



Mark Scheme (Final)

January 2020

Pearson Edexcel International GCSE

In English Literature (4ET1)

Paper 2R: Modern Drama and Literary Heritage  
Texts

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January 2020

Publications Code 4ET1\_02R\_2001\_MS

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- 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><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Alfieri is an Italian American lawyer, an educated man who can be trusted by the audience to convey an honest and reliable picture of the Red Hook community and the character of Eddie Carbone. He knows Eddie a little as he represented him in a case some years earlier. Their relationship develops as events unfold</li> <li>• Alfieri represents the bridge between cultures in <i>A View from the Bridge</i>. It is his perspective from which the audience sees the unfolding action</li> <li>• Eddie Carbone is a Sicilian immigrant who has settled in America with his family. Unlike Alfieri, his view of the world is totally coloured by his own passions and beliefs. He is governed by emotion, developing an unhealthy interest in Catherine, his adopted niece, and interpreting the ancient rules of Sicilian honour to suit his own purposes. During their first conversation, Alfieri realises that Eddie has these feelings for Catherine: ‘there is too much love for the niece’, but Eddie will not listen to him or take his advice</li> <li>• Alfieri relies on the law to guide him while Eddie is influenced by the older codes of his homeland. Eddie’s values are based on the need for revenge and retaliation when honour is transgressed. The story of Vinny Bolzano is a warning not to break the old codes of honour, but Eddie later commits the same ‘crime’</li> <li>• Miller demonstrates the growing relationship between Eddie and Alfieri when Eddie visits with concerns about Rodolfo’s and Catherine’s relationship. Alfieri advises him: ‘You have no recourse in the law’. He sees through Eddie’s real motivation in reporting Marco and Rodolfo to the Immigration Bureau, noting that the only legal issue is how the brothers came to America. He advises Eddie: ‘But I don’t think you want to do anything about that’</li> <li>• Eddie’s stubborn refusal to listen to Alfieri results in the report to the Immigration Bureau. Both Marco and Rodolfo are arrested, but it is Alfieri who pays their bail on the condition that neither will go after Eddie. Marco breaks his promise to Alfieri by shouting Eddie’s name outside the apartment.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: at the beginning of the play, Alfieri speaks of Eddie in positive terms: ‘He was as good a man as he had to be’</li> <li>• Language: Alfieri’s final monologue is tinged with both sadness and respect for Eddie: ‘And so I mourn...’. He knows what Eddie did was wrong but retains admiration for him</li> <li>• Language/Structure: Alfieri tries to bring balance to Eddie’s behaviour: ‘Now we are quite civilized, quite American. Now we settle for half and I like it better’. This contrasts with Eddie whose obsessions and hamartia, fatal flaw, bring about tragedy and disruption as the play unfolds</li> <li>• Form/Structure: Alfieri is like the Chorus in Greek tragedy, narrating events and commenting on them with clarity and credibility</li> <li>• Structure: Eddie Carbone is the tragic central character of the play who falls from his position as a respected man in the community.</li> </ul>

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

Question Number	Indicative content
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<p><b>2</b> <b><i>A View from the Bridge</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• most of the play is set in Eddie’s and Beatrice’s flat in a tenement in Red Hook, although Alfieri’s office and the street outside are also visible on stage, as the drama moves out of the flat and into the community. The stage directions suggest that the flat is a fairly bare environment but that it is clean, comfortable and homely</li> <li>• the time period of the 1950s is an important aspect of the play’s setting. The position of a woman as a homemaker dependent on a working man is challenged by Catherine’s desire to work as a stenographer. This is seen as a threat by Eddie</li> <li>• the 1950s view of masculinity is also evident in the play. Rodolfo’s interests in singing and cooking are perceived as feminine traits by Eddie and the men at the docks. This leads to accusations of homosexuality and suspicion of Rodolfo’s intentions</li> <li>• the residents of Red Hook do not have much but work hard for a living. Eddie is proud of his manual job as a longshoreman. Red Hook is the area that accommodates the Italian American community and hence bears the tension of both societies</li> <li>• America itself and New York in particular are new world emblems of hope and the American Dream is evident in the play’s setting. These ideas suggest that Marco and Rodolfo can be successful and that Catherine can marry a man of her choice and work for a living.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Alfieri, at the opening of the play, describes Red Hook’s working class setting with powerful imagery: ‘the slum that faces the bay on the seaward side of Brooklyn Bridge. This is the gullet of New York swallowing the tonnage of the world’</li> <li>• Language: Rodolfo embraces the American setting in his desire for typical American possessions: ‘Me, I want to be an American. And then I want to go back to Italy when I am rich, and I will buy a motorcycle’</li> <li>• Form/Structure: Beatrice’s role as a woman in the household reflects the standard 1950s attitudes: she makes her opinions known but still does what Eddie tells her to do</li> <li>• Structure: American law collides with Sicilian codes of honour in this community and, as the play progresses, it is this tension that builds the dramatic effects. Alfieri’s office offers a bridge between the two worlds, but he is unable to bring about resolution to the situation between Eddie and the rest of the community.</li> </ul>
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<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>3</b> <i>An Inspector Calls</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the question requires candidates to consider whether there is love between any of the characters in the play. Candidates may argue for either view or look at both sides of the discussion</li> <li>• Mr and Mrs Birling try to protect Eric and Sheila but are arguably feckless as parents, not taking much interest in their upbringing and wanting to treat them as children</li> <li>• Gerald and Sheila should be in a loving relationship but it is revealed that Gerald has cheated on Sheila when he never came near her 'last summer'. Their betrothal appears to be based on building business links rather than true love: 'working together - for lower costs and higher prices'. Sheila appears to be more interested in the pretty ring that Gerald gives her than the emotional aspects of their relationship</li> <li>• in choosing to commit suicide by drinking 'strong disinfectant', candidates may argue that Eva/Daisy does not show love for her unborn child, effectively killing it in the process of her own death. Others may argue that her act shows love as she does not want to bring a child into a world of poverty, cruelty and social injustice</li> <li>• Eric belatedly shows love for Eva/Daisy when he steals money to support her and the unborn child. He is distraught when he hears of his mother's part in Eva's/Daisy's death</li> <li>• some candidates may argue that the Inspector shows a kind of love or compassion for Eva/Daisy when he seeks to expose her unfair treatment at the hands of the Birlings and Gerald. They may also consider the strengthening sibling bond between Sheila and Eric.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Sheila's language is deferential when she is shown the ring, the emphasis being placed on Gerald's choice rather than her own preference: 'Is it the one you wanted me to have' but her attitude and language change after she learns of his deception: '...but this has made a difference'</li> <li>• Language: Sheila comments that Eva/Daisy must have been in love with Gerald and uses the metaphor of him as 'fairy prince' to reflect the almost magical hold he must have had over her as her rescuer and benefactor</li> <li>• Language/Form/Structure: there is dramatic irony in Mrs Birling's insistence that the father of Eva's/Daisy's unborn child must take responsibility before it is revealed that this is, in fact, her beloved son, Eric: 'I don't believe it. I <i>won't</i> believe it...'</li> <li>• Structure: the play opens on the Birlings' celebration of Sheila's and Gerald's engagement but the atmosphere is far from loving, instead focused on empire-building and self-satisfaction.</li> </ul>



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

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<p><b>4</b> <b>An</b> <b>Inspector</b> <b>Calls</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• both Arthur Birling and Gerald Croft are wealthy, successful men. Birling owns and runs a successful factory, while Gerald is the son of Lord and Lady Croft who run a profitable business, Crofts Limited, which is 'both older and bigger than Birling and Company'. Birling considers Gerald's engagement to Sheila a clever business move</li> <li>• Gerald stands to inherit not only his father's business but also his title, Lord Croft. Gerald's wealth comes from family, unlike Birling, whose money is self-made. He refers to his father's approval of the match with Sheila Birling, bringing the businesses closer together: 'And I think my father would agree to that, too'. Birling considers his daughter fortunate to be engaged to Gerald</li> <li>• Gerald is described as 'an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town'. While Birling prefers cigars, Gerald chooses to smoke a cigarette, which suggests that he is more modern in his tastes. Unlike Birling, Gerald has no need to impress. Birling, even though he has money, yearns for the kind of status enjoyed by Gerald and his family. He speaks in confidence to Gerald about his view that Lady Croft may look down on Sheila as a match and boasts: 'there's a fair chance that I might find my way into the next Honours List'</li> <li>• Gerald and Birling both play a part in Eva's/Daisy's downfall. Birling uses his power as a factory owner to have her sacked for having the temerity to lead the strike. Gerald appears on the face of it to be kinder in his treatment of her, saving her from the clutches of the lecherous Alderman Meggarty, at the bar of the Palace Variety Theatre. Gerald uses his wealth and contacts to set Eva/Daisy up in a flat where she becomes his mistress. Ultimately, he ends the affair in a kind, but impersonal, way</li> <li>• both Gerald and Birling are much more concerned with the effect of Eva's/Daisy's death on their own lives than they are of the human tragedy that has befallen her.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Birling and Gerald talk the same kind of language. Birling sees a 'time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices'</li> <li>• Language: Gerald uses a common euphemism to describe the setting of the bar at the theatre: 'favourite haunt of women of the town'. This leads the audience to wonder why he was there in the first place</li> <li>• Language/Form: Birling's home is that of a '<i>prosperous manufacturer</i>'. The trappings of his wealth are described in the very detailed opening stage directions with various items of silver on the sideboard and a decanter of port</li> <li>• Language/Structure: It is Gerald who goes out into the street and finds out from a policeman that Inspector Goole is not a real officer. He says: 'We've been had'. He plays a key role in the mystery element of the play.</li> </ul>
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<b>Level</b>	<b>Mark</b>	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>5</b> <i>The Curious Incident of the Dog in the Night-time</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• there are a number of characters who help Christopher. These include: Siobhan, Ed Boone, Judy Boone, Mrs Alexander and Reverend Peters</li> <li>• Siobhan is Christopher's teacher. Christopher shares his problems with her and she reads from his notebook that documents his investigation. She is reassuring to Christopher and gives him advice: 'But you can still be very proud because what you've written so far is just, well it's great'</li> <li>• Ed is Christopher's father. Their relationship is volatile but overall it can be argued that Ed does help Christopher. He is patient and caring, pushing determinedly for his son to be given the opportunity to sit A Level Maths: 'He can be the first then'. It is Ed who presents Christopher with a puppy towards the end of the play</li> <li>• Judy is Christopher's mother. At the beginning of the play, Christopher believes she died two years previously. Christopher discovers she is still alive when he finds the letters she has sent him that his father has hidden. Judy helps Christopher in the second half of the play when she leaves Roger to move in to a bedsit with Christopher</li> <li>• Mrs Alexander is an elderly woman who lives on Christopher's road. He views her as a stranger but she is kind and accommodating to him when he visits her to ask questions for his investigation. Christopher tries to leave his rat, Toby, with Mrs Alexander when he decides to travel to London. She can also be seen as nosy and a gossip</li> <li>• Reverend Peters is a vicar. He agrees to invigilate Christopher's Maths exam and encourages him: 'So this is jolly exciting, eh Christopher?'</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Ed is affectionate towards his son, articulating his feelings in the face of some of Christopher's challenging behaviour: 'Christopher, do you understand that I love you?'</li> <li>• Language: Mrs Alexander uses food to comfort and help Christopher: 'I'm afraid marzipan is yellow too. Perhaps I should bring out some biscuits instead. Do you like biscuits?'</li> <li>• Language/Form/Structure: Siobhan is used as a dramatic device to help Christopher vocalise his thoughts by narrating from his book. Sometimes she appears as a soothing voice in Christopher's head: 'In your head imagine a big red line across the floor'</li> <li>• Structure: in the second half of the play, Judy defends and accepts Christopher, something she was unable to do in the past</li> <li>• Structure: Reverend Peters plays a key role in defining Christopher's future by enabling him to take the A Level in Maths.</li> </ul>

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

Question Number	Indicative content
<p><b>6</b> <i>The Curious Incident of the Dog in the Night-time</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• candidates may argue that the ending is successful as it resolves the ideas of the play. Christopher's Maths A Level exam proves the culmination of his struggle and his success with it is a very positive outcome</li> <li>• the ending can be described as happy but this does come as something of a surprise as things appear to be getting worse for Christopher before the turnaround in his life. He explains that 'another bad thing is that Toby died'</li> <li>• by the end of the play, Christopher has established a more positive relationship with his father, despite the fact that he killed Wellington: 'He planted a vegetable patch in his garden. I helped him and Sandy [Christopher's new puppy] watched'</li> <li>• the news that Christopher got the highest possible mark in the exam is very positive and a climax: 'I got an A*'</li> <li>• Christopher recognises his own achievements at the end of the play: 'I solved the mystery of Who Killed Wellington'. The capitalisation shows that the murder mystery element of the play has been concluded</li> <li>• Christopher has plans for the future and is positive: 'And then I'm going to go to university in another town'. He plans an independent future.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: only a little way before the end, Christopher explains that things got worse before they got better: 'there were more bad things than good things'</li> <li>• Language/Form/Structure: the play has an unusual ending after the action has finished: '<i>After the curtain call Christopher returns to the stage</i>'. Christopher explains how he solved the difficult Maths question, ending with a flourish: 'Quod. Erat. Demonstrandum'</li> <li>• Language/Structure: Christopher describes the living space he shares with his mother in negative terms. The short sentences emphasise this and Christopher's feelings: 'It's small. The corridor's painted brown. Other people use the toilet'</li> <li>• Language/Structure: the dramatic appearance of Ed just after Christopher sits his exam creates tension. Ed uses the imperative: 'Don't scream', predicting Christopher's response</li> <li>• Form/Structure: the play is symmetrical in shape with elements of the end mirroring the beginning. The play begins with a dog, Wellington, and ends with a dog, Sandy.</li> </ul>

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

Question Number	Indicative content
<p><b>7</b> <i>Kinder-transport</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Evelyn’s relationship with Faith is influenced significantly by her own relationships with Helga and Lil. Her disjointed upbringing affects her own ability to parent Faith</li> <li>• Evelyn has an awkward and distant relationship with Faith, which can be seen from early in the play. Evelyn tries to control aspects of Faith’s choices about moving to her new home. Faith retorts: ‘I’m not fourteen any more’</li> <li>• Faith’s leaving home stirs up buried memories for Evelyn and forces her to confront some of the uncomfortable truths about her history</li> <li>• when Faith finds out about her mother’s secret past, she feels cheated and angry, as though Evelyn has betrayed her. Faith answers back to Evelyn which would have been unacceptable in the WW2 years when Evelyn was young</li> <li>• Faith’s relationship with Lil is much closer and positive than that between Faith and Evelyn. It is implied that Evelyn is damaged by her experiences and is therefore unable to form a positive relationship with her own daughter</li> <li>• the end of the play is touching as Evelyn breaks down in tears. Still Evelyn tries to push her daughter away: ‘<i>Faith tries to get close to Evelyn. Evelyn does not turn to face Faith</i>’. Evelyn demands of Faith: ‘Stay my little girl forever’. It is impossible for her to fulfil this</li> <li>• Faith is anxious to get in touch with their relatives whereas Evelyn refuses any link with the past, just as she did when her mother went to America all those years before.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the lack of communication between Evelyn and Faith is evident and Evelyn’s formal use of English contrasts with Faith’s more relaxed register. Evelyn’s formality is somewhat verbose: ‘This continual vacillation is not helpful to either of us’. By contrast, Faith is more direct: ‘Jesus’</li> <li>• Language/Structure: the relationship between Faith and Evelyn reaches a climax in the second scene when Faith discovers Evelyn’s true past and demands answers: ‘I’m not letting go’</li> <li>• Language/Structure: the friction between Evelyn and Faith is evident early in the play when the two argue about the cost of rent for Faith’s new flat. Evelyn says: (<i>polishing</i>) ‘You said it was a bargain’ to which Faith retorts: ‘Maybe you should have come to see it’</li> <li>• Form/Structure: the use of the attic setting and shifting time periods serves to emphasise the gulf that exists between Evelyn and Faith</li> <li>• Form/Structure: Evelyn’s continuous cleaning in the play’s opening scenes, as revealed in the stage directions, reflects the tension in her relationship with Faith: ‘<i>Evelyn continues to polish</i>’. It also symbolises Evelyn’s desire to wipe out the past.</li> </ul>



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

Question Number	Indicative content
<p><b>8</b> <i>Kinder-transport</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• as the play opens, Helga is preparing to lose her daughter, Eva. Ironically, the Kindertransport is destined to save her from the tyranny of the Nazi purges by taking her safely to England: 'There's no 'later' left, Eva'</li> <li>• Eva/Evelyn struggles with the loss of her identity while living in England</li> <li>• as she adapts to her new home, Eva experiences loss of culture, language and religion. At first, Eva's Jewish religion means that she cannot eat products derived from pigs. She tries to explain this: 'Got ham in. I not to eat ham. It from pig'</li> <li>• Eva and Helga lose their father and husband to the Nazi holocaust. Initially Eva holds out hope that her parents will be able to join her in England soon after she makes her own journey. She learns later from Helga: 'I lost your father. He was sick and they put him in line for the showers. I saw it'</li> <li>• Helga loses Eva/Evelyn again when Eva/Evelyn refuses to accompany her to America. This doubles her pain</li> <li>• Evelyn is set to lose her daughter, Faith, who is preparing to leave home and move to a flat of her own. As Faith prepares for the move, she discovers her mother's past and, ironically, pledges to regain some of the past of her Jewish family heritage. She takes her toys with her. Evelyn begs Faith: 'Stay my little girl forever'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the opening exchange embodies the idea of loss. Eva asks, 'What's an abyss, Mutti?' to which Helga replies: 'An abyss is a deep and terrible chasm'</li> <li>• Language/Structure: the scene between Helga and Evelyn towards the end of the play presents the bitterness of loss in a powerful metaphor: 'I have bled oceans out of my eyes'</li> <li>• Language/Structure: Lil is instrumental in Eva's loss of culture, although she means well in her attempts to ensure that Eva can adapt to life in England. She refers to the Bible to suggest to Eva that loss of rules in religion is not a problem: '...the Lord Jesus said that we needn't keep to the old laws anymore'</li> <li>• Form/Structure: all the play's action takes place in the attic of Evelyn's and Faith's home. This setting emphasises loss. It is a '<i>Dusty storage room filled with crates, bags, boxes and some old furniture</i>'. The play jumps between pre-war, war and post-war time settings.</li> </ul>

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

Question Number	Indicative content
<p>9</p> <p><i>Death and the King's Horseman</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Olunde is the eldest son of Elesin. He left Yoruba to study in England and is now a doctor. Olunde returns to his village when he hears that the King has died, knowing that his father will commit the suicide ritual required of him as the Horseman</li> <li>• despite Elesin's believing that his eldest son, Olunde, abandoned Yoruba culture when he broke the tribal code by leaving the land, Olunde demonstrates his understanding of responsibility and commitment by returning to the Yoruba to handle family business</li> <li>• Olunde's intention to return to England after dealing with his father's affairs is thwarted when he discovers that Elesin has failed to fulfil the suicide ritual. As eldest son, the responsibility of the ritual would fall to him</li> <li>• Olunde does not fear the white colonialists and is able to understand them. He is dismissive of their self-importance and aggrandising ways: '...I had plenty of time to study your people. I saw nothing, finally, that gave you the right to pass judgement on other peoples and their ways. Nothing at all'. His conversation with Jane Pilkings reflects his clarity and intelligence in the face of her colonial ignorance</li> <li>• Elesin is confused and frustrated by the actions of the Pilkingses and their men when he is prevented from going through with his suicide ritual</li> <li>• Olunde chooses to take his father's place in the suicide ritual in order to preserve the integrity of his family and the natural order of the universe according to Yoruba traditions and beliefs</li> <li>• Elesin is devastated when he discovers that his son has taken his place in the suicide ritual. This leads him to take his own life in great distress in the prison cell where he is confined.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Olunde's reaction to seeing the Pilkingses dressed in the egungun costumes reflects his understanding of colonial attitudes: 'No I am not shocked, Mrs Pilkings. You forget that I have now spent four years among your people. I discovered that you have no respect for what you do not understand'</li> <li>• Language: Olunde's direct and wise observations are in contrast to Elesin's metaphorical language. Olunde shows that he understands the white colonialists very well: 'Then I slowly realised that your greatest art is the art of survival. But at least have the humility to let others survive in their own way'</li> <li>• Language: Elesin, like Olunde, realises that the white colonialists offer nothing. He uses a metaphor to describe Pilkings as 'ghostly one' and reflects on the colonialists' devastating impact on his people: '...who would have known that the white skin covered our future, preventing us from seeing the death our enemies had prepared for us'</li> <li>• Form/Structure: in this tragic play, which includes verse, Olunde's actions in taking his father's place provide the climax of the play</li> <li>• Structure: Soyinka presents the contrast very strongly between Elesin and Olunde as Olunde fulfils his duty whilst Elesin fails to do so.</li> </ul>

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

Question Number	Indicative content
<p><b>10</b> <i>Death and the King's Horseman</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the play's title, <i>Death and the King's Horseman</i>, comes from the true story of the Horseman of the Yoruba who must take his own life in a ritual to fulfil his duty to the community and to tradition</li> <li>• the story behind the title focuses on the importance of spirituality and the nature of death. The title aptly sums up the separation between the mortal Horseman and death itself</li> <li>• in Yoruba culture, death is not feared. It carries people beyond the earthly limits of existence and moves their spirit to a better place. Death is a means of gaining honour and respect in the community</li> <li>• the role of King's Horseman carries great honour with it and enables its holder to live as an esteemed leader in the community. Elesin has been the King's adviser and close friend, and the title reflects the importance of this role and the significant responsibilities that accompany it</li> <li>• the death ritual must take place 30 days after the King's death, on the day of his burial. The Horseman must enter a trance and take his own life so that he can lead his master safely to the world of the ancestors. Elesin fails to do this but Olunde fulfils the ritual.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Jane Pilkings views death as a loss and destructive force in line with Western thinking: 'Life should never be thrown deliberately away'. She tries to justify the actions of her husband and herself in preventing the suicide ritual from being completed</li> <li>• Language: as the King's Horseman, Elesin fails to complete his prime function, the death ritual. All that lies before him is shame and misery in the afterlife. Iyaloja describes his fate in bleak terms: 'The passage is clogged with droppings from the King's stallion; he will arrive all stained in dung'</li> <li>• Language/Structure: the use of 'and' to separate 'Death' and the 'King's Horseman' is significant as it divides Elesin from the state of death that he has pledged to reach</li> <li>• Form/Structure: Soyinka ensures that death functions beyond the people in the play and is effectively a separate character. The significance of death is not so much in the fate of Elesin but in how death is perceived in both European and African cultures.</li> </ul>

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

## SECTION B: Literary Heritage Texts

Question Number	Indicative content
<p><b>11</b> <i>Romeo and Juliet</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Romeo does not seem to be presented as much of a hero when the audience first meets him in the play's opening scenes. Benvolio describes him as foolishly wallowing in self-pity in a sycamore grove for his 'love', Rosaline: 'She hath foresworn to love, and in that vow / Do I live dead, that live to tell it now'</li> <li>• Romeo gate-crashes the Capulet ball, which is hardly the action of a hero; however, he risks harm at the hands of his foe, Tybalt, so it could be argued that his rash action is heroic</li> <li>• Romeo's pledge to marry Juliet the day after their meeting, in spite of the bitter feud between their families, could be considered heroic. It could also be viewed as impulsive and reckless</li> <li>• Friar Lawrence attempts to caution Romeo against his haste, advising him: 'These violent delights have violent ends'. Nevertheless, Romeo goes through with his plan and marries Juliet as he has promised</li> <li>• after Mercutio dies, Romeo is fully aware of the penalties he will face if he pursues Tybalt in anger and guilt at the loss of his friend. The Prince pledges death to those continuing to bring violence to the streets, yet still Romeo pursues and kills Tybalt. This can be considered heroic as Romeo risks death to avenge his friend's murder. Conversely, he can also be viewed as reckless and foolish</li> <li>• after banishment to Mantua, Romeo learns of Juliet's 'death' from Balthazar and does not receive the message from Friar Lawrence that it is faked. His actions in rushing immediately to Verona can be considered heroic.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Romeo's defiance at the hand of fate could be seen as a heroic act: 'I defy you, stars!' It could also be considered the rash outburst of a desperate young man</li> <li>• Language/Structure: Romeo's visit to Juliet on her balcony incurs great risk but can be viewed as heroic. He dismisses Juliet's fears for his safety using personification: 'I have night's cloak to hide me from their eyes. / And but thou love me, let them find me here'</li> <li>• Language/Structure: following Romeo's wedding to Juliet, Tybalt becomes Romeo's kin. It can be argued that he is heroic in his refusal to engage with Tybalt in a duel at first. He tries to defuse the violence of the encounter with Mercutio: 'Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage'.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• romantic love was considered heroic at the time the play is set and at the time Shakespeare was writing</li> <li>• duelling was an established way of restoring honour between two parties in disagreement. It was considered heroic to fight a duel</li> <li>• Romeo fulfils the role of tragic hero, which is in the tradition of Shakespearian tragedy.</li> </ul>



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

Question Number	Indicative content
<p><b>12</b> <i>Romeo and Juliet</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Romeo's early love for Rosaline can be seen as his being in love with the idea of love. It can be considered that the language he uses when talking about her suggests he is infatuated: 'O, she is rich in beauty', a contrast to the language he uses when he first sees Juliet</li> <li>• contemporary conventions of love are evident in Paris's approach to Lord Capulet in his quest to marry Juliet. He is looking for a good marriage and admits that he has 'little talked of love'. In keeping with tradition, he has chosen Juliet and will now seek to woo her after gaining her father's permission. His language when speaking to her after her meeting with Friar Lawrence reflects his confidence in the system of arranged marriage: 'Happily met, my lady and my wife'</li> <li>• even Paris shows genuine romantic love when he keeps vigil over Juliet's tomb, which leads to his death at the hands of Romeo</li> <li>• Romeo and Juliet meet at the Capulet ball and fall in love at first sight. Their love is spiritual, reflecting the convention of romantic love: 'Thus from my lips, by yours my sin is purged'</li> <li>• both characters would rather die than spend their lives apart. Their feelings are poetically and profoundly expressed as the play draws to its end. The ending of the play as they lie together in the tomb reflects the sense of tragedy and the power of love: 'Romeo, there dead, was husband to that Juliet; And she, there dead, that Romeo's faithful wife'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Romeo's words on first seeing Juliet are lavish with metaphors and express the all-encompassing nature of his feelings for her: 'O, she doth teach the torches to burn bright!'</li> <li>• Language/Form/Structure: the idealistic love of Romeo and Juliet may be contrasted with bawdy references made by characters such as Mercutio and the Nurse</li> <li>• Language/Structure: the setting of the balcony scene presents a romantic meeting and exchange of vows. Romeo's comparison of Juliet with the sun is intense and universal in its scale. Their decision to marry after knowing each other for just a few hours reflects the power and immediacy of their love</li> <li>• Language/Structure: the wedding night of Romeo and Juliet reflects the impetus of their love and intensifies the brevity of their relationship. Juliet says 'it was the nightingale, and not the lark' to try to convince Romeo to stay longer with her.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• an Elizabethan audience would be familiar with different ideas about love and arranged marriage while modern audiences associate this play with ideas of romantic love</li> <li>• the story of Romeo and Juliet comes from the poem <i>Romeus and Juliet</i> by Arthur Brooks, which features details such as the meeting of Romeo and Juliet at the ball and their secret marriage</li> <li>• one myth about romantic love in Elizabethan England was that everyone had 'another half' that they were constantly searching for.</li> </ul>

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

Question Number	Indicative content
<p><b>13</b> <i>Macbeth</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Lady Macbeth and Macbeth are childless. There is evidence that Lady Macbeth has been a mother in the past when she states: 'I have given suck and know / How tender 'tis to love the babe that milks me'. The lack of children is significant as Macbeth realises he has committed evil deeds for Banquo's descendants</li> <li>• Macduff's family is important because Macbeth sends his murderers to kill them. Lady Macduff feels abandoned and betrayed by her husband. She tells her son: 'Wisdom! To leave his wife, to leave his babes, / His mansion and his titles in a place / From whence himself does fly'. The family spur Macduff's revenge and solidify his loyalty to Malcolm</li> <li>• Banquo shows that he values family in his care and love for Fleance, his son. He accompanies him in the castle courtyard at night, conversing naturally: 'How goes the night, boy?' He defends Fleance when the two are attacked by Macbeth's hired murderers</li> <li>• Duncan holds family in high regard, naming his son, Malcolm, as his heir, despite the fact that it was Macbeth who defeated the rebels while Malcolm had to be rescued: 'Our eldest, Malcolm, whom we name hereafter / The Prince of Cumberland'</li> <li>• Macbeth's jealousy, hatred and fear of Banquo stem from the knowledge that Banquo's sons will be kings while he has no family. He complains: 'For Banquo's issue have I filed my mind'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Lady Macbeth's language is violent when she tells Macbeth what she would be prepared to do: 'plucked my nipple from his boneless gums / And dashed the brains out, had I so sworn as you'</li> <li>• Language/Form/Structure: the use of the witches' prophecies highlights the importance of family when the witches tell Banquo: 'Thou shalt get kings, though thou be none'</li> <li>• Language/Structure: Banquo's love for his son contrasts with Lady Macbeth's violent language. Banquo uses a repeated, desperate imperative to protect Fleance: 'Fly, good Fleance, fly, fly, fly!'</li> <li>• Structure: Macduff's motivation to fight and, ultimately, kill Macbeth is increased by grief at the loss of his family at the hands of Macbeth's murderers.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the natural order of society and Divine Right of Kings are upset when Macbeth murders Duncan. Duncan's sons flee in fear for their lives</li> <li>• in Jacobean society, a patriarchal society held sway. Men were responsible for protecting and defending their families. Women were largely subordinate</li> <li>• the idea of a line of kings descended from Banquo was written to flatter James I.</li> </ul>

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

Question Number	Indicative content
<p><b>14</b> <i>Macbeth</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• it can be argued that Macbeth does show courage throughout the play. This is evident near the beginning of the play when the sergeant reports of his brave deeds in battle, fighting the Norwegians: 'brave Macbeth - well he deserves that name'</li> <li>• Lady Macbeth accuses Macbeth of cowardice when he pledges to go no further in the plan to kill Duncan. She suggests he will 'live a coward?'</li> <li>• Macbeth tries to stand up to his wife following her accusation that he is not manly: 'I dare do all that may become a man - who dares do more is none'</li> <li>• Macbeth's courage deserts him when he is faced with the ghost of Banquo during the banquet scene. He refutes the idea that he is afraid of nothing: 'My strange and self-abuse: / Is the initiate fear, that wants hard use. / We are yet but young in deed'</li> <li>• Macbeth shows courage towards the end of the play when facing the vast forces of the English army. He is resigned to their attack but says he will fight and die like a soldier: 'At least we'll die with harness on our back'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Macbeth's and Banquo's courage is compared to that of predatory animals by the sergeant: 'As sparrows eagles, or the hare the lion'</li> <li>• Language: Macbeth is compared to 'Bellona's bridegroom', the metaphor likening him to Mars, god of war</li> <li>• Language: Macbeth first shows fear when the witches speak to him. Banquo notices his reaction: 'Why do you start and seem to fear things that do sound so fair?'</li> <li>• Language/Structure: by the end of the play, Macbeth has hardened. He uses synaesthesia to express his lack of fear: 'I had almost forgot the taste of fear'</li> <li>• Form/Structure: Macbeth's fall from grace in the tragic play tracks from the opening scenes where he is a valiant and respected general, loyal to King Duncan, to the end where he dies, a disgraced murderer.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• courage was considered by some a vital quality in a man in Jacobean England</li> <li>• Shakespeare wrote during the reign of James I as well as during the reign of Elizabeth. <i>Macbeth</i> was written in the Jacobean era and its dark and brooding nature is in line with the fears and insecurities that were rife in the country at the time</li> <li>• in focusing on Scottish figures, such as the courageous Macbeth, Shakespeare flattered King James and his Scottish heritage.</li> </ul>

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

Question Number	Indicative content
<p><b>15</b> <i>The Merchant of Venice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Antonio is a melancholy and rather serious merchant who makes his living from trading goods on ships. He is successful and wealthy. His friend, Bassanio, in contrast, is amusing and carefree. He spends his money on living a luxurious life and having a good time</li> <li>• Antonio is close to Bassanio and a good friend. He lends him money so that Bassanio can court the eligible Portia. As Bassanio already owes him money, Antonio has to borrow money himself so that he can lend to his friend. This plan falls apart when the ships are lost at sea</li> <li>• Antonio requests that Bassanio come home when the ships are lost, but, rather than insist, he tells him to ‘use your pleasure’</li> <li>• Bassanio shares Antonio’s prejudiced views on Shylock, referring to him as a villain, even though Shylock has lent money to Antonio that has benefited Bassanio</li> <li>• during Antonio’s trial, Bassanio tries to get Balthazar to change the law in Antonio’s favour. He calls Shylock a ‘cruel devil’.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Antonio expresses his love for Bassanio when he, Antonio, believes he will die: ‘Say how I loved you’</li> <li>• Language/Form: during the trial, the longest scene in the play, Bassanio expresses his extreme feelings for Antonio, saying he would: ‘give life itself, my wife and all the world’ to save his friend</li> <li>• Language/Structure: Solario describes the close friendship between Antonio and Bassanio, perhaps hinting at something more than friendship: ‘I think he only loves the world for him’</li> <li>• Structure: the narrative hinges to a great extent around the friendship and contrasting characters of Bassanio and Antonio.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• at the time Shakespeare was writing, anti-Semitism was widespread in England</li> <li>• Venice was an important trading hub (and the relationship between Antonio and Bassanio involves mercantile transactions) and goods such as silks, jewels and spices were traded widely. Venice was a melting pot of different nationalities and cultures</li> <li>• personal loans and arrangements were commonplace between individuals in Venice at the time the play is set.</li> </ul>



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

Question Number	Indicative content
<p>16 <i>The Merchant of Venice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• justice in Shylock's view is rigid and stark. This contrasts with Portia's more flexible and merciful view: 'The quality of mercy is not strained: / It droppeth as the gentle rain from heaven'. Shylock makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it'</li> <li>• when Portia hands out justice at the end of the play, she deals in a direct and arguably harsh way with Shylock: 'He shall have merely justice and his bond'</li> <li>• Shylock's justice is ultimately thwarted by the intricacies of Venetian law, that the exact debt be repaid. Portia uses Shylock's rigid stance against him when she insists on an exact pound and no blood</li> <li>• Antonio and the Duke deliver justice to Shylock at the end of the play when they allow him to live and keep half his wealth. Antonio forces him to become a Christian and makes him leave his fortune to Jessica and Lorenzo</li> <li>• justice can be considered in wider terms, such as Portia's father's casket test. This could be considered an unjust demand of Portia.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Shylock uses a rhetorical question to expose what he sees as hypocrisy in Christian views of justice: 'If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge!'</li> <li>• Language: Portia delivers justice directly: 'A pound of that same merchant's flesh is thine'</li> <li>• Language/Form/Structure: Portia embodies justice in the trial scene, central to the play, and emphasises that Shylock shall have 'all justice'</li> <li>• Language/Structure: the Duke is in charge of trying the case and is on Antonio's side. This would seem to skew justice in Antonio's favour. The Duke says Shylock is 'an inhuman wretch, / Incapable of pity, void and empty'.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Venice was an important trading centre run by the Doge and Council of Ten who meted out justice with rigid rules</li> <li>• Christian leaders in Venice were keen to stop the Jews from doing too much business. Ghettos were created but the Jews succeeded in spite of their treatment</li> <li>• anti-Semitism was rife at the time Shakespeare was writing and audiences may well have responded positively to the harsh justice meted out to Shylock.</li> </ul>

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

Question Number	Indicative content
<p><b>17</b> <i>Pride and Prejudice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Mr Bingley is a wealthy and eligible bachelor and is therefore presented as a man of interest to all local families on his arrival. He is considered the rightful property of one or other of their daughters</li> <li>• Mr Bingley is Mr Darcy's best friend. He is amiable and good-natured like Jane Bennet and is pleasant throughout the novel. After meeting Mr Bingley early in the novel, Jane confides to Lizzie that he is her ideal man</li> <li>• Mr Bingley's large fortune is a draw to Mrs Bennet. She sends Jane to visit him on horseback in the hope that she will have the need to stay over at Netherfield. She predicts correctly, as Jane does indeed catch a chill 'all in pursuit of Mr Bingley'</li> <li>• Mr Bingley is so good-natured that his family and friends easily sway him. Although he loves Jane, Caroline Bingley and Mr Darcy succeed in persuading him that he should leave Netherfield and remove himself from his association with Jane. Caroline Bingley and Mr Darcy continue to keep the two apart when Jane visits London</li> <li>• Jane considers Mr Bingley to be 'just what a young man ought to be'. Although he loves her, Mr Bingley is easily persuaded that Jane is not for him, and complies with the idea of moving away; he only tries again with the relationship because Darcy suggests it</li> <li>• when Mr Bingley and Jane finally marry, it is a happy moment in the novel.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Bingley loves Jane, using a superlative to describe her as 'the most beautiful creature' he ever saw</li> <li>• Language: Mr Bennet wittily observes Jane's and Bingley's characters, noting they are very similar in personality, commenting: 'You are each of you so complying, that nothing will ever be resolved on; so easy that every servant will cheat you; and so generous, that you will always exceed your income'</li> <li>• Language/Structure: Bingley's good humour provides a contrast to his friend, Mr Darcy, who is known for his brooding nature. He is amusing in his teasing of Mr Darcy: 'I assure you that if Darcy were not such a great tall fellow, in comparison with myself, I should not pay him half so much deference'</li> <li>• Structure: Mr Bingley acts as a foil to Mr Darcy as the novel's events unfold. He appears to be two-dimensional as a character with few personal aspects developed by Austen.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• a young man like Mr Bingley with a healthy income would have been considered very eligible in Regency England</li> <li>• love was considered a less important factor in a good match than social and economic considerations</li> <li>• marriage was considered an important goal for all young women at the time Austen was writing.</li> </ul>

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

Question Number	Indicative content
<p><b>18</b> <i>Pride and Prejudice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• pride, one of the words in the title, is important as it runs through the novel's themes and characters. As even Mary Bennet says: 'Pride...is a very common failing I believe...I am convinced that it is very common indeed; that human nature is very prone to it'</li> <li>• Darcy dents Elizabeth's pride at the ball, which has the effect of turning her against him as she protects her own family interests. Pride is closely aligned with prejudice and Darcy sees this in her tendency 'wilfully to misunderstand' everybody</li> <li>• Elizabeth's pride prevents her from seeing Darcy's qualities and true nature, as well as affecting her judgement as she initially admires the caddish Mr Wickham. Ultimately, after learning of Mr Wickham's actions, she realises the error in her view and recognises the role pride has played: 'I, who have prided myself on my discernment!'</li> <li>• Mr Darcy's pride stems from his high social status and this makes him aloof and unapproachable. He looks down on the Bennets and his naturally reserved nature makes him appear even more distant</li> <li>• Mr Collins is proud of his position under the patronage of Lady Catherine and boasts of their relationship whenever the opportunity arises. His pride is restricted, however, as in the company of his social superiors he becomes humble</li> <li>• Lady Catherine is a woman who exhibits great pride. She mocks Elizabeth's social status, 'No governess! How was that possible?', and her accomplishments, suggesting she might practise on Mrs Jenkinson's pianoforte: 'She would be in nobody's way, you know, in that part of the house'. Lady Catherine does everything in her power to forbid Elizabeth's and Darcy's marriage.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Form: Lady Catherine is presented by Austen as a caricature of tight-laced pride. She simply cannot understand why Darcy would choose Elizabeth over her own daughter, Anne. She asks Darcy: 'Heaven and earth! – of what are you thinking?'</li> <li>• Language/Structure: Austen presents pride as an ugly characteristic: Darcy's 'manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company'</li> <li>• Form/Structure: Mrs Bennet's pride leads her to the foolish obsession with marrying off her daughters at all costs. The approach she takes to this end has the effect of alienating the very people she seeks to attract as potential suitors for her daughters</li> <li>• Structure: the novel's title, <i>Pride and Prejudice</i>, encompasses the theme of pride that is shown throughout the novel.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• making a good match in marriage was a source of pride for women at the time Austen was writing</li> <li>• women in Regency England arguably had a little more freedom to choose their husbands than women in the early 18<sup>th</sup> century</li> <li>• men found pride in their breeding, wealth or careers suitable for the upper classes, such as the militia and the church.</li> </ul>

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

Question Number	Indicative content
<p><b>19</b> <i>Great Expectations</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Pip's first encounter with Miss Havisham is as a child when he is chosen to go to 'play' with Estella at Satis House. Miss Havisham can be considered an unconventional mother figure to Pip</li> <li>• Miss Havisham abruptly cancels the visits one day and gives Pip twenty-five guineas as payment for his previous visits and as a premium to become Joe's apprentice</li> <li>• Miss Havisham later gives Pip nine hundred pounds to invest in Herbert Pocket's career</li> <li>• when Pip discovers that an anonymous benefactor is funding him to become a gentleman, he assumes that this is Miss Havisham, but it is Magwitch as he later discovers</li> <li>• Miss Havisham has a direct impact on Pip's life through her manipulation of Estella whom she teaches to break men's hearts, including Pip's</li> <li>• later in the novel, Pip visits Miss Havisham at Satis House and rescues her from a fire. She repents of her hurtful actions and Pip leaves her on good terms. Miss Havisham dies soon after his departure.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: early in the novel, Miss Havisham is imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play'</li> <li>• Language/Form/Structure: Pip's description of Miss Havisham reflects the fairytale nature of her character and demonstrates his early fascination with her: 'I saw that the bride within the bridal dress had withered like the dress, and like the flowers had no brightness left'</li> <li>• Language/Structure: after the fire, Miss Havisham's repentance to Pip is heartfelt: 'What have I done?'</li> <li>• Structure: Miss Havisham and Pip's relationship is central to the plot as she introduces him to Estella and also moulds Estella's personality.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Victorian Christianity laid great stress on helping the underprivileged by charitable deeds, which relates to Miss Havisham's support of both Estella and Pip, although her reasons are not charitable ones</li> <li>• Miss Havisham's character may in part be based on Dickens' own mother whom he disliked or Elizabeth Parker or Eliza Donnithorne</li> <li>• Miss Havisham provides an element of aloof privilege in the novel that fascinated readers from poorer backgrounds.</li> </ul>



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

Question Number	Indicative content
<p><b>20</b> <i>Great Expectations</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the theme of love is presented throughout the novel in different ways. As well as romantic love, there is familial love and close friendship, such as Joe and Pip and Magwitch and Pip</li> <li>• Pip falls in love and is infatuated by Estella at a very young age but, for most of the novel, this love is presented as a source of suffering as it is unrequited</li> <li>• Joe’s marriage to Bidley is based on love and it proves a good and happy relationship. Even though the age gap between the two is significant, they are well-suited</li> <li>• Herbert Pocket and Clara marry even though they are from different social classes. They too marry for love and enjoy a happy marriage</li> <li>• Estella’s marriage to Bentley Drummle is not based on love and does not thrive. She suffers greatly from his cruelty. He had become ‘quite renowned as a compound of pride, avarice, brutality and meanness’</li> <li>• Miss Havisham’s bitterness and self-imposed isolation stems from thwarted love as she was jilted on her wedding day many years before the novel begins.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: Miss Havisham’s emphatic words to Pip reflect her understanding of emotional suffering: ‘Love her, love her, love her!’</li> <li>• Language/Structure: Dickens presents the tenderness of maternal and family love through Bidley’s care for her baby: ‘Bidley looked down at her child and put its little hand to her lips, and then put the good matronly hand with which she had touched it, into mine’</li> <li>• Language/Structure: Pip uses images of nature to describe his love for Estella: ‘You have been in every prospect I have ever seen - on the river, on the sails of the ships, on the marshes, in the clouds’</li> <li>• Form/Structure: Magwitch’s love of Pip is crucial to the novel’s plot as he sets Pip up as a gentleman and enables him to live a comfortable life in London. The novel explores Pip’s journey to adulthood (bildungsroman).</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• at the time Dickens was writing, marriage between people of differing ages was more common than marriage between people from different social classes</li> <li>• complex plots involving love were increasingly popular in Victorian fiction</li> <li>• <i>Great Expectations</i>, following Pip’s development into maturity, is a bildungsroman, a popular form of literature in the nineteenth century. Part of Pip’s maturing is his greater understanding of different types of love.</li> </ul>

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

Question Number	Indicative content
<p>21 <i>The Scarlet Letter</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Arthur Dimmesdale is the father of Pearl, Hester's illegitimate daughter. His identity is kept a secret from the community but is revealed to Pearl when she is a young child</li> <li>• when Hester and Arthur talk of leaving the area, she reassures him that Pearl will love him but that he must approach her cautiously. He says his 'heart dreads this interview and yearns for it'</li> <li>• Pearl is nervous upon meeting Arthur Dimmesdale for the first time. She reacts badly that Hester has removed her scarlet 'A' and Dimmesdale is upset by this: 'Pacify her if thou lovest me!'</li> <li>• Pearl wants Dimmesdale to acknowledge her and her mother. She asks: 'Wilt thou stand here with mother and me, tomorrow noontide?'</li> <li>• after Dimmesdale's sermon on Election Day, he becomes weak and draws Hester and Pearl to him. Pearl embraces him, wrapping her arms around his knees.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Arthur's description of Pearl reflects his awe and wonder at her: 'a bright-appeared vision, in a sunbeam'</li> <li>• Language/Structure: Arthur's early response to Pearl is that he fears her. He admits: 'I have always been afraid of little Pearl!'</li> <li>• Language/Structure: Dimmesdale's confession is significant and intended for him to make peace with Pearl as well as with God: 'For thee and Pearl, be it as God shall order'</li> <li>• Language/Structure: as he lies dying, Dimmesdale reminds Pearl that she has not kissed him in the past. Pearl kisses him and in doing so transforms herself: 'Pearl kissed his lips. A spell was broken'.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the Puritan communities of America were intolerant of adultery and would have frowned on Dimmesdale's relationship with Hester out of wedlock and his fathering of a child with her</li> <li>• Puritan ministers in particular were expected to be morally without blemish so for Dimmesdale to be Pearl's father would have brought shame on the church as well as the community</li> <li>• Arthur Dimmesdale's character is in part based on the real life character of John Wedge with whom a woman called Hester Crafford had an illicit relationship.</li> </ul>

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

Question Number	Indicative content
<p><b>22</b> <i>The Scarlet Letter</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• women and their roles are presented largely through the characters of Hester, Pearl and Mistress Hibbins</li> <li>• Hester is a woman who is shamed by the community for having a baby, Pearl, out of wedlock. She keeps the identity of the father secret and remains calm and serene throughout her trial</li> <li>• only two of the local women show Hester any compassion during her trial. The majority shun and condemn her</li> <li>• Mistress Hibbins is Governor Bellingham's sister. She practises witchcraft and is described as 'ugly tempered'. She is finally executed for being a witch towards the end of the novel</li> <li>• Pearl grows from a strange and isolated child into a prosperous and successful woman by the end of the novel. It is reported that she marries well and lives with her husband and children in Europe.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Hawthorne presents Hester's beauty and strength in spite of her circumstances using heavenly imagery: 'her beauty shone out and made a halo of the misfortune and ignominy in which she was enveloped'</li> <li>• Language/Form: Mistress Hibbins uses persuasive language to draw Hester in to her circle, introducing a gothic element: 'Wilt thou go with us tonight? There will be a merry company in the forest and I well-nigh promised the Black Man'</li> <li>• Language/Structure: Hester reflects on her situation as a woman in a hostile environment: 'Indeed the same dark question often rose into her mind, with reference to the whole race of womanhood. Was existence worth accepting, even among the happiest of them?'</li> <li>• Language/Structure: Dimmesdale's final words and actions transform Pearl and set her in the direction to 'grow up amid human joy and sorrow, nor forever do battle with the world but be a woman in it'</li> <li>• Structure: Hester is presented by Hawthorne as the strongest character in the novel. Her independence and ability to cope with her situation are admirable. In contrast, both the main male characters, Dimmesdale and Chillingworth, appear weak.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• at the time the novel is set, women were often victims of society's gender bias and strict religious views</li> <li>• Anne Hibbins was a real inhabitant of the Massachusetts Bay Colony and was executed for witchcraft in 1656</li> <li>• Hester Prynne is based on a real woman, Hester Crafford, who was accused of having an illicit relationship with a man called John Wedge.</li> </ul>

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

