



# Mark Scheme (Results)

November 2020

Pearson Edexcel International GCSE  
In English Literature (4ET1)  
Paper 2R: Modern Drama and Literary  
Heritage Texts

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Publications Code 4ET1\_02R\_2011\_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.

## Assessment Objectives

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><b>1</b> <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>• Rodolpho is presented as an illegal immigrant from a poor village in Sicily. He arrives in Brooklyn with his brother, Marco</li> <li>• at the beginning of the play, Rodolpho appears immature in that he is somewhat boastful about his life in Italy and his plans. He is careless about attracting attention</li> <li>• Rodolpho appears contemptuous of Italian life and, unlike Marco, wants to settle in America. Rodolpho enjoys the freedom of life there</li> <li>• Rodolpho has a close relationship with Marco: 'Marco puts an arm around Rodolpho and laughs'. Marco warns Eddie off hurting Rodolpho by showing his superior strength in the chair incident</li> <li>• Rodolpho has a flamboyant style and has interests in sewing and singing. Eddie says 'The guy ain't right' as Rodolpho does not fit the male stereotype in New York at the time</li> <li>• Catherine's love for Rodolpho overtakes her affection for Eddie. Catherine screams at Eddie to stop him hurting Rodolpho: 'Eddie! Let go, ya hear me! I'll kill you! Leggo of him!'</li> <li>• Rodolpho is a victim of Eddie's jealousy. Rodolpho's relationship with Catherine is the central reason for Eddie's reporting Rodolpho and Marco to the Immigration Bureau</li> <li>• nevertheless, Rodolpho is honourable and approaches conflict with sensitivity. Rodolpho does not seek revenge and ultimately just wants to live peacefully in America with Catherine. He forgives Eddie</li> <li>• towards the end of the play, Rodolpho manages to persuade Marco to promise Alfieri that he will not seek revenge on Eddie and to accept American law. Rodolpho tries to pacify Marco.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Rodolpho confidently lists his musical abilities, showing how boastful and self-assured he is: 'I sing Napolidan, jazz, bel canto – I sing "Paper Doll"'</li> <li>• Form: The play has elements of a classical tragedy. Rodolpho acts as an antagonist to Eddie within the play. Rodolpho is a catalyst to Eddie's tragic fall</li> <li>• Form: the stage directions show how Catherine is comfortable in opening up to Rodolpho: '<i>She is weeping</i>'</li> <li>• Structure: there is some uncertainty about Rodolpho's motivation for his relationship with Catherine. The use of a compound sentence directly links Rodolpho's desire to marry Catherine with his desire for citizenship: 'I want you to be my wife, and I want to be a citizen'</li> </ul>

	<ul style="list-style-type: none"> <li>• Structure: Rodolpho uses short declarative sentences to take responsibility for the situation which is not of his making: 'It is my fault, Eddie. Everything.' This shows how Rodolpho will do anything to stop the situation escalating further.</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• 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>2</b> <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>• candidates are likely to argue that the tragic ending of the play is clear from the beginning. The play has the conventions of a classical tragedy, including hamartia, hubris and a Chorus. The Chorus, Alfieri, warns of bad things to come. Candidates are also able to argue, if they choose, that the tragic ending of the play is not clear from the beginning</li> <li>• Eddie does show kindness in the play, such as allowing Marco and Rodolpho to stay at his house when they first arrive in America. It could therefore be argued that it is not clear that he is always going to be motivated by his jealousy and hatred of Rodolpho</li> <li>• Eddie's hamartia is his love for Catherine. Eddie criticises Catherine for 'walking wavy' and he does not like other men looking at her. Eddie is a proud man who demands respect</li> <li>• both Alfieri and Beatrice are able to see how Eddie's protectiveness of Catherine is getting out of control. Beatrice tells Eddie: 'you can never have her!' and Alfieri warns Eddie of 'too much love for the niece'</li> <li>• as Alfieri tells the story, he expresses a need to recover from the events of the play, alluding to the tragedy to come. Alfieri states: 'I had lost my strength somewhere'</li> <li>• when Beatrice tells the story of how Vinny Bolzano reported a man to the Immigration Bureau, Eddie's response is uncompromising: 'How's he gonna show his face?' Ironically, this foreshadows Eddie's own actions later in the play</li> <li>• Alfieri recounts his first impression of Eddie: 'His eyes were like tunnels'. From first meeting Eddie, Alfieri knows that Eddie's destiny is already determined because of Eddie's refusal to accept the situation</li> <li>• Eddie is the tragic hero of the play. His actions lead to his own downfall. It is Eddie himself who produces the knife which is used to kill him at the end of the play.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: at the start of the play, Alfieri foreshadows Eddie's downfall: 'another lawyer, quite differently dressed, heard the same complaint and sat there as powerless as I, and watched it run its bloody course.' Alfieri knows that he can do nothing to stop the 'bloody course' which is to unfold</li> <li>• Language/Structure: in Alfieri's opening speech, he uses the past tense: 'this one's name was Eddie Carbone'. This gives the audience the impression that the story has already happened and that the inevitable ending of the play cannot be changed</li> </ul>

	<ul style="list-style-type: none"> <li>• Form: the play has elements of a classical tragedy. As the narrator of the play, Alfieri acts as the Chorus</li> <li>• Form/Structure: at the very end of Act 2, the stage directions introduce the knife, which ultimately leads to Eddie's death: '<i>Eddie springs a knife into his hand</i>'</li> <li>• Form/Structure: Eddie portrays the role of the tragic hero; his death at the end of the play is inevitable.</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>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 younger generation is more open to change than the older generation. Candidates are most likely to write about the presentation of Eric and Sheila as members of the younger generation, who are more receptive to the concepts of social justice and responsibility. Candidates might also write about Gerald as part of the younger generation</li> <li>• at the start of the play, Eric and Sheila are presented as immature with materialistic values, such as the way Sheila spends an inordinate amount of time admiring her engagement ring. They are easily influenced by others. However, their attitudes change as the play progresses and they become more independent in their views</li> <li>• in contrast to the younger generation, Mr and Mrs Birling are portrayed as pompous and self-assured. Early in the play, Mr Birling lectures the younger generation: 'Now you three young people, just listen to this'</li> <li>• Eric is honest and admits his faults: 'the fact remains that I did what I did'</li> <li>• after Sheila first realises what she has done, she proclaims 'I'm desperately sorry'. Even after the Inspector is revealed to be a possible fraud, Sheila continues to feel remorse for her actions: 'Everything we said happened really had happened'</li> <li>• Sheila is horrified at the lack of care and sympathy shown by her parents after learning of Eva's/Daisy's fate. She says: 'You began to learn something. And you've stopped now ... it frightens me the way you talk, and I can't listen to any more of it'</li> <li>• Gerald's treatment of Eva/Daisy, when he rescued her from the hands of Joe Meggarty, showed some hope that he was not just going to follow in the footsteps of the older generation's treatment of the lower classes. However, he moved on without a second thought when it suited him and, ultimately, is more interested in proving that the Inspector is not real, rather than caring about what has happened to Eva/Daisy. Gerald has not learnt from the events of the evening, unless Sheila's refusal to take back his ring makes the point</li> <li>• Sheila and Eric represent hope for the future as they are touched by the Inspector's message of social responsibility. Sheila becomes the Inspector's advocate and shares his role as Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. "Fire and blood and anguish!" And it frightens me the way you talk'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: when Mrs Birling tells Eric that she is ashamed of him, Eric mirrors her language with the words: 'But don't forget I'm ashamed of you as well – yes, both of you'</li> <li>• Language/Structure: Eric's fear of the future foreshadows the terrible loss of life suffered by his generation in the First World War. He challenges Mr Birling's view, saying, 'What about war?' but is silenced by him</li> </ul>



	<ul style="list-style-type: none"> <li>• Structure: towards the end of the play, Mr Birling is still not taking the situation seriously. He belittles the younger generation: 'Now look at the pair of them - the famous younger generation who know it all. And they can't even take a joke-'</li> <li>• Form/Structure: Sheila and Eric are presented as a contrast to the older generation who are set in their ways and immovable. The parents and children reverse roles by the end of the play with Sheila and Eric taking responsibility and assuming authority. Sheila says: 'Between us we drove that girl to commit suicide'.</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> <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 theme of selfishness is central to the play. At some point in the play, every member of the Birling family acts in a selfish manner. Mr Arthur Birling seeks 'lower costs and higher prices'. He is a capitalist, solely motivated by making money</li> <li>• Mr Birling uses his daughter's engagement to try and make more profit. He sees Sheila's marriage to Gerald as a way of building his own business: 'perhaps we may look forward to a time when Crofts and Birlings are no longer competing'</li> <li>• at the start of the play, Eric acts out of a sense of entitlement. Eric acts selfishly because he is used to getting what he wants. He implies he used force when he got Eva/Daisy pregnant: 'I was in a state where a chap easily turns nasty'</li> <li>• Sheila acts selfishly when she gets Eva/Daisy sacked. Sheila is jealous of how Eva/Daisy looks better than she would in the dress. She has no regard for the impact of her decision on Eva/Daisy and just wants to be able to enjoy shopping at Milwards</li> <li>• Gerald is selfish both in his treatment of Eva/Daisy and his behaviour when he thinks that the Inspector is a hoax. He expects Sheila to disregard what he has done and to continue with their engagement</li> <li>• in her work on the Brumley Women's Charity Organisation, Mrs Sybil Birling refuses to offer money and help to Eva/Daisy. Within the capitalist society, wealth is concentrated at the top of the social hierarchy. Mrs Birling's unwillingness to help Eva/Daisy reflects the fear of the upper classes that they might lose a grip on their power and control if they share wealth with the lower classes.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the Inspector uses an extended metaphor to convey the extent of the exploitation of working-class people by selfish capitalists: 'there are millions and millions of Eva Smiths and John Smiths'</li> <li>• Language: Mr Birling's simile shows how he is greedy and accepts no responsibility for the working classes: 'you'd think everybody has to look after everybody else, as if we were all mixed up like bees in a hive'</li> <li>• Form: the omniscient Inspector is used as a way of conveying Priestley's views on the selfish upper classes who refuse to accept social responsibility</li> <li>• Form: pink lighting is used in the opening scene to symbolise that the Birlings are content with their lives and the way in which they act. When the Inspector arrives, there is a '<i>harder, brighter</i>' light. This shows that the Birlings' selfish acts are being put under the spotlight</li> <li>• Structure: the Inspector uses short sentences to show how he thinks it is socially irresponsible to be selfish and greedy, summing up the message of the play: 'It's better to ask for the earth than to take it'.</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>5</b></p> <p><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 are able to agree or disagree with the statement that Ed is a good father to Christopher, either wholly or in part</li> <li>• candidates may agree with the statement because Ed stays and looks after Christopher when his wife, Judy Boone, leaves him to go and live in London with Mr Shears. Ed's lie about Judy being dead is ultimately to protect Christopher from feeling hurt</li> <li>• however, Ed's lie about Christopher's mother being dead, and his cover-up of the murder of Wellington, show that Ed is not honest. When Christopher eventually finds out the truth, he is no longer able to trust his father</li> <li>• Judy thinks that Ed is a much better parent than she is. In her letters to Christopher, she praises Ed for being a good father to Christopher</li> <li>• Ed acknowledges that he has a short temper at times but wants Christopher to know how much he loves him: 'I love you very much, Christopher. Don't ever forget that. And I know I lose my rag occasionally'</li> <li>• Ed wants the best for Christopher. Ed is determined Christopher will do his Maths A-Level in school and does not give up until Christopher's Head Teacher agrees</li> <li>• Christopher fears his father's violent outbursts. He is particularly frightened of his father when he finds out he killed Wellington: 'Father had murdered Wellington. That meant he could murder me'</li> <li>• the play ends happily as Christopher is ultimately reconciled with Ed. Ed shows Christopher how much he loves him and how sorry he is for killing the dog by giving him a '<i>little sandy-coloured Golden Retriever</i>'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Ed shows he understands his son's autism. He carefully uses clear time frames to help Christopher cope with difficult conversations: 'I'll do you a deal. Five minutes ok? That's all'</li> <li>• Language: Ed uses reassuring language to make Christopher feel better about difficult situations: 'It's going to be alright. Trust me'</li> <li>• Form: the stage directions show how Ed sometimes loses his temper with Christopher in a violent manner: '<i>Ed grabs Christopher's arm. Christopher screams. They fight each other. Ed shakes Christopher hard with both hands</i>'</li> <li>• Form: Ed is openly affectionate towards his son, but he shows this in a way which he knows Christopher feels comfortable with. The stage directions state: '<i>Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other</i>'</li> <li>• Structure: Ed's lack of honesty about killing Wellington drives the plot of the play. It is Christopher's determination to discover the truth which ultimately leads to his discovery of how his father has lied to him about the supposed death of his mother and the murder of Wellington.</li> </ul>

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<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></p> <p><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>• rejection is an important theme throughout the play. Judy Boone’s rejection of her life in Swindon with Christopher and Ed Boone sets up the central plot of the play: the murder of Wellington and the lie surrounding her own death</li> <li>• Judy rejects her life with Ed and Christopher because she is not able to cope with Christopher’s behaviour. She moves to London with Mr Shears as a result</li> <li>• Ed is not able to cope with the rejection by Judy and fears Christopher’s reaction. Ed lies to Christopher to avoid having to face up to the reality of the situation and he tells Christopher: ‘She has a problem – a problem with her heart’ though this is ambiguous, possibly deliberately</li> <li>• Ed is rejected by Judy when she moves out of the family home. When Ed’s consequent relationship with Mrs Shears ends, Ed murders Wellington</li> <li>• at times, Ed pushes Christopher away as he struggles to look after him and he finds it difficult to cope with Christopher’s autism: ‘Could you please, just, give it a break, mate. Please’</li> <li>• when Christopher meets strangers, he feels uncomfortable and rejects their company. He walks away from Mrs Alexander’s house, cautious of her</li> <li>• society is shown to have low expectations of, and often rejects, a 15-year-old boy with autism but Christopher is able to prove these views wrong. He succeeds in school, particularly in maths, and is determined to go on to university</li> <li>• Christopher rejects his father when he finds out the truth about Wellington and his mother. This leads to Christopher’s heading to London to find his mother</li> <li>• Roger Shears rejects Christopher when he arrives in London. Roger’s intimidation of Christopher ultimately leads to the break-up of Roger’s relationship with Judy.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Judy leaves Ed to live with Mr Shears. Ed’s description shows the extent of his hatred of Mr Shears, as a result of Judy’s rejection: ‘That man is evil’</li> <li>• Language: Christopher rejects being labelled as stupid. He uses the future tense to show his confidence in what he is going to achieve: ‘I’m going to get an A grade’</li> <li>• Language: Christopher’s simple sentence shows how he rejects strangers and is not able to trust them: ‘So I walked away’. The use of ‘So’ at the start of the sentence shows how Christopher directly links his lack of trust in strangers with his need to ‘walk away’</li> <li>• Form: when Christopher travels to London, there is evidence of how society can reject those with conditions such as autism. The stage directions show how the Station Policeman is not understanding of Christopher’s autism: <i>‘The Station Policeman reaches out to touch him. Christopher screams’</i></li> <li>• Structure: at the end of the play, Judy rejects Roger because of his treatment of Christopher.</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>• the theme of survival drives the plot of the play. Eva’s parents send her on the Kindertransport to England in the hope that she will be able to survive, away from the treatment of Jewish people in Germany at the time</li> <li>• for Helga, it is important that Eva is able to survive on her own. Before Eva leaves for England, Helga wants to make sure she is able to sew: ‘Eva, sew on your buttons now. Show me that you can do it’</li> <li>• Helga sees it as her duty to protect her daughter, to ensure that she survives: ‘Because any good parent would want to protect their child’</li> <li>• when Eva first arrives in England, she answers Lil’s questions in German. Lil recognises how Eva is using German to cope: ‘Don’t hide behind the German. It won’t protect you and you know it’</li> <li>• Eva/Evelyn becomes a Christian. Eva/Evelyn blames Judaism for all her problems and sees this as a form of cleansing of her past life: ‘Purified’</li> <li>• when Helga comes to England and meets Evelyn, she at first passes off Evelyn’s change of name as a necessity in order for her to survive in England. Helga is not able to see the importance of the name change to Evelyn now: ‘We have all done bad things in the last years that we regret. That is how we survive’</li> <li>• Evelyn in turn wants to make sure that Faith is able to survive by herself at university. Evelyn gives her two tea pots, even when Faith questions why anyone would need two.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: when Lil threatens to throw Eva out of the house, Eva is able to form a simple sentence in English, showing her desperation for survival: ‘Do not throw me out. Please’</li> <li>• Language: the change of Eva’s name to Evelyn shows how she sees the only way of her surviving is by forgetting her past</li> <li>• Language: Evelyn uses negative language to describe her life in Germany: ‘dreadful pictures’, ‘terrifying man with razor eyes’, ‘hair like rats’ tails’. By focusing on the negatives, it helps her to shut out happy memories</li> <li>• Form: when Eva realises that her parents are not coming to England, the stage directions show how she removes her rings and Star of David. Eva/Evelyn is only able to survive by shutting out her past</li> <li>• Form/Structure: throughout the play Evelyn cleans to clear her guilty conscience. The stage directions metaphorically emphasise Evelyn’s way of surviving: (<i>Evelyn continues to polish</i>).</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>• the effect on Eva/Evelyn being separated from her parents is central to the play. Eva has to leave Germany on the Kindertransport, without her parents, to live in England</li> <li>• when Eva boards the train to England, she has blind faith that her parents will be able to join her. Eva says to her mother Helga: 'See you in England'</li> <li>• on her journey to England, Eva is frightened by the Border Guard and she never loses her fear of men in uniform. The journey has an impact on Eva/Evelyn for the rest of her life</li> <li>• living with her adoptive mother, Lil, Eva/Evelyn goes from a Jewish, German-speaking child to an English child, who offers tea in a crisis and eats ham</li> <li>• Eva, as a child, clings to her jewellery, just as her mother Helga tells her to. The older Evelyn detaches herself from it and wants to get rid of it: 'I don't want these on me any more'</li> <li>• Eva's/Evelyn's attitude to her parents changes. As a child, she walks the neighbourhood in order to find jobs for her parents but at 17 she rejects her mother Helga. Eva/Evelyn refuses to move to America with her mother</li> <li>• Helga acknowledges how her daughter has completely changed her identity: 'I am looking for my daughter Eva, if you find her, Evelyn'</li> <li>• Eva/Evelyn spends her life reflecting on how her life might have been. Eva/Evelyn says to Helga: 'Didn't it ever occur to you that I might have wanted to die with you?'</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Eva's change of name to 'Evelyn' represents how Evelyn wants to forget her past</li> <li>• Language/Structure: Helga tells Eva that she will need to be able to cope on her own. By the end, Eva/Evelyn has been affected by experiences so much that she no longer needs Helga and she rejects her. The structure of the play, switching between childhood and adulthood, highlights the effect of the separation</li> <li>• Form/Structure: music is used as a dramatic device when Eva arrives in England. This creates tension and unease, marking the start of Eva's changing as a result of leaving Germany on the Kindertransport</li> <li>• Structure: the opening of the play depicts a loving relationship between Eva and Helga, which can be contrasted with the end of the play where Evelyn rejects Helga</li> <li>• Structure: throughout her adult life, Evelyn cleans compulsively showing her desperation to clean away her past and to be in control of her environment.</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>9</b></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>• Jane Pilkings and Olunde have different views on the death ritual. Jane is not able to accept the ritual as part of the Yoruba culture whereas Olunde completely respects the ritual, ultimately giving his own life in honouring it</li> <li>• Olunde only returns from studying medicine overseas because he learns of the King's death. As Elesin's eldest son, Olunde is next in line to become the King's Horseman and his return signifies his full acceptance of the ritual: 'My father has been dead in my mind for nearly a month'</li> <li>• Jane is not able to understand Olunde's calm manner at learning of his father's death: 'your calm acceptance... Can you explain that? It was so unnatural'</li> <li>• Jane does not understand what going to Europe to study medicine actually meant for Olunde. Jane assumes that Olunde would have internalised Western ways and rejected the Yoruba culture. In reality, it has focused Olunde's mind on the importance of tradition: 'You make it sound as if when I left, I took nothing with me'</li> <li>• Olunde tries to show Jane how contradictory her differing views on Western and Yoruba cultures are: 'What do you call what those young men are sent to do by their generals in this war?'</li> <li>• Jane has a narrow view of the world. When she tells the story of the captain who sacrificed himself for the benefit of others, she shows her disagreement with any deliberate sacrificing of life</li> <li>• Olunde is so horrified when he discovers that his father has not fulfilled the ritual that he takes his father's place.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Jane calls Olunde a 'savage'. Jane sees the Yoruba culture as inhumane</li> <li>• Language: Jane shows no understanding of the ritual. By calling the ritual 'murder', Jane shows no respect for Yoruban beliefs: 'a ritual murder?'</li> <li>• Language: Jane uses an emphatically-placed adverb to show how much she values life and believes it should be protected as far as possible: 'Life should never be thrown deliberately away'</li> <li>• Language/Structure: Olunde acts as a foil to Jane Pilkings. Whilst Olunde remains calm at the prospect of his father's death, Jane appears shocked and concerned: 'How can you be so callous!'</li> <li>• Form: Olunde possibly acts as a mouthpiece for Soyinka's views on the importance of the ritual</li> <li>• Structure: at the end of the play, Jane still believes that locking Elesin up to prevent him from fulfilling the ritual has been the right thing to do. However, Olunde's dedication to the ritual results in his death.</li> </ul>

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

Question Number	Indicative content
<p>10</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>• honour is important in the play because it is represented by Elesin's duty to fulfil the death ritual, which drives the plot of the play</li> <li>• Elesin professes to be a man of honour. He claims that he is eager for death and that he 'will not delay'</li> <li>• the Yoruba women tell Elesin: 'We know you for a man of honour'. Elesin reacts angrily as he does not wish to be reminded of his impending death: 'Stop! Enough of that'. Elesin's behaviour shows signs of his not wishing to honour the ritual</li> <li>• Elesin attempts to blame the 'alien race' for his not being able to honour the ritual in time. Simon Pilkings does get Elesin arrested in order to stop the ritual but Elesin chose to delay his fulfilment of the ritual in order to have one last night with the woman betrothed to Iyaloja's son</li> <li>• Elesin lacks honour as he does not fulfil the ritual. Iyaloja removes the covering from Olunde's body in front of Elesin: 'There lies the honour of your household and of our race'</li> <li>• Olunde respects the traditions and rituals of Yoruba culture despite having adapted to Western culture whilst studying medicine abroad. His return in anticipation of his father's funeral shows how he honours the ritual</li> <li>• Olunde awaits the news of Elesin's death with pride and is horrified when he learns that his father has not completed the ritual: 'I have no father, eater of left-overs'</li> <li>• Olunde's decision to fulfil the ritual himself is out of respect for Yoruba culture.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Simon Pilkings does not show any understanding of Yoruba culture. When Amusa reports that Elesin is 'to commit death', Simon refuses to repeat the phrase: 'Obviously he means murder'. He refuses to show any honour for the ritual</li> <li>• Language/Structure: at the start of the play, the Praise Singer emphasises the necessity for the ritual to be honoured: 'Our world was never wrenched from its true course'. The verb 'wrenched' suggests that nothing should stop the ritual from being fulfilled</li> <li>• Form: although he is Muslim, Amusa still shows honour for the culture. The stage directions show how Amusa is not able to look at the Pilkings when they are wearing the egungun dress: <i>'switches his gaze to the ceiling suddenly'</i></li> <li>• Structure: the first scene ends with Iyaloja's agreeing to Elesin's wish to marry the woman betrothed to her son. Iyaloja is prepared to do anything to ensure that Elesin honours the ritual</li> <li>• Structure: at the end of the play, Olunde's decision to take his father's place signifies the honour he holds for Yoruba culture and his hope for continuity and regeneration.</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
<b>11</b> <i>Romeo and Juliet</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"><li>• Shakespeare presents the relationship between Juliet and her mother, Lady Capulet, as a distant one</li><li>• Juliet is shown to be closer to the Nurse than she is to her own mother. It is the Nurse who has breast-fed Juliet and cared for her since she was born</li><li>• when Lady Capulet is about to put the prospect of marrying Paris to Juliet, she implores the Nurse to stay. Lady Capulet feels as though she is not able to speak to her daughter without the presence of the Nurse</li><li>• Lady Capulet has a formal relationship with her daughter. She has to ask the Nurse about Juliet's whereabouts and Lady Capulet has little understanding of Juliet's feelings</li><li>• Juliet turns to the Nurse rather than her mother when she is in need of help</li><li>• when Lady Capulet assumes that Juliet is mourning Tybalt's death, it shows the distance in their relationship</li><li>• when Juliet refuses to marry Paris, Lady Capulet is not prepared to listen to Juliet's woes. She just assumes that Juliet is being disrespectful.</li></ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"><li>• Language: when Juliet refuses to marry Paris, Lady Capulet uses a metaphor linked to death to highlight the anger she feels towards her daughter. Lady Capulet wishes that 'the fool were married to her grave'</li><li>• Language: instead of calling Juliet by her name, Lady Capulet says 'where's my daughter?' This shows the formal nature of the mother-daughter relationship</li><li>• Language/Structure: at the end of the play, exclamations show how Lady Capulet is distraught with grief when she discovers Juliet's death: 'Revive, look up, or I will die with thee! Help, help! Call help'</li><li>• Form: Juliet's close relationship with the Nurse contrasts with the distant relationship she has with her mother. Lady Capulet knows very little about her daughter whereas the Nurse is able to speak at length about Juliet's life.</li></ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"><li>• at the time the play was written, it was common for families of a high social class to employ a wet nurse who would raise children from birth, instead of the biological mother</li><li>• Elizabethans would expect children to obey their parents and not court the views of servants such as a nurse</li><li>• it was common for men to control their wives. Lady Capulet is subservient to her husband and acts in accordance with his wishes for Juliet, ignoring Juliet's own desires.</li></ul>



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

Question Number	Indicative content
<p><b>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>• loyalty is a central theme in the play. The long-standing feud strengthens family loyalty and is the reason for much of the violence throughout the play</li> <li>• even the servants are loyal and dedicated to the honour of the families they serve. At the beginning of the play, the Capulets' servants insult the Montagues' servants: 'A dog of the house of the Montague moves me'</li> <li>• Tybalt's loyalty to his family is the reason for his anger when he learns of Romeo's presence at the Capulets' party</li> <li>• Juliet's loyalty to Romeo is stronger than the loyalty she feels to her family. Juliet mourns more for Romeo's banishment from Verona rather than Tybalt's death</li> <li>• Romeo does not engage in a duel with Tybalt at first because of his loyalty to Juliet. Ultimately, however, his loyalty to Mercutio drives him to kill Tybalt</li> <li>• Friar Lawrence is a loyal friend to Romeo. He devises the plan to try and help Romeo.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Romeo uses his name to prove his loyalty to Juliet. He is willing to give up his name for her, showing how highly he regards her: 'I never will be Romeo'</li> <li>• Language: the Nurse shows loyalty to Juliet, even over her master, Lord Capulet. When Lord Capulet threatens to disown Juliet, the Nurse uses the pronoun 'you' to directly apportion blame for the situation on Lord Capulet: 'You are to blame, my lord, to rate her so'</li> <li>• Form: Shakespeare uses sonnets to express the loyalty of Romeo's love for both Rosaline and Juliet</li> <li>• Structure: Lord Capulet tells Juliet that he will disown her if she refuses to marry Paris. He believes Juliet is being disloyal to him. This ultimately leads to Friar Lawrence's fateful plan</li> <li>• Structure: the deaths of Romeo and Juliet at the end of the play are acts of loyalty to the love they hold for each other.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• family links were important to the Elizabethans who would expect loyalty from all the family, as well as the servants who worked for them</li> <li>• the negative effects of feuding families seeking revenge for dishonouring family loyalty were a powerful threat to the stability of Elizabethan society</li> <li>• duelling in the name of loyalty to family was commonplace in the Elizabethan era.</li> </ul>

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

Question Number	Indicative content
<p><b>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>• the relationship between Macbeth and King Duncan is important in the play. The murder of Duncan marks the beginning of Macbeth's descent into tyranny</li> <li>• Duncan is powerful as the rightful King of Scotland when the play opens. He is presented as regal and generous, praising the efforts of his generals in battle and giving Macbeth a new title in return for his loyalty. Macbeth is perceived as a faithful, brave soldier. Duncan's fulsome praise, in conjunction with the witches' prophecies, leads Macbeth to have greater expectations</li> <li>• Duncan shows that he easily misplaces trust in people, such as the treacherous Thane of Cawdor: 'He was a gentleman on whom I built an absolute trust'. This could signal to the audience Duncan's misplaced trust in Macbeth even before Macbeth's meeting with the witches</li> <li>• Macbeth changes his mind when deciding whether to kill Duncan, showing that he does feel some sense of loyalty to the King. Despite Macbeth being rewarded by Duncan, it is insufficient to stifle his ambitions</li> <li>• Lady Macbeth quashes Macbeth's doubts and she convinces Macbeth to carry out the murder of Duncan: 'But screw your courage to the sticking-place'</li> <li>• suspecting Macbeth murdered his father, Duncan, Malcolm raises an army to put an end to Macbeth's tyrannical rule of Scotland and to avenge his father's death, with the support of Macduff who ultimately kills Macbeth.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Macbeth uses declaratives to show how he does have some doubt about killing Duncan: 'We will proceed no further in this business'</li> <li>• Language/Form: in Macbeth's soliloquy, when he questions whether to kill Duncan, he acknowledges Duncan's 'virtues' and praises how good a king Duncan is: 'hath been so clear in his great office'</li> <li>• Language/Structure: the wave of power that Macbeth rides after killing Duncan leads to a change in his response to fear, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed'</li> <li>• Structure: contrast is made between Duncan who shows his respect and appreciation for Macbeth, 'O Valiant cousin! Worthy gentleman!', and Macbeth who appears to be a loyal kinsman but is considering killing Duncan</li> <li>• Structure: when Macbeth murders Duncan, it marks the start of Macbeth's downfall.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Macbeth was written for James I. It is in part a cautionary tale to warn potential assassins of the terrible fate that would await them for the crime of regicide</li> <li>• the Jacobean audience thought that a king or queen ruled because of the Divine Right of Kings: Jacobean believed that God chose the king or queen and therefore would realise that Macbeth has no entitlement to be king</li> </ul>

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

Question Number	Indicative content
<p>14 <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>• the theme of guilt emerges early in the play, when Macbeth first becomes Thane of Cawdor: 'that suggestion / Whose horrid image doth unfix my hair'</li> <li>• although Macbeth appears to show guilt, it is not sufficient to prevent him from killing Duncan nor does it stop him from killing again subsequently</li> <li>• Macbeth's visualisation of Banquo's ghost is an embodiment of his guilt</li> <li>• sleeplessness is used throughout the play to show characters' guilt. Lady Macbeth reveals her guilt when she sleep walks. Even when Macbeth does manage to sleep, he has 'terrible dreams'</li> <li>• Lady Macbeth's guilt is clear through her continual attempts to wash her hands to remove all trace of the murder: 'will these hands ne'er be clean?'</li> <li>• Lady Macbeth's doctor is able to see the heavy burden of guilt carried by her: 'The heart is sorely charged'</li> <li>• Macduff feels guilty when Duncan is killed. When his wife and children are killed, he feels so much guilt for not protecting them he vows revenge on Macbeth.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: immediately after the murder of Duncan, Lady Macbeth shows no guilt. She uses the adjective 'little' to show how easily she believes the blood, representing their guilt, can be washed away: 'a little water clears us of this deed'</li> <li>• Form: in Macbeth's soliloquy when he visualises the dagger, he is consumed by guilt. His mind is confused and he has no idea of what is real or imagined</li> <li>• Structure: later in the play, Lady Macbeth's mental breakdown, because of her guilt, is shown by her erratic behaviour and the repeated use of short sentences: '- Hell is murky. -Fie, my lord, fie!'</li> <li>• Structure: it is Macduff's guilt, after the murder of his family, which ultimately contributes to Macbeth's downfall</li> <li>• Structure: at the end of the play, Macbeth finally accepts his guilt by admitting to Macduff that his 'soul is too much charged / With blood of thine already'.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• sleeplessness in the play would have been perceived by the original audience as a sign of guilt</li> <li>• at the time the play was written, people believed in the Divine Rights of Kings. Macbeth's downfall as a result of his guilt would be seen as God's punishment for his actions</li> <li>• many people in the Jacobean audience believed in witchcraft. Witches were perceived as being able to control humans therefore the audience would have believed that the witches and apparitions were causing Macbeth's debilitating guilt.</li> </ul>

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

Question Number	Indicative content
<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>• candidates may agree or disagree with the statement that Shylock is a victim, not a villain. Candidates are also able to consider how Shylock shows some aspects of a victim and some aspects of a villain</li> <li>• Shylock can be seen as a victim because although he has lived in Venice all his life, he is treated as a foreigner. He uses money-lending as a form of security: 'well-won thrift'</li> <li>• Shakespeare makes Shylock seem more human by showing that his deception of Antonio and Bassanio is the direct result of the mistreatment he has suffered in a Christian society</li> <li>• Bassanio is prejudiced against Shylock because he is a Jew, mirroring the attitudes of people at the time towards Jewish people</li> <li>• however, Shylock can be seen as a villain as he is primarily motivated by money rather than love. His first words in the play are about money: 'Three thousand ducats'</li> <li>• Shylock deceives everyone into thinking he is a generous man. He despises Antonio but Shylock appears to be kind by offering Antonio money. In reality, it is the threat of revenge and castigation behind his loan which motivates his offer. Antonio sees through Shylock's actions and refers to him as 'a villain with a smiling cheek' Shylock deceives everyone into thinking he is a generous man. He despises Antonio but Shylock appears to be kind by offering Antonio money. In reality, it is the threat of revenge and castigation behind his loan which motivates his offer Antonio sees through Shylock's actions and refers to him as 'a villain with a smiling cheek' Shylock's desire to seek revenge leads to Antonio's trial. Shylock is determined to get his 'pound of flesh' even though he knows it will result in Antonio's death</li> <li>• Shylock's desire to seek revenge leads to Antonio's trial. Shylock is determined to get his 'pound of flesh' even though he knows it will result in Antonio's death</li> <li>• ultimately, Shylock's determination to seek revenge results in his own downfall. Shylock is forced to become a Christian and change his will.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: in Shylock's 'Hath not a Jew eyes?' speech, his use of the pronouns in his plea for fair treatment, 'If you prick us, do we not bleed?', shows how he blames his desire for revenge directly on how Christians treat him: 'The villainy you teach me I will execute'</li> <li>• Language: Shylock exclaims his love for money over the love he has for his daughter, portraying him as a man motivated by money rather than love: 'O, my ducats! O, my daughter!' Language/Structure: Shylock is victimised and subject to verbal insults throughout the play, showing his lack of power: 'cut-throat dog' 'dog Jew' 'wolf'</li> <li>• Language/Structure: the repetition in Shylock's speech in the trial scene shows how his life is destroyed by his punishment: 'You take my house', 'you take my life'</li> <li>• Language/Structure: throughout the play, Shylock is only referred to by his name six times. Most people refer to Shylock as the 'Jew' which shows he is not accepted by society</li> <li>• Form: blank verse changes to prose in Shylock's 'Hath not a Jew eyes?' speech to convey how impassioned he is about the treatment of Jews</li> <li>• Structure: Shylock's loss of Jessica marks his intensified desire to seek revenge against Antonio.</li> </ul>



	<p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Christian leaders in Venice were keen to stop the Jews from doing too much business. Jews were forced to live in ghettos but they succeeded in spite of their treatment</li> <li>• Jews in Shakespeare's England were a marginalised group, and Shakespeare's audience would have been very familiar with portrayals of Jews as villains</li> <li>• money-lending led to conflicts in Shakespeare's time, especially as most lenders were Jews. Civil authorities had to be forced to pass laws to ensure that Jews got their money back from debtors.</li> </ul>
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Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>16</b> <i>The Merchant of Venice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the desire for power is an important driving force for many of the characters' actions in the play. Shylock agrees to give Antonio the bond motivated by his desire to wield power over him</li> <li>• as would be typical at the time, controls are placed on Jewish people, including Shylock. Jews are confined to the ghetto</li> <li>• Portia's father holds power over her, even after his death: 'so is the will of a living daughter curbed by the will of a dead father'. Portia will lose her inheritance if she does not marry the man who chooses the correct casket</li> <li>• Portia, Nerissa and Jessica all disguise themselves as men in order to gain the freedom to act as they choose and not be controlled by the power men wield over women</li> <li>• Shylock is forced to become a Christian in the trial scene. Shylock loses any prospect of holding any power over Antonio and has to make the ultimate sacrifice. Antonio says: 'that for this favour he presently become a Christian'</li> <li>• although Bassanio loves Portia, he sees the business opportunities that would arise from his marriage to her. Bassanio's wealth, and therefore his power, would be boosted.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: Portia uses a list to show that she has to surrender all her wealth to Bassanio when she gets engaged to him and enters Venetian society: 'This house, these servants, and this same myself / Are yours, my lord's'. She shows her subservience to Bassanio by referring to him as her 'lord'</li> <li>• Language/Structure: Shylock is constantly subject to verbal insults throughout the play, showing his lack of power: 'cut-throat dog', 'dog Jew', 'wolf'</li> <li>• Structure: the Jewish community live separately from the rest of society, confined to living in a ghetto, showing how society looked down on Jews</li> <li>• Form: most of the Christians in the play are wealthy and educated, and hold the most power, so they mainly speak in verse.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Shylock's treatment by his fellow Venetians is typical of the treatment of Jews at the time Shakespeare wrote the play</li> <li>• when the play was written, women were perceived as subservient to men. The audience would be really surprised by Portia pretending to be a male lawyer, a profession in which women did not typically have any role. The audience would be shocked at how eloquently and astutely Portia is able to use the law against Shylock</li> <li>• at the time Shakespeare wrote the play, husbands and fathers controlled women. The audience would not have been surprised at Portia having to surrender her inheritance to Bassanio.</li> </ul>

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

Question Number	Indicative content
<p>17 <i>Pride and Prejudice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Mr Bennet’s relationship with his family is presented through his position as master of the household. Mr Bennet lives with Mrs Bennet and his five daughters at Longbourn</li> <li>• Mr Bennet’s characteristics contrast directly with those of Mrs Bennet. He is described as ‘a mixture of quick parts, sarcastic humour’ whilst she is described as ‘a woman of mean understanding’</li> <li>• both Mr and Mrs Bennet show high regard for making good marriages for their daughters. Mr Bennet is perceived to value the love marriage can bring, in direct contrast with Mrs Bennet who deems marriage important only for status</li> <li>• at times, Mr Bennet acts in an unkind manner towards his daughters. When Mary finishes singing her second song at Netherfield, she is ‘disconcerted’ by her father’s comments. Mr Bennet says: “That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit”</li> <li>• Mr Bennet is closest to Elizabeth as they are alike in intellect and wit. He supports her in her refusal of Mr Collins. He also has a fairly close relationship with Jane compared to the younger sisters</li> <li>• when Mr Bennet realises the possible impact on Jane’s health of sending her to Netherfield, he does nothing to prevent Jane from leaving. He is shown to be callous</li> <li>• Mr Bennet prefers to withdraw from the world, rather than confront it. He will not intervene to curb Lydia’s behaviour even when Elizabeth chastises him about the trip to Brighton. When Lydia elopes with Wickham, it is primarily down to Darcy and Mr Gardiner to find her</li> <li>• towards the end of the novel, Mr Bennet acknowledges how he should have better provided for his daughters. He talks of how he ‘often wished that, instead of spending his whole income, he had laid by an annual sum, for the better provision of his children’.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Mr Bennet is described as ‘so odd a mixture of quick parts, sarcastic humour, reserve, and caprice’. As a result, only Elizabeth is truly able to understand him</li> <li>• Language: Mr Bennet uses a damning superlative to belittle his three youngest daughters: ‘the three silliest girls’</li> <li>• Language: Mr Bennet’s home, Longbourn, is entailed to his cousin, Mr Collins. Mr Bennet uses the term ‘gentleman’ which shows how he still respects Mr Collins, even though Mr Bennet is not close to him: ‘a gentleman and a stranger’</li> <li>• Form: the use of the letters from London reveals more of Mr Bennet’s thoughts and feelings, which would otherwise be hidden from the reader</li> <li>• Structure: the contrast between Mr Bennet and Mr Gardiner highlights Mr Bennet’s weaknesses as a father. Contrasts are also made between Mr Bennet’s relationships with Jane and Elizabeth compared to his three youngest.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• although Mr Bennet realises that he is not well-suited to his wife, divorce was very rare and was confined to the upper classes at the time Austen was writing. Divorce would have been a big scandal for a family</li> <li>• it would be expected that consent for marriage would be sought from a girl’s father, showing the significance of Mr Bennet’s role as a father</li> </ul>

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

Question Number	Indicative content
<p><b>18</b> <i>Pride and Prejudice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• different settings are significant in the novel because they serve to exemplify the pride and prejudice of different characters</li> <li>• the Longbourn estate is home to the Bennet family. Mr Bennet is not a man of great fortune. The setting is typical of an inferior country gentry family. The Longbourn estate is entailed on Mr Collins</li> <li>• as Elizabeth returns to Longbourn after each of her journeys, this setting is used as a way of connecting characters together, typically in relation to marriage. Bingley and Darcy both visit Longbourn in pursuit of Jane and Elizabeth</li> <li>• Mrs Bennet purely sees Netherfield as a way for her daughter to marry a wealthy man. She encourages Jane to go to Netherfield despite the inclement weather conditions, which subsequently results in Jane becoming ill. This serves to support Mrs Bennet's pursuit of Mr Bingley</li> <li>• when Elizabeth visits Rosings, she is not overawed by the opulence of the setting. It is at Rosings that, for the first time, Elizabeth starts to understand some of the reasons for Darcy's unsociability</li> <li>• Elizabeth visits Pemberley when her feelings towards Darcy are beginning to develop. She is enchanted by the picturesque countryside and Pemberley's beauty, charm and 'symmetry'. This mirrors how Elizabeth will also be charmed by its owner, Darcy</li> <li>• the fact that Mrs Bennet's sister lives in Meryton emphasises the lower connections of the Bennet family. The regiment, which has such an effect on the lives of Elizabeth and Lydia in particular, is billeted in Meryton.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Pemberley is described with the triplet: 'large, handsome, stone building' showing the grandeur of the house</li> <li>• Form: Mr Collins serves as the connection between Longbourn and Rosings. Mr Collins is therefore pivotal in the development of the plot of the novel</li> <li>• Structure: when Darcy sees Elizabeth in the setting of Rosings, it allows his affection for her to grow. He watches Elizabeth from a distance</li> <li>• Structure: Pemberley is crucial in the narrative structure, as it is the first time Darcy is seen in his own personal surroundings</li> <li>• Structure: Longbourn serves as the link between different social classes. Lady Catherine visits Longbourn in order to prevent her nephew from marrying Elizabeth.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Pemberley is representative of the wealth and status enjoyed by the landed gentry of the time; social status and hierarchy were very important</li> <li>• the setting of Pemberley is far removed from the events taking place in the world during the time, such as the Napoleonic wars, social unrest and the effects of the Industrial Revolution</li> </ul>

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

Question Number	Indicative content
<p><b>19</b> <i>Great Expectations</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the relationship between Estella and Miss Havisham is presented as one primarily based on Miss Havisham’s obsessive and pathological desire to seek revenge on men. Estella is the biological daughter of Magwitch and Molly. She is adopted by Miss Havisham at the age of three</li> <li>• Miss Havisham adopted Estella because of her desire for vengeance on mankind, after Compeyson jilted her at the altar on their wedding day. Miss Havisham sees Estella as a tool to avenge her broken heart</li> <li>• as a child, Estella is lavished with material possessions by Miss Havisham. Miss Havisham does not act selflessly; she is motivated by her desire to use Estella’s beauty and elegance to attract men to manipulate and torment</li> <li>• Miss Havisham uses Pip in her plans for Estella. When Estella complains about having to play with a ‘common labouring-boy’, Miss Havisham says ‘Well? You can break his heart’</li> <li>• as a result of her upbringing, Estella is incapable of showing compassion and empathy. When recounting her childhood, she explains the emotionless void she experienced living with Miss Havisham: ‘no softness there, no-sympathy-sentiment-nonsense’</li> <li>• later in the novel, when Miss Havisham complains about the lack of attention Estella shows her, Estella retorts: ‘I am what you have made of me’. Estella is fully aware that she is the product of her cold upbringing; she has become the person Miss Havisham always intended her to become.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: towards the end of the novel, the confessional tone of Miss Havisham’s speech and the use of first person shows how she holds herself directly responsible for Estella’s inability to love: ‘I stole her heart away and put ice in its place’</li> <li>• Language/Structure: Estella’s questioning of Miss Havisham shows how she blames her for her detached and unloving manner: ‘Do you reproach me for being cold? You?’</li> <li>• Form: throughout the novel, in the relationship between Miss Havisham and Estella, Dickens links material wealth with emotional impoverishment</li> <li>• Structure: Estella eventually breaks free from Miss Havisham’s control only to enter a self-destructive, loveless marriage with Bentley Drummle.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• at the time the novel was written, money was seen as power. Dickens uses the novel to show that money does not necessarily bring happiness through his depiction of the miserable lives of Miss Havisham and Estella</li> </ul>



	<ul style="list-style-type: none"> <li>• Dickens flips the conventions of a typical fairy story of the time to emphasise the characteristics of Estella and Miss Havisham; for example, Estella is a beautiful, young girl but her persona is cold and inhumane</li> <li>• Miss Havisham uses Estella as a weapon against the male sex. Women were typically deemed subservient to men when the novel was written, so Miss Havisham's manipulation of Estella to cause affliction on men would be unusual.</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question Number	Indicative content
<p><b>20</b> <i>Great Expectations</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• candidates are likely to argue that Hester does not deserve her punishment. However, candidates are also able to offer reasons as to why they believe Hester’s punishment is fair and just</li> <li>• Hester has to suffer public humiliation by wearing the scarlet letter. As the father of her illegitimate child is not discovered, unfairly, Hester has to take all the responsibility for the act of adultery</li> <li>• adultery was considered a deplorable sin in the strict religious Puritan community of the time, for which Hester could have been punished more severely. Pearl could have been taken away from Hester as part of her punishment</li> <li>• it could be argued that Hester believes her punishment is just. When Hester is no longer forced to wear the scarlet letter, she still continues to wear it. Hester accepts the full scale of her punishment. Alternatively, this could be seen as an act of defiance by Hester, almost pride</li> <li>• Hester might not have deserved her punishment but she is nevertheless able to take positives from it: ‘the scarlet letter was her passport into regions where other women dared not tread’</li> <li>• when Hester returns to live in solitude, she gives her life to help others. It could be argued that Hester pays for her crime for the rest of her life but her dedication to helping others is ultimately through choice.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: when Hester and Pearl visit Governor Bellingham’s house, the imagery of the scarlet letter in the mirror shows how the scarlet letter has disproportionately taken over Hester’s identity: ‘the scarlet letter was represented in exaggerated and gigantic proportions’</li> <li>• Form: Hawthorne shows his viewpoint on the rigidity of society and its refusal to adapt, through the character of Hester. Hester’s realisation that it is impossible to influence the ideas of society is apparent when she describes such a task as ‘thankless’. Hester has to accept society’s treatment of her</li> <li>• Structure: the novel ends with the description of Hester’s tombstone. The scarlet letter is branded on her tombstone, either showing Hester is still being punished or alluding to Hester’s continual act of defiance, even in death.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the strict Puritan ideals of the time in America required punishment and repentance for those that transgressed religious laws</li> <li>• Hawthorne uses Hester’s experiences in the novel to show how hard it was to change society’s ideas and beliefs</li> <li>• Hawthorne was raised by his widowed mother; the events of the play mirror some of his own experiences growing up in a family without a father.</li> </ul>

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

Question Number	Indicative content
<p><b>21</b> <i>The Scarlet Letter</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• candidates are likely to argue that Hester does not deserve her punishment. However, candidates are also able to offer reasons as to why they believe Hester's punishment is fair and just</li> <li>• Hester has to suffer public humiliation by wearing the scarlet letter. As the father of her illegitimate child is not discovered, unfairly, Hester has to take all the responsibility for the act of adultery</li> <li>• adultery was considered a deplorable sin in the strict religious Puritan community of the time, for which Hester could have been punished more severely. Pearl could have been taken away from Hester as part of her punishment</li> <li>• it could be argued that Hester believes her punishment is just. When Hester is no longer forced to wear the scarlet letter, she still continues to wear it. Hester accepts the full scale of her punishment. Alternatively, this could be seen as an act of defiance by Hester, almost pride</li> <li>• Hester might not have deserved her punishment but she is nevertheless able to take positives from it: 'the scarlet letter was her passport into regions where other women dared not tread'</li> <li>• when Hester returns to live in solitude, she gives her life to help others. It could be argued that Hester pays for her crime for the rest of her life but her dedication to helping others is ultimately through choice.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: when Hester and Pearl visit Governor Bellingham's house, the imagery of the scarlet letter in the mirror shows how the scarlet letter has disproportionately taken over Hester's identity: 'the scarlet letter was represented in exaggerated and gigantic proportions'</li> <li>• Form: Hawthorne shows his viewpoint on the rigidity of society and its refusal to adapt, through the character of Hester. Hester's realisation that it is impossible to influence the ideas of society is apparent when she describes such a task as 'thankless'. Hester has to accept society's treatment of her</li> <li>• Structure: the novel ends with the description of Hester's tombstone. The scarlet letter is branded on her tombstone, either showing Hester is still being punished or alluding to Hester's continual act of defiance, even in death.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• the strict Puritan ideals of the time in America required punishment and repentance for those that transgressed religious laws</li> <li>• Hawthorne uses Hester's experiences in the novel to show how hard it was to change society's ideas and beliefs</li> <li>• Hawthorne was raised by his widowed mother; the events of the play mirror some of his own experiences growing up in a family without a father.</li> </ul>

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

Question Number	Indicative content
<p><b>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 novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• responsibility is central to the novel as the plot revolves around Hester Prynne's acceptance of responsibility for committing adultery. It also follows Arthur Dimmesdale's journey of acceptance, ending with his public declaration of responsibility</li> <li>• Hester is forced to take responsibility for her sin of adultery by the placement of the scarlet letter on her clothes. Hester is condemned by the Puritan community as she has broken the religious and moral code of society</li> <li>• Chillingworth should bear some responsibility for his abandonment of Hester</li> <li>• Hester feels it is her responsibility to care for Pearl and she is adamant that she is the best person to bring Pearl up. Hester dedicates her life to teaching Pearl the personal lessons she has learnt from her actions</li> <li>• at first, Arthur Dimmesdale does not take responsibility publicly but confesses his guilt privately: 'I, your pastor, whom you so reverence and trust, am utterly a pollution and a lie!'</li> <li>• Chillingworth realises that Dimmesdale has carved a red 'A' onto his chest in an act of self-punishment for his sin. Chillingworth is aware that Dimmesdale is not taking responsibility</li> <li>• at the end of the novel, Dimmesdale eventually confesses his sin and accepts responsibility for his actions in public.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: the novel ends with a description of Hester's tombstone: 'ON A FIELD, SABLE, THE LETTER A, GULES'. This, perhaps, suggests that Hester's life was so consumed by having to take responsibility for committing adultery, the 'A' is even on her tombstone when she dies. Alternatively, her continuing to wear the badge could be a sign of pride in her survival</li> <li>• Language/Structure: the women in the congregation at the start of the novel use the adverb 'always' to show that Hester will forever bear the burden of her crime: 'the pang of it will be always in her heart'</li> <li>• Form: Hawthorne deliberately reveals very little about the main character, Hester, in the novel. This allows the reader to focus on how Hester is shaped by her crime and her acceptance of responsibility</li> <li>• Structure: Hester is forced to take responsibility for her actions at the start of the novel. At the end of the novel, when Hester returns to live a life of solitude, she chooses to use the lessons she has learnt from her acceptance of responsibility to help others who seek her counsel</li> <li>• Structure: it is only at the end of the novel that Chillingworth takes any responsibility when he leaves money for Pearl. Chillingworth is solely consumed with revenge up until Dimmesdale's death.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Hawthorne uses Hester's experiences in the novel to show how hard it was to change society's ideas and beliefs at the time the novel was written. Hester had no choice other than to accept responsibility for her sin</li> </ul>

	<ul style="list-style-type: none"> <li>• the very idea that Dimmesdale, a Puritan minister, committed adultery would have shocked the reader. This helps to explain why Dimmesdale found it immeasurably difficult to accept publicly responsibility</li> <li>• when the novel was written, it would not have been unusual for children to be taken away from the responsibility of their mothers, following a sinful act such as adultery.</li> </ul>
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Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• There is a detailed awareness of the relationship between text and context.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

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