



Mark Scheme (Results)

Summer 2019

Pearson Edexcel International GCSE
in English Literature (4ET1)

Paper 2R: Modern Drama and
Literary Heritage Texts

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General Marking Guidance

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

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
<p>1</p> <p><i>A View from the Bridge</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Eddie and Beatrice are a married couple who live in Red Hook with their niece, Catherine, whom they have brought up as a daughter • Beatrice is a good wife to Eddie, caring for the home and Catherine while he works as a longshoreman. She complies with Eddie’s wishes and allows him to be in charge. Both she and Catherine see him as the man of the house. Before Marco and Rodolfo arrive, Beatrice is concerned about upsetting him: ‘I’m just worried about you’ • when welcoming Beatrice’s cousins to their home, Eddie jokingly tells Beatrice that they must not sleep in his bed, perhaps foreshadowing his later resentment and betrayal of Marco and Rodolfo • Eddie’s growing, unnatural interest in Catherine does not go unnoticed by Beatrice. When Catherine goes to fetch him his cigar, Beatrice leaves the room • Eddie and Beatrice react differently to Catherine’s news that she has been offered a job as a stenographer. Beatrice welcomes it as she sees this as a way of promoting Catherine’s independence, allowing Beatrice to renew her relationship with Eddie. Eddie views the job offer as a threat to his relationship with Catherine • towards the end of the play, Beatrice becomes more assertive, warning Eddie ‘You want somethin’ else, Eddie, and you can never have her!’ • Beatrice is distressed by the conflict in her family and tries to bring peace to the tension caused by Rodolfo’s and Catherine’s impending marriage. Even though she is invited to their wedding, she remains loyal to Eddie by staying with him instead of attending the ceremony. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Eddie shows care for Beatrice, but also that he is in charge when he uses the imperative: ‘Don’t worry about the walls’ when she is concerned that their home is not ready for the arrival of Marco and Rodolfo • Language: Eddie uses metaphorical language to accuse Beatrice of attacking him all the time: ‘It’s a shootin’ gallery in here and I’m the pigeon’ • Language/Structure: Beatrice’s euphemistic question, ‘When am I gonna be a wife again, Eddie?’, reflects the tension and lack of fulfilment in their marriage, a central facet of the play’s unfolding drama • Language/Structure: Eddie’s response to Beatrice’s request that they have a full relationship again is first met with an excuse by Eddie but later he shows that he feels that his masculinity has been questioned: ‘I want my respect’ • Language/Structure: the ending of the play demonstrates the resilience of Beatrice’s and Eddie’s love as he dies in her arms with the final words: ‘My B!’ • Form/Structure: the relationship between Eddie and Beatrice is essential to the play’s central tragedy.

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

Question Number	Indicative content
<p>2</p> <p><i>A View From the Bridge</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • hopes and dreams are important in <i>A View from the Bridge</i>. As the play opens, the atmosphere seems to be positive. Eddie's hard-working life is paying off in his established home and with his respect in the community. Catherine has been offered a job as stenographer, which could lead to a career and the freedom this brings. Marco and Rodolfo are about to arrive in search of their own American Dream • Eddie is respected in the community and enjoys the admiration of his peers. Louis tells him 'You got a lotta credit comin' to you' • the American Dream is prominent in the play as Rodolfo and Marco seek hope and freedom. Rodolfo openly states 'I want to be an American' • the materialistic paraphernalia that comes with the American Dream is important to Rodolfo, who covets the idea of owning a motorbike, stating 'With a motorcycle in Italy you will never starve any more' • Marco takes a more realistic view of America than his brother and is less affected by the notion of dreams. His presence there is because he must send money home to his wife and children in Sicily. He says 'When you have no wife you have dreams' • Eddie's dreams are unhealthy and linked to his unnatural interest in his niece, Catherine. He enjoys the intimacy of their relationship with Catherine sitting on the side of the bath, while he shaves, and lighting his cigar for him • Eddie tries to destroy Catherine's love for, and her hopes for a future with, Rodolfo by alleging that he only wants her to become an American citizen. He tells her that Rodolfo is 'only bowin' to his 'passport' • Alfieri says that it is better to 'settle for half' in life but admits that part of him admires Eddie's honesty to himself in pursuit of his dreams. He says that Eddie 'allowed himself to be wholly known'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Rodolfo tells Eddie about an aspect of his dream early in the play: 'I would like to go to Broadway'. Broadway is associated with dreams, excitement and glamour • Language: Beatrice euphemistically articulates the dangers of Eddie's forbidden dream about his niece, Catherine, in the line: 'You want somethin' else, Eddie, but you can never have her!' • Language: Rodolfo expresses his excitement and happiness to be in America with a sense of awe: 'This will be the first house I ever walked into in America! Imagine! She said they were poor!' • Form/Structure: the American Dream is shattered by Eddie's actions in reporting Marco and Rodolfo to the authorities. This betrayal of the dream is symbolised on stage by the manifestation of the glowing telephone box that Eddie uses to make his call • Form/Structure: as a tragic hero of the play, Eddie Carbone's fall from grace embodies the loss of all his dreams. His hamartia is the significant dynamic in Eddie's fall and is constantly referred to in the play.

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

Question Number	Indicative content
<p>3</p> <p><i>An Inspector Calls</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Mr Arthur Birling and Inspector Goole are both physically imposing but their views contrast significantly • the Inspector’s approach to questioning the family is direct and takes the form of ‘one line of enquiry at a time’. He tries to make the Birlings and Gerald aware of their responsibilities and attempts to activate their consciences • Mr Birling pontificates about the likelihood of war and the ‘unsinkable’ Titanic. He is worried about his status and reputation in the community, boasting about his role as a magistrate and his hopes for a knighthood. The Inspector’s belief in social equality and community responsibility contrasts with this view • Mr Birling sees his employees as nothing more than resources that he wants to exploit. They are ‘cheap labour’ to him. The Inspector values the right of employees and refers to the many people across the country who have to work for a living. He sees Eva’s request for a pay rise as fair, while Mr Birling views it as intolerable insubordination • Mr Birling does not see the need to take responsibility for members of the wider community, even failing to take responsibility for his own son. He is impervious to the Inspector’s impassioned ‘fire and blood and anguish’ speech. The Inspector sees clearly the implications for the human race as a result of the actions of those who do not take responsibility. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Mr Birling describes himself as a ‘hard-headed’ business man. He is proud of his steely, practical attitude to business • Language/Structure: Inspector Goole identifies himself as a police inspector but is different from a real one, as Mr Birling points out: ‘Didn’t I say I couldn’t imagine a real police inspector talking like that to us?’ • Language: Mr Birling uses the derisory word ‘cranks’ to describe people with socialist ideals • Language: Inspector Goole refers to ‘members of one body’ to demonstrate the importance of looking after those beyond one’s immediate circle • Language/Structure: Mr Birling is described by Priestley in the opening stage directions as a <i>‘heavy-looking, rather portentous man in his middle fifties’</i>, stressing Birling’s hard and stubborn demeanour • Language/Structure: Inspector Goole is described in more subtle terms by Priestley in the stage directions as he enters. He <i>‘need not be a big man, but he creates at once an impression of massiveness’</i> • Form/Structure: Inspector Goole can be considered as Priestley’s voice throughout the play, while Mr Birling is a caricature of rich industrialists that Priestley considered a threat to society.

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

Question Number	Indicative content
<p>4</p> <p><i>An Inspector Calls</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Priestley provides clues for the audience that secrets lie beneath the happy exterior of the family, such as Eric’s drinking and Sheila’s verbal sparring with her fiancé, even while they are basking in the celebration of Sheila’s and Gerald’s engagement. As the play opens, the Birling family appear to be, in Gerald’s words, ‘a nice, well-behaved family’ • during the Inspector’s questioning, Birling admits that he sacked Eva Smith from her job at his factory for her part as a ringleader in the strike for better pay. He does not try to hide his actions but is worried that he will be implicated publicly in her suicide, leading to a loss of status for himself • Sheila goes straight to the truth of her role in Eva’s/Daisy’s demise. She speaks honestly under the Inspector’s scrutiny about how she got the girl sacked: ‘I went straight to the manager and told him the girl was very impertinent’ • Gerald tries initially to conceal his involvement with Eva/Daisy from Sheila and the others, although Eric may suspect something. Gerald suggests that Sheila would be better off out of the room while the Inspector questions him, but she chooses to stay. The revelation of his affair leads to Sheila’s calling off the engagement • Mrs Birling tries to deny the truth that is staring her in the face. She will not believe that Eric drinks, that Gerald has had an affair or that a girl of Eva’s/Daisy’s class would refuse money from any source: ‘She was giving herself ridiculous airs’ • Eric arguably holds the most secrets of anyone and seems to be hiding something from the start of the play where he is described as ‘<i>not quite at ease</i>’. He has kept the extent of his drinking a secret, although Gerald is aware of it. It is shocking to his family when it is revealed that he made Eva/Daisy pregnant and this leads to the revelation that he stole from the firm. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Priestley’s subtle language hints at secrets that lie below the surface of the Birling family’s lives. An example is when Sheila refers to the time ‘last summer’ when Gerald ‘never came near’ her • Language: Birling uses repetition to emphasise how much money he would be prepared to pay to keep his name out of the press with regard to Eva Smith’s death: ‘<i>I’d give thousands – yes, thousands</i>’ • Language/Structure: the title of the play, <i>An Inspector Calls</i>, is significant in that it focuses on the idea of the Inspector calling on the family • Form/Structure: the play’s dramatic ending relies on the initial subterfuge of Goole, who says he is an Inspector, when he tells the Birlings and Gerald that a young girl has already died in the Infirmary. At the end of the play, when Birling takes the phone call, the shock dénouement reveals that the death has only just occurred and an Inspector is on his way • Form/Structure: the play’s premise relies on the exposure of secrets. It follows some conventions of the murder mystery genre.

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

Question Number	Indicative content
<p>5</p> <p><i>The Curious Incident of the Dog in the Night-time</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Mr and Mrs Shears are the neighbours of Ed and Christopher Boone. They are important in a number of ways, initially because Roger Shears is Christopher’s chief suspect in the murder of Wellington. Christopher comes to this conclusion as the Shears are divorced so he decides that Roger is the only person who would have a grudge against Mrs Shears • Mrs Shears appears in the opening scene of the play and is very upset about the murder of her dog. She believes that Christopher has killed Wellington and screams at him • the character referred to as ‘Number 44’ drops hints about the tensions between the Boones and the Shears when Christopher stops by to ask who might want to make Mrs Shears sad. The response is: ‘Perhaps you should be talking to your father about this’ • when Ed confesses to killing Wellington later in the play, he explains that he had been in a friendship with Mrs Shears and hoped that she would ‘eventually...want to move in here’. He says that Eileen Shears ‘helped me through a very difficult time’ • Roger Shears turns out to be living with Judy Boone when Christopher arrives in London. He is reluctantly welcoming at first but becomes more intolerant and sarcastic as time passes • Roger Shears becomes drunkenly aggressive towards Christopher, grabbing him and questioning him: ‘Don’t you ever, ever think about other people for one second, eh?’ <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Mrs Shears uses repetition to express her horror upon discovering the body of Wellington: ‘Oh no. Oh no. Oh no’. She also repeats: ‘Get away from my dog’ • Language: Roger uses mockery and sarcasm when describing the gold star that Judy offers Christopher if he will drink the 600ml of Complan: ‘A gold star. Well, that’s very original I have to say’ • Language/Structure: Ed explains that Mrs Shears said some things that ‘I’m not going to say to you because they’re not nice, but they hurt, but ... I think she cared more for that bloody dog than for us’ • Language/Structure: Mr Shears shows arrogance and no real understanding of Christopher’s condition in his questioning: ‘Well, I bet you’re really pleased with yourself now, aren’t you?’ • Form/Structure: Mr and Mrs Shears could be considered antagonists in the play. It is with Roger Shears that Judy runs away to London. According to Ed, it is the behaviour of Mrs Shears that drove him to kill Wellington in anger • Form/Structure: although a minor character, Eileen Shears is important as the first person Christopher interacts with in the play and the owner of Wellington.

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

Question Number	Indicative content
<p>6</p> <p><i>The Curious Incident of the Dog in the Night-time</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • truth is very significant in the play. Ed tells lies and, while Judy Boone is more honest about her feelings, there is an underlying mistrust of her as she walked out on her son. Even Christopher is driven to lie under pressure • when Christopher is accused by the police of killing Wellington, the Duty Sergeant asks if he knows that it is wrong to lie to a policeman. Christopher replies 'I always tell the truth' • early in the play, Christopher pledges to find out the truth about who killed Wellington. His father says he knows it was not Christopher (because he killed the dog himself) but is uncomfortable when Christopher says 'I wonder if the police will find out who killed him and punish the person' • Christopher feels that he has to tell Ed that he is stopping his investigation into Wellington's death when this is not the case • Ed lies to Christopher, telling him that his mother has died after a trip to the hospital • Christopher struggles to believe what other characters tell him as he finds trust very difficult. When talking to Mrs Alexander, he admits 'I began to get nervous because I didn't know her well enough to know whether she was telling the truth about getting orange squash and Battenberg cake'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Ed's lie about Judy's death is serious and shocking: 'I'm sorry your mother's died. She had a heart attack. It wasn't expected' • Language: Christopher is shocked when he finds the hidden letters from his mother and this marks a turning point in the play as truths are revealed. When Ed discovers Christopher in a distressed state with the letters, Christopher '<i>doesn't move or respond</i>' and Ed '<i>stops himself from crying</i>' • Language: Judy's honesty in her letters to Christopher is in contrast to Ed's lies and subterfuge. She gives a truthful account of the problems she faced bringing up Christopher that led to tension and the end of the marriage: 'But I said I couldn't take it any more and eventually he got really cross' • Language/Structure: apart from lying to his father about stopping his investigation, Christopher is essentially honest. His capacity for being completely truthful is a central feature of the play's drama. He says through Siobhan: '... it is not because I am a good person. It is because I can't tell lies' • Form/Structure: the lack of honesty and truth in the Boone family has a negative effect on Christopher and drives him to run away. At the end of the play there is a more open and truthful atmosphere as secrets have been revealed.

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

Question Number	Indicative content
<p>7</p> <p><i>Kinder-transport</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • there are a number of characters that candidates could write about who evoke sympathy in the play. These include: Helga, Eva, Evelyn, Lil and Faith • Helga Schlesinger is a German Jewish woman, mother to Eva. She is a character for whom an audience would feel sympathy. She faces the heartbreak of sending her young daughter on the Kindertransport to safety in England. Her gentle preparations for her daughter's journey are emotive. When Eva asks for help with sewing, Helga refuses: 'You have to be able to manage on your own'. Her husband is gassed in Auschwitz: 'they put him in line for the showers. I saw it' • Eva is Helga's daughter who travels to England as a child on the Kindertransport. She is frightened on her journey and struggles to fit into her new life in England. She is torn between the culture and people she has left behind and the new life she must embrace • Evelyn is the English name that Eva has adopted as a grown-up. We feel sympathy for her dealing with her guilt and memories of the past. She appears as an English woman in her fifties, preparing for her daughter, Faith, to leave home • Lil Miller is a working-class English woman who ages in the play from her thirties to her eighties. She is the adoptive mother to Eva/Evelyn and elicits sympathy as she has little in the way of family apart from Eva. Towards the end of the play she says to Eva 'And I want to keep you. Like no one ever kept me' • an audience could feel sympathy for Faith as she is kept in the dark about her mother's past. She implores Evelyn 'Please tell me the truth about yourself'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Eva's fear is embodied by the figure of the Ratcatcher, who haunts her even as an adult. His words are terrifying: 'I will take the heart of your happiness away' • Language/Structure: there are parallels in the plights of both Evelyn and Helga. Both are getting their daughters ready to leave home. Evelyn is haunted by the shadows of her past. When she discovers that Faith knows about her past, she uses a metaphor to describe the situation: 'The whitewash has been stripped away and underneath is pure filth' • Language: Faith is sad to have missed the opportunity to know Helga, her grandmother: 'You stopped me from knowing her' • Language/Structure: sympathy is evoked for Helga when Eva refuses to go to America with her saying 'I have a family here'. The stage direction reflects the sense of finality: '<i>Sounds of a quayside. A boat is about to leave</i>' • Form/Structure: the organisation of the play, overlapping characters from the play's past and present, engages the sympathies of the audience as we see the past impacting directly on the present.

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

Question Number	Indicative content
<p>8</p> <p><i>Kinder-transport</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the main journey that takes place is Eva’s escape to England on the Kindertransport, but other journeys are also important in the play • Eva’s journey to England is based on real events in history. Between 1938 and WW2’s outbreak, nearly ten thousand, mostly Jewish, children were sent to Britain to escape the dangers presented by the Nazis. Eva is nine when she makes the journey and it is one that is frightening and unsettling • the Officer on the train intimidates Eva, placing the ‘<i>huge star of David</i>’ on her label and emptying out her bag in search of valuables • Eva’s metaphorical journey is also significant as she moves from being a young German Jewish girl to becoming an English teenager. She speaks German towards the beginning of the play, but embraces English and forgets her past, even deciding to sell the jewellery that was sent with her by Helga: ‘I will sell them, Mum. There’s better things the money could be spent on’ • the journey taken by Helga to New York after the war is over is significant as she wants Eva/Evelyn to join her: ‘There is enough money from Onkel Klaus for a ticket’. However, Evelyn refuses • Faith is about to embark on her own journey by leaving home. Evelyn tries hard to make sure she has all she needs. Faith also wishes to get in touch with her relatives and meet them. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Eva tries to reassure her mother and herself when she boards the train but her language suggests desperation: ‘See, I’m not crying. I said I wouldn’t’ • Language/Structure: many children never saw their families again and, although Eva meets her mother one more time, she never sees her father again as he dies in Auschwitz. The journey on the Kindertransport represents finality even though Eva calls out to Helga: ‘See you in England’ • Language: Evelyn accuses her mother of sending her on a traumatic journey by herself using a metaphor: ‘You threw me into the sea with all your baggage on my shoulders’ • Language/Structure: Faith suggests that she and her mother make the journey to get in touch with her relatives but Evelyn is absolute in her refusal to consider it: ‘I’d rather die than go back’ • Form/Structure: the title of the play itself, <i>Kindertransport</i>, is based on the traumatising, but necessary, journeys taken by children from Germany to England. It is the central symbol that forms the play’s themes and events.

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

Question Number	Indicative content
<p>9</p> <p><i>Death and the King's Horseman</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • sacrifice is an important theme in the play and encompasses the expected sacrifice of Elesin in his role as the King's Horseman as well as the sacrifice made by Olunde when his father fails to complete the ritual • Elesin at first appears happy to embrace the sacrifice he is about to make. He is cheery and reassures the Praise-Singer: 'This night I'll lay my head upon their lap and go to sleep' • Elesin's sacrifice is first delayed by his own desire for the physical pleasures of life, when he sees the young woman in the market place and desires to sleep with her before his ritual is completed. Iyaloja warns him about the dangers of delaying his sacrifice • Elesin's sacrifice is also delayed by the intervention of the Pilkingses Initially Simon Pilkings does not want anything to do with Elesin's suicide: 'If they want to throw themselves off the top of a cliff or poison themselves for the sake of some barbaric custom what is that to me?' Later he does interfere • Jane Pilkings does not understand the importance of the ritual sacrifice and argues with Olunde about what she considers to be its barbarous nature: 'The King dies and a chieftain must be buried with him. How feudalistic can you get!' Yet she accepts the sacrifice of the naval captain who blew up himself in his own ship to prevent further death • Olunde sacrifices himself when he discovers that his father has not fulfilled the ritual. He is horrified by his father's failure and rejects him completely: 'I have no father, eater of left-overs' • in not sacrificing himself, Elesin ironically sacrifices his own son, Olunde. Iyaloja remarks 'The son has proved the father, Elesin, and there is nothing left in your mouth to gnash but infant gums'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/Structure: Elesin's sacrifice is presented with awe and excitement by both the Praise-Singer and Iyaloja at the start of the play. The Praise-Singer uses a metaphor to convey the pride that is associated with sacrifice: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out' • Language: when Elesin enters a trance in the build-up to his planned self-sacrifice, Iyaloja speaks eloquently about how he will defeat death: 'It takes an Elesin to die the death of death ...' • Language: Jane Pilkings uses a simile to describe Olunde's announcement of his father's death: 'You announce your father's own death like a surgeon looking down on some strange ... stranger's body!' • Form/Structure: the polarised views of the Yoruba and the white colonialists can be seen through the theme of sacrifice. Sacrifice is an essential part of Yoruba culture and is seen as a brave and good act, while the Pilkingses see it as primitive and unnecessary, a feature of the local culture that they reject as savage yet they accept many deaths in war • Form/Structure: sacrifice is a central component to the rituals that form the structure of the play's narrative.

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

Question Number	Indicative content
<p>10</p> <p><i>Death and the King's Horseman</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Amusa is presented as one character who tries to do the right thing. He is a member of the native police who informs Simon Pilkings that Elesin is going to perform the suicide ritual. Candidates may choose to explore any other character, provided they support their choice • Amusa is a Muslim but still respects the traditions of the Yoruba. He is appalled to see the Pilkingses wearing the egungun costumes for a party. Amusa refuses to talk to them while they are wearing the costumes: 'How can man talk against death to person in uniform of death?' Amusa tries to communicate with the Pilkingses but they do not care about his views • Amusa is trying to fulfil his duty when he goes to arrest Elesin at the market. He is pushed away by the women but promises to return • Iyaloja tries to do the right thing when she supports Elesin's wish to marry the girl he desires, even though she is promised to Iyaloja's son. She realises the dangers of this course of action and warns Elesin about the problems related to delaying the ritual • Jane Pilkings can be considered as trying to do the right thing as she genuinely believes that the suicide ritual is wrong and argues with Olunde against it • Olunde tries to do the right thing when he returns after the king's death, knowing that his father will be performing his ritual suicide. When he realises that Elesin has not completed the ritual, he decides to take his place and commits suicide to protect the sanctity and honour of the Yoruba. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: the girls in the market tease Amusa and imply that the British colonialists think of him as a beast of burden: '... I have a faithful ox called Amusa' • Language: Amusa's role as a policeman working under the Pilkingses also attracts derision from the girls in the market who call him a 'white man's eunuch' • Language: Iyaloja is initially deferential and generous in fulfilling Elesin's wish to sleep with the girl from the market: 'Now we must go prepare your bridal chamber. Then these same hands will lay your shroud' • Language/Structure: the views of Jane Pilkings are in direct contrast with Olunde. She represents the ignorance and arrogance of the colonialists with regard to Yoruba traditions • Language/Structure: Olunde represents a loyal son who is bound by duty to do the right thing by his culture. He takes his father's place to preserve the tradition of the Yoruba: 'Because he could not bear to let honour fly out of doors, he stopped it with his life' • Structure/Form: Amusa is a minor character in the play but his role is one that forms a bridge between the Pilkingses and the Yoruba.

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

SECTION B – Literary Heritage Texts

Question Number	Indicative content
<p>11</p> <p><i>Romeo and Juliet</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • a number of characters can be considered responsible for the deaths of Romeo and Juliet: Romeo, Juliet, Lord Capulet, Lady Capulet, Tybalt, Friar Lawrence and others • Romeo can be considered responsible for his own death and that of Juliet because he is impulsive, such as when he arranges the marriage hastily and later takes the poison before Juliet wakes • Juliet can be considered responsible for the death of herself and Romeo as she is so desperate that she agrees to the swift marriage and, later, to Friar Lawrence’s plan to take the potion that will simulate her death • their parents can be considered responsible for the young lovers’ deaths, owing to their long-standing feud. Also, Lord and Lady Capulet can be seen as responsible because they bring forward the arranged marriage to Paris and do not consider Juliet’s wishes and unwillingness. Lord Capulet’s anger and Lady Capulet’s intransigence are both blameworthy • Tybalt and Mercutio can be considered responsible as it is their commitment to violence that results in their deaths and Romeo’s own reprisal that leads to his banishment. Tybalt states: ‘What, drawn and talk of peace? I hate the word, / As I hate hell, all Montagues, and thee’ • Friar Lawrence may be responsible for the deaths of Romeo and Juliet as it is he who advises Romeo and marries the couple in secret. It is he who forms the plan for Juliet to take the potion and feign death but then fails to get the crucial message to Romeo. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Friar Lawrence warns Romeo that his impetuous actions will end in tragedy: ‘they stumble that run fast’ • Language/Structure: Lord Capulet actually wishes his daughter dead if she will not obey his commands: ‘hang, beg, starve, die in the streets’. This marks a turning point in her relationship with her parents which leads to her death • Language: when Romeo confronts Tybalt after the death of Mercutio, his words reflect the anger and inevitability of both their deaths: ‘Either thou or I, or both, must go with him’ • Form/Structure: Friar Lawrence is a father figure to Romeo who contributes to the tragic death of Romeo and Juliet by his involvement in key aspects of their relationship. <p>(AO4)</p> <ul style="list-style-type: none"> • in Elizabethan times, parents had a significant say in whom their children married, particularly in the case of girls • friars were considered wise at the time the play is set and were often knowledgeable in botany and the use of herbs • violence was a common feature of life in Verona at the time the play is set, leading to factions and infighting between families.

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

Question Number	Indicative content
<p>12</p> <p><i>Romeo and Juliet</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • humour is used in a number of ways within the tragedy. The play opens with humour as the Capulet servants, Sampson and Gregory, spar and joke about their enemies. This combines sexual imagery and innuendo with aggression: ‘My naked weapon is out’ • at the Capulet ball, the servants create slapstick humour by their chaotic clearing away after the feast. There is humour in the use of names, for example Potpan and Susan Grindstone • Mercutio is a source of much comedy in his tragic role. He is lively and uses words to joust with Romeo and Benvolio. He likens Romeo to a fish in discussion with Benvolio: ‘Without his roe, like a dried herring’ • Mercutio’s witty humour serves to compromise and deflate the romantic sentiments within the play. He mocks Romeo’s self-indulgence and his lines are loaded with meaning and intensity within the jokes. The humour provided by Mercutio brings a bitter-sweet tone to the play • the Nurse is another character who brings humour to the play. She is a larger-than-life character, who acts as go-between for Juliet and Romeo, and provides humour when she withholds information as long as she can to tease Juliet: ‘Fie, how my bones ache!’ Juliet replies in kind: ‘I would thou hadst my bones, and I thy news’ • humour is one of the ways in which Shakespeare relieves the tension in this fast-paced play. It allows Shakespeare to create contrasts, different moods and shifting atmosphere • the humour in the play acts as a balance, is entertaining and supports the ideas of paradox and contrast essential to the dramatic tension as the tragedy unfolds. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/Structure: Shakespeare uses crude wordplay at the opening of the play when Sampson and Gregory make sexual puns about ‘maidenheads’ and ‘colliers’. These jokes distract the audience from the gravity of the violent fight • Language/Structure: the death of Mercutio changes the tone of the play to a much more serious one. Even as he dies, Mercutio finds comedy in the situation, punning: ‘Ask for me tomorrow, and you shall find me a grave man’ • Structure: the use of prose, such as when the Nurse garrulously and breathlessly talks about Susan, her daughter, sets the humour apart from the play’s serious tone • Language: the Nurse engages in sexual and bawdy humour, using innuendo in her references to Juliet’s wedding night ‘Seek happy nights to happy days’ and implying that Juliet will need to rest in time for her wedding night • Form/Structure: the play is set over a very short space of time but the use of humour makes it more unified and absorbing. <p>(AO4)</p> <ul style="list-style-type: none"> • base language and crude jokes were used by Shakespeare to appeal to the groundlings who attended his plays • Shakespeare uses humour for light relief in other tragedies such as <i>Macbeth</i> and <i>Hamlet</i> • Shakespeare’s primary source for <i>Romeo and Juliet</i> was Arthur Brooke’s poem, <i>The Tragical History of Romeus and Juliet</i>.

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

Question Number	Indicative content
<p>13</p> <p><i>Macbeth</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the supernatural is used by Shakespeare to convey the abuse of power through his presentation of the Witches. The play opens with a supernatural scene of the three Witches meeting on the heath and pledging to meet again: 'When shall we three meet again?' • Macbeth's belief in the truth of supernatural prophecies is bolstered when he is given the title Thane of Cawdor after the previous incumbent's execution for treason. He is empowered by the prophecies spoken by the Witches • Lady Macbeth's ambition to become merciless relies on supernatural support • prior to his murder of Duncan, Macbeth sees a dagger that leads him to commit the killing: 'Is this a dagger which I see before me, / The handle toward my hand?' It is left unclear whether this is in Macbeth's mind or an illusion generated by the Witches • when Macbeth sees the ghost of Banquo it is also unclear to the audience if this is a supernatural manifestation or the delusions of Macbeth's own mind • fear, following the escape of Fleance from Macbeth's murderers, sends him to the Witches once again for further information and reassurance: 'Even till destruction sicken! - answer me / To what I ask you' • the supernatural makes Macbeth consider himself invulnerable. The prophecies of the apparitions give him ambiguous messages that he interprets to his own advantage, using the information, 'Beware Macduff', to prompt the murders of Macduff's whole family • at the end of the play, Macbeth's complete faith in the Witches' prophecies leads him to face up to Macduff in the belief that he is invincible and cannot be slain by him. The double meaning of the prophecy is revealed when Macduff states that he was 'from his mother's womb / Untimely ripped'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/Structure: the opening stage directions set a supernatural scene: '<i>Thunder and lightning. Enter three Witches</i>' • Language: Lady Macbeth uses emphatic imperative language to invite supernatural evil to come to her: 'Come, you spirits / That tend on mortal thoughts, unsex me here!' • Language/Structure: after the killing of Duncan, Macbeth and Lady Macbeth are damned and the castle has become hell. The Porter announces that he will 'devil-porter it no further' • Language/Structure: after the natural order is broken by Macbeth in his killing of Duncan, Scotland suffers supernatural manifestations in nature: 'A falcon, towering in her pride of place, / Was by a mousing owl hawked at, and killed' • Form/Structure: the supernatural forms an integral part of the tragedy. It is a catalyst for action and offers insights into characters. <p>(AO4)</p> <ul style="list-style-type: none"> • Elizabethans and Jacobean 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 • James I was very interested in the supernatural and wrote a book about witchcraft entitled <i>Daemonologie</i>. Shakespeare included many of the supernatural details in the play to appeal to James's interest • at the time Shakespeare was writing, witches were believed to have special powers.

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

Question Number	Indicative content
<p>14</p> <p><i>Macbeth</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Banquo is presented as a close friend to Macbeth and fights alongside him against the Norwegians as a faithful general under King Duncan • Banquo is with Macbeth when they first encounter the Witches. He describes them as looking ‘not like th’ inhabitants o’ the earth’ • Banquo hears the prophecies given to Macbeth and requests his own future to be told: ‘Speak then to me, who neither beg nor fear / Your favours nor your hate’. The Witches prophesy that Banquo’s children will be future kings • Banquo appreciates beauty and speaks of the pleasant atmosphere at Macbeth’s castle: ‘This guest of summer, / The temple-haunting martlet, does approve, / By his loved mansionry’ • Banquo reveals to his son, Fleance, that he has not been able to sleep even though he is tired: ‘A heavy summons lies like lead upon me, / And yet I would not sleep’ • Banquo is entrusted by the king to give his gift of a diamond to Macbeth for his wife: ‘This diamond he greets your wife withal’ • Macbeth hires men to murder both Fleance and Banquo but Fleance escapes. Banquo realises he has been betrayed: ‘O, treachery! Fly, good Fleance!’ • Banquo represents a condemnation of Macbeth as he chooses not to act on his prophecies while Macbeth submits to his. Banquo warns ‘oftentimes, to win us to our harm, / The instruments of darkness tell us truths’. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Banquo is described alongside Macbeth by the Captain using animal imagery. When Duncan asks if they were dismayed by the battle, the Captain replies ‘Yes - / As sparrows eagles, or the hare the lion!’ • Language/Structure: Banquo’s reaction to the Witches’ prophecies contrasts markedly with that of Macbeth. He says he will listen to Macbeth ‘but still keep / My bosom franchised, and allegiance clear’ • Language: in a soliloquy, Banquo reflects, using the second person pronoun, ‘Thou hast it now - King, Cawdor, Glamis, all / As the weird women promised; and, I fear, / Thou playedst most foully for’t’ • Structure: the appearance of the ghost of Banquo with his ‘gory locks’ at Macbeth’s banquet is a dramatic turning point in the play’s direction as Macbeth realises he is not safe even from the dead • Form/Structure: Banquo acts as a foil to Macbeth as his attitudes to the Witches’ prophecies are contrasted with those of Macbeth. While Macbeth is predicted to become king, Banquo is predicted to become the father of many kings. <p>(AO4)</p> <ul style="list-style-type: none"> • Banquo’s role in the original Holinshed source for <i>Macbeth</i> was as Macbeth’s co-conspirator • Macbeth fears Banquo’s line profiting from his act in murder. The concept of paternal lineage was very important to people at this time • the context of Banquo's moral strength was rooted in his Christian distrust of the witches.

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

Question Number	Indicative content
<p>15</p> <p><i>The Merchant of Venice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Jessica is Shylock’s only daughter. She is presented as being afraid to reveal her relationship with Lorenzo to her father and she asks Lancelot to pass a letter to Lorenzo on her behalf • Jessica may be afraid of Shylock. She tells Lancelot ‘I would not have my father / See me talk with thee’ • Jessica states that she is a very different person from Shylock: ‘But though I am a daughter to his blood, / I am not to his manners’ • Jessica is embarrassed to say that she is Shylock’s daughter. She runs away to marry the Christian, Lorenzo, to remove herself further from any association with her father • Jessica does not care what her father thinks and is determined to leave him, even giving up her Jewish faith • Shylock shows that he is possessive and controlling of Jessica when he asks her ‘to look to my house’ and refers to her as ‘my girl’ • Shylock wants Jessica to stay away from ‘Christian fools with varnish’d faces’ • Shylock is cruel in his response to losing Jessica to Lorenzo: ‘Would any of the stock of Barrabas / Had been her husband rather than a Christian’. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Jessica uses a strong metaphor to describe her feelings about living at home with Shylock: ‘Our house is hell!’ • Language: Jessica’s soliloquy expresses the tension and strain in her relationship with Shylock: ‘Alack, what heinous sin is it in me / To be ashamed to be my father’s child!’ • Language/Structure: the audience can see how manipulative Shylock is with his daughter when he repeatedly calls to her: ‘What, Jessica! - thou shalt not gormandise, / As thou hast done with me: - What, Jessica!’ • Language/Structure: Jessica runs away with a large amount of Shylock’s money and jewels: ‘O my ducats! O my daughter!’ He uses extreme language: ‘I would my daughter were dead at my foot’ • Structure: the relationship between Shylock and Jessica sets the audience against him even further. <p>(AO4)</p> <ul style="list-style-type: none"> • belief in the avarice of Jews was widespread in Elizabethan times • Christians and Jews did not tend to intermarry at the time the play is set • proprietorial father-daughter relationships are a common feature in many of Shakespeare’s plays such as <i>Othello</i>, <i>A Midsummer Night’s Dream</i> and <i>Romeo and Juliet</i>.

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

Question Number	Indicative content
<p>16</p> <p><i>The Merchant of Venice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Antonio can be considered the merchant of the play's title. He makes a good deal of money from trading merchandise on his ships but, when the ships are lost, he is unable to fulfil his promise to Shylock • being a Jew in a Christian city like Venice would be challenging and awkward for Shylock • Shylock's duality is suggested by the title's open meaning. His decision to ask for a pound of flesh is a transaction beyond any that a merchant would be expected to make • there are some parts of the play where Shylock is presented as a covetous and spiteful person. He tells the court: 'More than a lodged hate and a certain loathing / I bear Antonio, that I follow thus'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Antonio is an honourable man in business and understands that Shylock is entitled to call in his debt. He admits 'The Duke cannot deny the course of the law' • Language/Structure: Shylock can be viewed in two ways: a stereotypical Jewish villain or a tragic man, persecuted for his religious views. He complains with the asyndetic list: 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions?' • Structure: the plot hinges on Antonio's plight and his business as a merchant is contrasted with that of Shylock, whose business was moneylending • Language/Structure: the inclusion of Antonio's sad and loyal character lends an air of pathos and gravity to the drama. However, Antonio has previously goaded Shylock calling him 'cut-throat dog' and he has spat upon Shylock's 'Jewish gaberdine' • Structure: Antonio shares the play's happy ending as he does not have to give his life to pay his debt. In contrast, Shylock is shamed and loses everything, including his daughter. <p>(AO4)</p> <ul style="list-style-type: none"> • Antonio is biased against Jews. Anti-Semitism was widespread in Shakespeare's time • the title page of the first Quarto edition of <i>The Merchant of Venice</i> clearly outlines Shylock to be the villain of the piece, referring to the 'extreame crueltie of Shylocke the Jewe' • the play's setting in Venice, which is typical of Shakespeare's early comedies, is significant in that Venice was a busy trading hub at the time the play is set, with many people of different nationalities and religions plying their trades.

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

Question Number	Indicative content
<p>17</p> <p><i>Pride and Prejudice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Jane, the oldest of the Bennet sisters, acts as a counterweight to Elizabeth's tendency to judge others too harshly. She is an optimist who likes to see the best in people, as Elizabeth recognises; Jane 'never sees a fault in any one'. She is considered the most conventionally attractive, is pleasant and enjoys an affectionate relationship with Elizabeth. The two are close in age and confide in each other • Jane falls for the charming and very eligible Mr Bingley: 'He is just what a young man ought to be'. She dances with him twice at the Meryton assembly but Mr Darcy remarks that she smiles too much • Jane asks for the carriage for her first trip to Netherfield but is made to go on horseback by Mrs Bennet, who hopes that inclement weather will force her to stay there. Jane has to stay several nights at Netherfield when she catches a chill • Jane is upset when Mr Bingley's interest in her appears to cool upon his return to London. She visits the Gardiners for three months and hopes to see Mr Bingley, but her false friend, Caroline Bingley, conceals from him Jane's presence in London. She acknowledges her own vulnerability: 'If the same circumstances were to happen again, I am sure I should be deceived again' • later it emerges that Mr Bingley had mistaken Jane's open and cheerful nature for lack of interest. Their engagement is confirmed and Jane's forgiving nature leads her to receive Miss Bingley warmly once again • once the initial misunderstanding has been resolved, Jane's union with Mr Bingley is calm and uneventful, lacking the depth and emotional range of Elizabeth's and Darcy's relationship. Her feelings are predictable and she is consistently well-meaning. She and Bingley are compatible and it is suggested that a happy marriage lies ahead of them. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Mr Bingley describes Jane in flattering and superlative terms: 'the most beautiful creature' • Language/Structure: Mr Bingley's family does not want Jane to join their family as they consider her lower in status. This forms one of the main narrative tensions of the novel. Mrs Hurst says: 'I wish with all my heart she were well settled', implying she is not one of them • Language: at times Jane's positivity is misdirected, for example she places too much faith in Caroline Bingley, later admitting: 'I confess myself to have been entirely deceived in Miss Bingley's regard for me' • Language/Form/Structure: Jane's reunion with Mr Bingley at Netherfield forms part of the novel's happy ending: 'I am certainly the most fortunate creature that ever existed!' <p>(AO4)</p> <ul style="list-style-type: none"> • in Austen's England, some young women had some freedom to choose their husbands, but most were limited in their choice by practical considerations of security and money • the social etiquette of the early 1800s was different from today's society and Jane would have needed the excuse of illness to stay at Netherfield • as the eldest daughter, it would have been expected that Jane married first.

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

Question Number	Indicative content
<p>18</p> <p><i>Pride and Prejudice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Mrs Bennet is desperately ambitious to see her five daughters married off and the arrival of the wealthy and unmarried Mr Bingley in the local area is a matter of great interest • Jane's journey to Netherfield in inclement weather leads to her illness which allows her to spend more time with Charles Bingley, part of Mrs Bennet's ambitious plan to marry one of her daughters off to him • Mr Collins, the clergyman who is in receipt of Lady Catherine's patronage, is pompous and ambitious to please Lady Catherine in his pursuit of the Bennet daughters. He is set to inherit Mr Bennet's property which can only be passed down to a male heir. Having discovered that Jane is not available, he proposes to Elizabeth who turns him down. He quickly becomes engaged to Charlotte Lucas who marries him for her future security • Miss Bingley holds ambitions to win Mr Darcy as a husband and is unimpressed when Darcy shows interest in Elizabeth. Jane's ambitions for happiness are effectively crushed as the Bingley family closes ranks on her • Wickham's ambition reflects his dishonour as he lies about Darcy and courts a number of wealthy young women to further his own ends. He elopes with Lydia but only agrees to marry her in exchange for an annual income • even Elizabeth shows signs of some ambition in her words and actions. She apparently hates materialism and social climbing but is openly impressed on seeing Pemberley for the first time. She describes it as a 'large, handsome, stone building'. She uses the word 'handsome' frequently to describe the rooms and imagines herself as the mistress there, which suggests an undercurrent of ambition. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/Structure: the ironic opening lines from the novel introduce the theme of ambition: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Language/Structure: when Jane asks Elizabeth when she was first aware that she loved Darcy, Elizabeth replies 'I believe I must date it from my first seeing his beautiful grounds at Pemberley'. Although perhaps said with a degree of sarcasm, there may be some truth in it • Structure: Elizabeth's ambition to marry for love is in contrast to Mr Collins's ambition to marry to fulfil the expectations of Lady Catherine • Structure/Form: a narrative thread of the novel is concerned with the thwarted ambitions of Jane Bennet as she tries to see Mr Bingley in London. <p>(AO4)</p> <ul style="list-style-type: none"> • in the early nineteenth century, many women were preoccupied with making a good marriage • middle-class men held ambitions to enter the military or the clergy if they did not have independent means. These were acceptable professions for men who were younger sons • social ambition in pursuit of financial security was important at the time Austen was writing.

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

Question Number	Indicative content
<p>19</p> <p><i>Great Expectations</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the role of women is significant in the novel. There are a number of women who could be considered. The main characters are Bidley, Estella, Miss Havisham and Mrs Joe, but others may be used. Some are presented as victims, others hold dreams and some, such as Bidley and Mrs Joe, represent the reality of domestic life • Bidley is an unassuming country girl who befriends Pip early in childhood. Bidley moves in with Pip and Joe, after the attack on Mrs Joe, to look after her. Pip eventually decides to settle for Bidley but she has already committed herself to Joe after Mrs Joe's death: 'I observed to myself one evening that she had curiously thoughtful and attentive eyes' • Miss Havisham plays the complex role of an embittered victim bent on revenge after she is jilted at the altar. She exists in self-imposed seclusion, still wearing her wedding dress and surrounded by dust, spiders, stopped clocks and the wedding breakfast that she never enjoyed. Her role transcends her revenge when she funds Pip's apprenticeship and agrees to help him support Herbert Pocket later in the novel • Estella's role is shown from childhood to womanhood and she is the instrument of Miss Havisham's revenge on men. She has been brought up to be cold and dismissive by her guardian but inspires Pip's admiration and love • Mrs Joe has taken on the role of looking after her younger brother, Pip, as their parents have died. She is a housewife who works hard scrubbing, cooking and cleaning: 'She made it a powerful merit in herself, and a strong reproach against Joe, that she wore this apron so much'. Mrs Joe rules the household and treats Pip harshly but becomes a victim when she is attacked by Orlick. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Bidley is at first described as a messy child whose 'hair always wanted brushing' but later 'her hair grew bright and neat' • Language/Structure: Miss Havisham's decline is powerfully and vividly described by Dickens: 'I saw that the bride within the bridal dress had withered like the dress' • Structure: the beautiful Estella is the tool used by Miss Havisham to punish men but is punished herself after marrying the violent Bentley Drummle who beats her • Language/Structure: in contrast, Bidley is 'not beautiful, - she was common, and could not be like Estella, - but she was pleasant and wholesome and sweet-tempered' (polysyndetic listing) • Structure: Mrs Joe becomes a victim when Orlick attacks her. She is a different kind of victim to Estella and Miss Havisham but suffers nevertheless. <p>(AO4)</p> <ul style="list-style-type: none"> • some contemporary criticism suggested that Dickens did not understand women and could not write realistic female characters in his novels • at the time Dickens was writing, women were reliant on either husbands or fathers to keep them, or worked for example as companions, governesses or in domestic service • a significant number of women were victims of domestic violence in Victorian England. Wife-beating was considered socially acceptable.

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

Question Number	Indicative content
<p>20</p> <p><i>Great Expectations</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • there are a number of villains presented in <i>Great Expectations</i>, including Magwitch, Compeyson, Bentley Drummle and Orlick • Magwitch is presented as a classic, rough convict early in the novel. He terrifies Pip out on the marshes, demanding that he bring him supplies. It transpires that he has had a difficult childhood as his earliest memory is of stealing turnips • even though Magwitch has a history of theft and is transported to Australia, he proves ultimately good, teaching himself to read and write and becoming Pip's benefactor. Pip is initially horrified that his money has come from a criminal • Compeyson is a crook and con man whose evil actions affect several characters. He jilted Miss Havisham on their wedding day and he also betrayed Magwitch. After fighting Magwitch, he drowns in the Thames • Bentley Drummle attends tutoring sessions with Pip at the Pockets' home. He is a minor noble and acts with cruelty and arrogance to those around him. He is very harsh to Estella after they are married • Orlick is a labourer in Joe's workshop. He is malicious and calculating. His evil action in attacking Mrs Joe causes her injuries that prove fatal. He almost manages to kill Pip. He is irredeemably evil. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: even when Magwitch returns a wealthy, self-made man, he is still regarded as a villain: 'Prisoner, Felon, Bondsman' (list of three) • Language/Structure: Compeyson's actions form significant narrative triggers in the novel. He is a catalyst for the hatred of men and decrepitude of Miss Havisham and the bitterness of Magwitch. He is acquitted of the charge because of his 'black clothes and his white pocket-handkerchief' • Language/Structure: Orlick embodies evil and is an archetypal villain. He is described in animalistic terms: 'with a mouth snarling like a tiger's' • Language/Form/Structure: Bentley Drummle is Pip's rival. He is rich and arrogant and causes Pip great distress when he marries Estella. He is described as 'so sulky a fellow that he even took up a book as if its writer had done him an injury'. <p>(AO4)</p> <ul style="list-style-type: none"> • some of Dickens's villains, such as Orlick, are like those from a Victorian melodrama • a genre at the time Dickens was writing was the 'Newgate' novel, exploring villainy and murder, topics that fascinated the Victorian readership • social class existed amongst villains as it did in the general population in Victorian times, and there was a significant difference between the likes of Compeyson and Magwitch in the way they were treated.

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

Question Number	Indicative content
<p>21</p> <p><i>The Scarlet Letter</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Hester is married to Roger but their relationship is presented as a marriage of convenience rather than love, Roger needing a wife in order to thrive in the New World • as Roger has been missing, presumed dead, for a year, Hester does not expect to see him return. She recognises him from her position on the scaffold, but he does not reveal his identity to the community. He appears shocked by what he sees • Roger learns from the local people about Hester’s adultery and her refusal to name the father of her illegitimate baby. He still does not tell anyone that he is her husband • when Roger comes to see Hester in prison, she fears his intentions but he gives Pearl medicine that relieves her pain. They discuss the situation calmly, sharing the blame for Hester’s adultery • although seeking no revenge against Hester, Roger is determined to discover the identity of Pearl’s father. Hester will not tell him but he says that he will know the person as he will be able to ‘read it on his heart’. He makes Hester promise not to tell anyone who he is • Roger Chillingworth is well received by the community, unlike Hester who is shunned and forced to live on the outskirts of town • Chillingworth stands staring when Dimmesdale, Pearl and Hester are standing together on the scaffold, seven years after the initial shaming. Pearl points towards Chillingworth and Dimmesdale asks his identity but Hester will not reveal it • at the end of the novel, Chillingworth is frustrated and diminished by the loss of his arch enemy, Dimmesdale, and leaves his fortune to Pearl in his will. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/Structure: Roger’s arrival in the Massachusetts Bay Colony corresponds with the shaming of Hester on the scaffold. He is described: ‘dropping down, as it were, out of the sky, or starting from the nether earth’ • Language/Structure: the reader is given their initial view of Roger Chillingworth through Hester’s memories of him. Hawthorne describes him as a ‘misshapen scholar’ • Language/Structure: Roger vociferously vows to find out the identity of Pearl’s father, a determination that drives the plot. He repeats the exclamative: ‘he will be known!’ • Structure: although asked to reveal Chillingworth’s identity, Hester keeps her word to him by not disclosing it. <p>(AO4)</p> <ul style="list-style-type: none"> • adultery was considered not just a sin, but a crime in the Puritan settlement of the Massachusetts Bay Colony of the 1600s • men venturing to America to start new lives in the 16th and 17th centuries were advised to take wives with them. Children were needed to settle the New World • the true story of Hester Craford was the 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.

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

Question Number	Indicative content
<p>22</p> <p><i>The Scarlet Letter</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the title, <i>The Scarlet Letter</i>, is named after the red 'A' worn by Hester Prynne, as a sign of her adultery and shame at having a baby out of wedlock • some members of the community considered the scarlet letter to be too lenient and impermanent a punishment in the face of Hester's adultery: 'At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead' • the scarlet 'A', standing for adulteress, represents Hester's shunning and rejection by the community. She must wear it always and it acts as a reminder of her sin • in penance for his part in Hester's shame, Arthur Dimmesdale, the father of Pearl, carves the letter 'A' into his own chest. This is red from blood and scarring; it is discovered by Roger Chillingworth as confirmation of Dimmesdale's guilt • Pearl is fascinated by the red 'A' and, as an infant, reaches out for it. She plays with it and admires it: 'The child bent her chin upon her breast, and contemplated the device with strange interest' • Hester stubbornly continues to wear the scarlet letter, even after Roger Chillingworth and Arthur Dimmesdale are dead and her transgression long behind her. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/Structure: the scarlet 'A' attached to Hester Prynne's dress is a clear symbol of her shaming • Language: the word 'scarlet' has connotations of wantonness and sexual desire • Language: there is a complaint that Hester will not take the scarlet 'A' seriously as '... she may cover it with a brooch, or such like heathenish adornment, and so walk the streets as brave as ever' • Language: Hester believes that many people have sins to share, but they are not carrying these around on their chest as a physical manifestation of shame: '... if truth were everywhere to be shown, a scarlet letter would blaze forth on many a bosom' • Structure: like the red 'A' on Hester's clothes, Pearl herself is symbolic of her mother's shame. Hester even dresses her in a crimson velvet tunic when she goes to see Governor Bellingham. <p>(AO4)</p> <ul style="list-style-type: none"> • the true story of Hester Craford was the 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 the 1600s were well-known for their strict rules and intolerance of dissent. Forgiveness was not a part of their belief • in the Massachusetts Bay Colony of the 1600s, law and religion were one and the same.

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

