lady Macbeth's sleepwalking confessions increase the dramatic tension and reflect her guilty conscience. She chastises her husband, questioning his courage: 'Fie, my lord, fie! A soldier, and afeard?'</li> <li>• Language/Structure: the wave of power that Macbeth rides after killing Duncan leads to a change in his response to fear, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed'.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Macbeth was written for James I in 1606. It is in part a cautionary tale to warn potential assassins or usurpers of the awful fate that would await them if they dared to follow a path like Macbeth's</li> <li>• in Elizabethan and Jacobean times, ghosts and witches were believed to be conjured from hell for evil purposes</li> <li>• Macbeth fears Banquo's line profiting from his act in murder. The concept of paternal lineage was very important to people at this time.</li> </ul>

<b>Level</b>	<b>Mark</b>	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p>15 <i>The Merchant of Venice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• love appears in the play in many forms, including love within a family, romantic love and love of money</li> <li>• Antonio loves Bassanio, but has to put this aside when Bassanio marries Portia. He would give his life for Bassanio</li> <li>• Shylock's love for his dead wife is evident in his concern for the ring sold by Jessica in exchange for a monkey</li> <li>• Portia retains a strong love for her dead father. She honours him by standing by his wishes in choosing a husband through the selection of caskets</li> <li>• love can be seen to transcend religion when Jessica elopes with Lorenzo who is a Christian. Lorenzo expresses his feelings for her: 'Beshrew me but I love her heartily'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Shylock vociferously expresses his love of money in the same breath as he mentions his daughter: 'O, my ducats! O, my daughter!'</li> <li>• Language: Bassanio uses romantic language to describe why he wants to woo Portia: 'she is fair, and – fairer than that word - / Of wondrous virtue'</li> <li>• Language: Shakespeare uses a metaphor to describe Bassanio's entry on stage, purporting to be wealthy: 'So likely an ambassador of love'</li> <li>• Language/Structure: Portia's love for Bassanio is evident in her positive memories of him which she discusses with Nerissa: 'I remember him well, and I remember him worthy of praise'</li> <li>• Structure: Bassanio and Portia form the central romantic relationship in the play after Bassanio chooses the correct casket and wins Portia's hand in marriage. This relationship is mirrored in the love of Gratiano and Nerissa.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• love is set against hate as the Christian loathing of Jews and the belief in their avarice was widespread in Elizabethan times</li> <li>• Portia obeys her father's wishes in choosing her husband because she honours his memory and follows the patriarchal social hierarchy that prevailed in Shakespeare's time</li> <li>• Christopher Marlowe's play of 1589, <i>The Jew of Malta</i>, featuring the character, Barabus, is the likely source of Shakespeare's play.</li> </ul>



<b>Level</b>	<b>Mark</b>	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>16</b> <i>The Merchant of Venice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Antonio is wealthy and should be a contented man, the Merchant of Venice of the play's title, but he possesses an inner melancholy. He expresses this at the play's opening: 'In sooth, I know not why I am so sad'</li> <li>• Antonio incurs Shylock's wrath by helping his debtors to pay off their debts to Shylock just before the interest is due. Hence, Shylock is happy to punish Antonio when he cannot repay his loan</li> <li>• Antonio is a good friend to Bassanio. He is happy to lend him money but Solanio points out: 'I think he only loves the world for him'. Bassanio needs 3000 ducats to court the wealthy heiress, Portia. Antonio cannot lend him the money up front, as everything has is invested in ships and cargo, so reluctantly approaches Shylock for an advance</li> <li>• Antonio's generosity leads to much of his sadness and dire situation. He is very confident that his ships will return, so much so that he promises to pay with a pound of his flesh should he default on the loan</li> <li>• Antonio is lucky insomuch as he is well-defended by Portia but he stands by the letter of the law, accepting his fate, if that is in line with the rules: 'The Duke cannot deny the course of law'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Salerio uses metaphorical language to describe Antonio's sadness as the play opens: 'Your mind is tossing on the ocean'</li> <li>• Language: Antonio is self-denigrating when he considers his position at Shylock's mercy: 'I am a tainted wether of the flock, / Meetest for death'</li> <li>• Language: Antonio's language is laced with sadness when he realises that Shylock has the right to claim what is his. He accepts his painful fate using a metaphor: 'For if the Jew do cut but deep enough, / I'll pay it presently with all my heart'</li> <li>• Structure: the plot hinges on Antonio's plight and it can be argued that Shakespeare affords him a quiet sadness that prevents him from taking dramatic focus away from the major characters</li> <li>• Structure: Antonio shares the play's happy ending as he does not have to give his life to pay his debt. He thanks Portia at the end of the play: 'Sweet lady, you have given me life and living'.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Antonio is extremely biased against Jews. Anti-Semitism was widespread in Shakespeare's time</li> <li>• Jews were suspected of being mean and covetous because of the practice of usury (lending money and charging interest)</li> <li>• the Italian setting and plot of <i>The Merchant of Venice</i> are typical of Shakespeare's early comedies, but the inclusion of Antonio's sad and loyal character lends an air of pathos and gravity to the drama.</li> </ul>

<b>Level</b>	<b>Mark</b>	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>Minimal identification of language, form and structure.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>Some comment on the language, form and structure.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>Sound understanding of language, form and structure.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>Sustained analysis of language, form and structure.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Cohesive evaluation of language, form and structure.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p>17 <i>Pride and Prejudice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• George Wickham is, at first sight, a perfect gentleman but as the novel's events unfold, his relationships shed light on his true nature</li> <li>• Elizabeth first meets Wickham at the Phillippses' party; she is attracted to him, finding him both charming and good-looking. He confides in her that he has had to join the militia rather than the church because of his lack of money</li> <li>• Wickham convinces Elizabeth that he has been poorly treated by Darcy, telling her the lie that Darcy had tricked him out of his inheritance. This colours Elizabeth's view of Darcy</li> <li>• when Elizabeth realises her mistake in trusting Wickham, partly after the Miss King episode, she understands that her attitude towards Darcy has been misplaced and unfair</li> <li>• Wickham's and Lydia's relationship results in the disastrous outcome of the two running away together, bringing shame on the whole Bennet family</li> <li>• after their marriage, Wickham and Lydia visit Longbourn before leaving for his new posting. Elizabeth observes the shallow relationship that they share: 'Wickham smiled indulgently and said pretty things to her. I, disgusted with them both, was persuaded they deserved each other'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Wickham is persuasive in his speech and wins Elizabeth to his side, making derogatory remarks about Lady Catherine. He describes her as 'dictatorial and insolent'</li> <li>• Language: Mrs Bennet sets aside Wickham's faults as she is simply delighted that Lydia is married: 'Mr Wickham! How well it sounds!'</li> <li>• Language/Structure: when Elizabeth learns of Wickham's deceit, she realises that she was tricked and manipulated by him. She admits he had 'all the appearance of goodness'</li> <li>• Language/Structure: Wickham is presented by Austen as a typical villain. His outward charm belies a deceitful and manipulative womaniser. As Darcy says: 'Mr Wickham's chief object was unquestionably my sister's fortune'</li> <li>• Structure: Wickham acts as the catalyst for the novel's climax when he runs away with Lydia: 'My younger sister has left all her friends – has eloped; has thrown herself into the power of – of Mr Wickham'.</li> </ul> <p><b>(AO4)</b></p>

- |  |   |
|--|---|
|  | <ul style="list-style-type: none"><li>• the militia offered a degree of social mobility for young men who lacked independent means. Their status as officers made them more eligible for a good marriage</li><li>• at the time Austen was writing, elopement was a very serious issue. Its effect on a girl's reputation was devastating and both the Marriage Law of 1753 and Hardwicke Act consisted of strict rules. Obeying these was expensive, hence elopement was a way of avoiding costs. It was ruinous to a girl's reputation. To live together outside marriage, as Wickham and Lydia did, was even more scandalous</li><li>• entering the ministry was regarded as a stable and respected prospect.</li></ul> |
|--|---|

<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>Minimal identification of language, form and structure.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>Some comment on the language, form and structure.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>Sound understanding of language, form and structure.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>Sustained analysis of language, form and structure.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Cohesive evaluation of language, form and structure.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>18</b> <i>Pride and Prejudice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• it can be argued that love is not necessarily an important part of marriage, but equally that love is required for a happy union</li> <li>• Darcy and Elizabeth are presented as a genuine love match by the end of the novel. The fact that they have had to build their relationship from a position of hostility arguably makes their relationship stronger</li> <li>• readers can easily see the love between Jane and Bingley and there is a strong sense that they will enjoy a happy marriage together as they have such gentle dispositions</li> <li>• Mr and Mrs Bennet are not a good match and there is doubt cast over the love in their marriage. Mr Bennet spends a good deal of time away from his wife in the library and admits that he was ‘captivated by youth and beauty’</li> <li>• the marriage of Charlotte Lucas and Mr Collins is without love. Charlotte accepts this: ‘Happiness in marriage is entirely a matter of chance’. She is not romantic and takes a practical approach to marriage. Mr Collins only seeks a wife because Lady Catherine decrees it. Charlotte is not his first choice but follows his frustrated interest in Jane and Elizabeth</li> <li>• the marriage of Lydia and Wickham is loveless as he only goes through with it when bribed by Darcy to do so. Lydia herself is too young and naïve to understand the nature of love.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Darcy’s first confession of his love for Elizabeth is awkward in delivery, but heartfelt: ‘You must allow me to tell you how ardently I admire and love you’</li> <li>• Language: Mr Bennet’s words, ‘Next to being married, a girl likes to be crossed a little in love now and then’, are a sarcastic reference to the drama enjoyed by some women in their relationships with men</li> <li>• Language/Structure: the central premise and ‘hook’ of Austen’s narrative is its gently ironic opening: ‘It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife’</li> <li>• Structure: Mr Collins’s lengthy proposal of marriage to Elizabeth is, like his letters, verbose and focused on practicality and propriety</li> <li>• Structure: the story’s resolution suggests that marriage is better if loving, but that it is not a compulsory element in this union.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• in Austen’s time, marriage was a social necessity for women. Love was not considered a requirement for a good marriage</li> <li>• although engaged for one night, Jane Austen never married, even though love and marriage were key themes in her novels</li> <li>• although Mr Bennet realises that he is not well-suited to his wife, divorce was very rare and confined to the upper classes in those times and would have been a big scandal for a family.</li> </ul>

<b>Level</b>	<b>Mark</b>	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>Minimal identification of language, form and structure.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>Some comment on the language, form and structure.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>Sound understanding of language, form and structure.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>Sustained analysis of language, form and structure.</li> <li>There is a detailed awareness of the relationship between text and context.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Cohesive evaluation of language, form and structure.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>



Question Number	Indicative content
<p><b>19</b> <i>Great Expectations</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• crime is a central component of the novel with many criminal characters and references to crime. It is a dominant psychological feature throughout the novel which begins with Pip's early shocking encounter with Magwitch on the marshes</li> <li>• prisons are presented by Dickens as dark and inhuman places. Wemmick takes Pip briefly to visit Newgate prison and the 'hulks' or prison ships dominate the skyline of Pip's childhood: 'Cribbed and barred and moored by massive rusty chains'</li> <li>• Pip is horrified when Magwitch returns and Pip realises that he has a criminal as his benefactor. However, he learns compassion, forgiving and accepting Magwitch</li> <li>• Magwitch's trial demonstrates the inhumanity of the justice system. Prisoners are described as 'Penned in the dock' as if they are animals. The effects of crime are also inhuman such as in the case of Dolge Orlick's attack on Mrs Joe</li> <li>• Compeyson represents the gentleman criminal. He is a swindler, forger and all-round criminal. He jilted Miss Havisham at the altar and left Magwitch to take the blame when the two were caught forging signatures.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Dickens presents a constant reminder of the consequences of crime when, looking out across the marshes, the young Pip sees 'a gibbet with some chains hanging to it which had once held a pirate'</li> <li>• Language: repetition is used to highlight the fact that Magwitch has been trapped in a constant cycle of imprisonment: 'In jail and out of jail, in jail and out of jail'</li> <li>• Language: Dickens uses a simile to compare a prison hulk to 'a wicked Noah's ark'</li> <li>• Structure: the novel opens with the looming presence of Abel Magwitch on the marshes, threatening the young Pip</li> <li>• Structure: it is ironic that the weapon used by Orlick to attack Mrs Joe is the old leg iron that Pip helped to remove from Magwitch's leg many years earlier.</li> </ul>

**(AO4)**

- Dickens was interested in crime and punishment and wrote about them in his role as a newspaper reporter
- in the early nineteenth century, prisoners were kept on prison ships or 'hulks' anchored in the Thames and Medway rivers. Some were transported to penal colonies which is where Magwitch made his money
- novels and stories featuring crime were growing in popularity in Dickens's time with the publication of crime novels such as *The Moonstone* and *The Woman in White*, both by Wilkie Collins.

<b>Level</b>	<b>Mark</b>	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>20</b> <i>Great Expectations</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Pip changes from a young, innocent and unpretentious boy to a bitter and standoffish young man before finally maturing</li> <li>• at the beginning of the novel, Pip is a terrified orphan, prompted by fear to help the escaped convict, Magwitch. Their meeting sets in motion a series of events that reverberate throughout Pip's life</li> <li>• after his visits to Miss Havisham where he meets Estella, Pip seeks to advance his social position. When Pip receives money from an unknown source he assumes it to be from Miss Havisham. He pledges to become a gentleman and tries to achieve this in London</li> <li>• Pip's pursuit of status results in his becoming a snob. He treats Joe poorly when Joe visits him in London, looking down on him because of his social class</li> <li>• when Pip discovers that his benefactor is, in fact, Magwitch, he is initially horrified, but he comes to realise that Magwitch has looked after him and that he deserves compassion and understanding. Pip also learns some gratitude and humility when he is cared for by Joe after falling ill. However, Pip still arrogantly assumes that Biddy will marry him at his whim</li> <li>• Pip helps Magwitch and is with him when he dies. After working abroad with Herbert Pocket for a number of years, Pip returns home a changed man and resumes a relationship with Estella who has also changed.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Magwitch's revelation that he is Pip's benefactor is affectionate and changes Pip's outlook on his situation: 'Yes, Pip, dear boy, I've made a gentleman on you!'</li> <li>• Language/Structure: few of Dickens's novels are written in first person narrative. This perspective offers a clear and direct view of Pip's changing character through his own thoughts: 'I soon began to understand that the cause of it was in me, and that the fault of it was all mine'</li> <li>• Language/Structure: Pip develops courage and is able to confront Miss Havisham when he learns the truth: 'It seems that these past few years I have been harbouring an illusion'</li> <li>• Language/Structure: the ending of the novel affirms Pip's and Estella's relationship using a metaphor: 'I saw the shadow of no parting from her'</li> <li>• Form/Structure: the novel is a bildungsroman.</li> </ul>

**(AO4)**

- Dickens used his work to reflect on social injustice and the precarious nature of fortune and success. He himself experienced the vagaries of social mobility in Victorian England
- Pip returns to London in 1840 and finds a more socially progressive and industrialised environment
- in the time Dickens was writing, convicts were a sub-class, detached from society. The wealth achieved by Magwitch in Australia brings him some power despite his status.

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>21</b> <i>The Scarlet Letter</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Governor Bellingham appears at the beginning of the novel alongside the men who are punishing Hester for adultery. He is a strict Puritan</li> <li>• Mistress Hibbins is Governor Bellingham's sister. She is considered to be a witch and invites Hester to a meeting in the woods: 'Wilt thou go with us tonight? There will be a merry company in the forest'. Her witchcraft is tolerated because of her brother's status</li> <li>• Governor Bellingham is a hypocrite who uses Hester's needlepoint skills while at the same time suggesting that Pearl should be taken from her</li> <li>• Mistress Hibbins tells Hester that she can always identify those who serve the 'Black Man' and that she knows both Hester and Arthur Dimmesdale are such people</li> <li>• Mistress Hibbins influences Pearl's and Hester's thoughts. She is associated with the forest and natural forces that were feared by the Puritans</li> <li>• Governor Bellingham is persuaded by Dimmesdale's speech not to take Pearl from Hester</li> <li>• Governor Bellingham has Mistress Hibbins executed for witchcraft later in the novel.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Governor Bellingham is described as an austere and important man: 'He wore a dark feather in his hat, a border of embroidery on his cloak, and a black velvet tunic beneath'</li> <li>• Language: Mistress Hibbins is described ominously as having an 'ill-omened physiognomy'. She is also described as being 'sour and discontented'</li> <li>• Language: Mistress Hibbins refers to meeting the 'Black Man', a euphemism for Satan</li> <li>• Language: Governor Bellingham is presented as being serious and good at his job. Sibilance is used to convey his 'sombre sagacity'</li> <li>• Structure: Governor Bellingham is a caricature of Puritan authority in the seventeenth century</li> <li>• Structure: Mistress Hibbins and Governor Bellingham are polar opposites even though they are closely related.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Richard Bellingham was a real person: he was Governor of Massachusetts Bay Colony several times between 1641 and 1672</li> <li>• Mistress Ann Hibbins was also a real person from the Massachusetts Bay Colony and was executed for witchcraft in 1656</li> <li>• Puritans believed in witches and their ability to cause harm. In the seventeenth century witchcraft was punishable by death.</li> </ul>

<b>Level</b>	<b>Mark</b>	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>



Question Number	Indicative content
<p>22 <i>The Scarlet Letter</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• it can be argued that the novel is all about suffering as Hester Prynne, her daughter Pearl, Arthur Dimmesdale and Roger Chillingworth all suffer</li> <li>• Hester suffers persecution and is shunned by the Puritan colony of Massachusetts Bay for adultery. Having a child out of wedlock was punishable by public shaming and eviction from the settlement. Years later, however, she becomes an 'object of love' and is 'looked upon with awe, yet with reverence too' by the community</li> <li>• although Hester suffers humiliation and isolation as a result of Pearl's birth, Pearl does in fact bring her great joy. She was 'her mother's only pleasure'</li> <li>• Roger Chillingworth suffers when he loses his wife. He returns after two years presumed missing to find that his wife has committed adultery in his absence and has had a daughter. He finds some satisfaction in tormenting Arthur Dimmesdale after discovering that he is Pearl's father</li> <li>• Pearl's suffering is linked to that of her mother. She has no friends and is isolated from the village. However, Pearl's story ultimately ends happily when she 'became the richest heiress of her day'</li> <li>• Arthur Dimmesdale arguably suffers the most, as he is wracked with guilt about his affair with Hester, the birth of his daughter, Pearl, who he cannot acknowledge, and the subsequent shaming of his lover. He carves a red 'A' into his chest, fasts and flogs himself as a self-punishment. Dimmesdale's suffering ends with his confession and acknowledgement of Pearl and Hester before dying.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Roger Chillingworth's suffering corrupts him and he becomes malicious after discovering Hester's adultery: 'at first, his expression had been calm, meditative, scholar-like. Now there was something ugly and evil in his face'</li> <li>• Language/Structure: Dimmesdale's suffering stems from the guilt he bears and is central to the novel's action. A metaphor is used to emphasise the nature of his inner conflict: 'a terrible machinery had been brought to bear, and was still operating, on Mr Dimmesdale's well-being and repose'</li> <li>• Form/Structure: redemption is a central premise of the novel's message. Arthur Dimmesdale is redeemed in death because of his confession. It is a tension in the narrative that he does not do this sooner</li> <li>• Form/Structure: the novel's psychological focus explores the nature of suffering and its impact on the lives of individuals</li> <li>• Structure: the Scarlet Letter that is sewn to Hester's clothing is symbolic of suffering.</li> </ul>

**(AO4)**

- the true story of Hester Craford was an inspiration for the novel. She was sentenced for fornicating with a man called John Wedge. Her punishment was a public flogging but this was put off until after the birth of her child
- the Puritans of Massachusetts in 1600s were well-known for their strict rules and intolerance of dissent. Their repressive society led to suffering for any individuals who strayed from their authority
- American identity is at the heart of Hawthorne's novel, considering the tensions that lie between free will and religious observance.

<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

