Mark Scheme (Final)

January 2020

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

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General Marking Guidance

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

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
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the idea of honour is a key theme. Eddie and Beatrice tell the story of Vinny Bolzano at the beginning of the play: 'The family had an uncle that they were hidin' in the house and he snitched to the Immigration'. Eddie and Beatrice make it clear that Vinny broke the code of honour and was rightly punished • honour is particularly important to the male characters. When Eddie and Beatrice discuss the arrival of Marco and Rodolfo, Eddie says: 'It's an honour, B. I mean it'. Eddie holds the view that family honour comes first • Marco honours Eddie when he and Rodolfo arrive at Eddie's home, emphasising that they will not outstay their welcome: 'I want to tell you now, Eddie - when you say we go, we go' • Alfieri understands the importance of honour in the Sicilian community in Red Hook, warning that, if Eddie does report the brothers to the Immigration, he 'won't have a friend in the world'. Although Alfieri is sworn to uphold the legal system, he understands the value and unique nature of honour • Marco defends the honour of both his brother and himself by challenging Eddie physically • Alfieri tries to dissuade Marco from his chosen course of action: 'To promise not to kill is not dishonourable'. However, Marco's sense of personal honour is too strong for him to walk away • it is arguable whether Eddie's death goes some way to restoring the honour he lost by reporting the brothers. He does not flee from his fate, meeting Marco's challenge to him without flinching, but he may have been forced into this tragic end by the loss of his honour. **(AO2)** • Language/Form/Structure: Eddie's loss of honour forms part of the play's central tragedy. He speaks passionately and emphatically as the tension builds towards the end: 'Marco's got my name - and he's gonna give it back to me in front of this neighbourhood, or we have it out' • Language/Structure: the anecdotal story about Vinny Bolzano represents a warning and sets the tone for the play's exploration of honour and its importance: 'The whole neighbourhood was crying' • Language/Structure: it is ironic that Marco gives Alfieri his word that Eddie will not be hurt but then breaks his promise. Marco's need for revenge is bound to the Sicilian code of honour. He explains to Alfieri: 'All the law is not in a book' • Structure: it is ironic that Eddie does the same thing as Vinny, breaking the code of honour that he appears to hold in such esteem at the beginning of the play.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Eddie is the uncle of the 17-year-old Catherine and acts as a father figure to her following the death of her mother, Nancy, Beatrice's sister. Catherine is presented as clever and pretty but is innocent, having very little experiences of life outside her family home. Eddie is 40 years old. He is described as 'a husky, slightly overweight longshoreman' • Eddie is very protective of Catherine and is unhappy when she gives him the news that she has been chosen to take up a well-paid job as a stenographer at a big plumbing company. Catherine's behaviour towards Eddie is naïve, for example she sits talking to him in her slip while he shaves. Eddie sees her growing independence as a threat but Beatrice calms him and supports Catherine • Beatrice is aware that Eddie's interest in Catherine is not purely paternal. She states that this is the real reason behind the lack of a physical relationship in their marriage. She confronts him: 'You want somethin' else, Eddie, and you can never have her!' • the rapport between Rodolfo and Catherine triggers feelings of jealousy in Eddie and his face is described as 'puffed with trouble' • a few weeks after the brothers' arrival in Red Hook, Eddie and Beatrice await the return of Rodolfo and Catherine from the cinema. It is clear that they have begun a romantic relationship. Beatrice is pleased, but Eddie is aghast. He tells Catherine that Rodolfo only wants to be with her to get his citizenship in America • when Eddie goes to Alfieri to seek advice, he is desperate to prevent Rodolfo and Catherine from marrying so that he can keep his own special bond with his niece. Alfieri points out that Eddie's love for Catherine is not natural and tells him that he must let her go: 'You did your job, now it's her life; wish her luck and let her go' • Catherine tries to resolve things with Eddie before he dies, blaming herself for what has happened: 'Eddie, I never meant to do nothing bad to you'. **(AO2)** • Language: Eddie uses alliteration when he rebukes Catherine for 'walking wavy', drawing attention to Catherine's innocent allure • Language/Structure: there are several suggestions in the play that Eddie's interest in Catherine is more than paternal. When Catherine lights Eddie's cigar for him, Eddie's unusual pleasure may symbolise feelings that are more carnal in nature • Language/Structure: Catherine's relationship with Eddie is badly damaged when she learns that he has reported Marco and Rodolfo to the Immigration Bureau. She calls Eddie 'a rat' • Form/Structure: the relationship between Catherine and Eddie provides the play's central tension and leads ultimately to the tragic downfall of Eddie.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • both Sheila and Eva Smith/Daisy Renton are young women, just starting out in life, but the two are opposites because of social status and circumstance. Sheila is the daughter of Mr and Mrs Birling, sister of Eric and fiancée of Gerald Croft. Sheila leads a privileged life of luxury, but does learn and change as a result of the Inspector's visit • Sheila's engagement to Gerald Croft is the reason for the dinner party hosted by the Birlings. Sheila is light-hearted and jovial, but she does mention that Gerald 'never came near' her the previous summer. The audience later learns that this was the time when Gerald was seeing Eva/Daisy • all details of Eva's/Daisy's character and life come from the Inspector and other characters who talk about her. Gerald describes her as 'very pretty - soft brown hair and big dark eyes'. Unlike Sheila, she is not town-born, coming from the countryside to find work in Brumley. She is working class and has no family to rely on as both her parents are dead. She is a ringleader of the strike and Mr Birling describes her: 'She had a lot to say - far too much - so she had to go'; 'I told the girl to clear out, and she went' • when Sheila visits Milwards, the department store where Eva/Daisy is working, the two cross paths. Sheila tries on a dress that does not suit her, but it would look better on Eva/Daisy. Eva's/Daisy's smile is considered impertinent by Sheila who insists that she lose her job. Ironically, it is the loss of this job that leads to Eva's/Daisy's meeting Gerald and to their later affair • Eva/Daisy, representing many poor young women of the time, loses her life. Sheila continues to be protected by class, wealth and family but there is hope in her for the future; she accepts the Inspector's message and reappraises her relationship with Gerald. **(AO2)** • Language: Sheila is described as '*a pretty girl in her early twenties, very pleased with life and rather excited*'. This description of a naïve and carefree girl sums up her character at the play's opening • Language: Sheila frankly acknowledges that she contributed to the downfall of Eva/Daisy. She admits she 'felt rotten at the time' • Form/Structure: Eva/Daisy is an important character in the play, even though the audience never sees her on stage. The contrast with Sheila makes her fate more poignant • Structure: Priestley contrasts Gerald's involvement with Sheila and Eva/Daisy: it is to Sheila that he returns; social expectations are that he will marry a woman of his own class. He could never marry a working-class girl like Eva/Daisy

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • gender, class, wealth and status are presented as the main sources of power in the play, though the Inspector's source of power is different from everyone else's • Mr Birling's power, as a wealthy employer of many working-class people in his factory, allows him to repress them through low pay. Mr Birling brags about exercising his power when the workers tried to exercise power of their own by striking: 'I went down myself and told them to clear out' • Inspector Goole appears to have supernatural powers, as seen in his omniscient knowledge of the characters' involvement in Eva's/Daisy's downfall • Eva/Daisy is powerless. She has no status as a working-class woman and, when she attempts to stand up for herself and the other underpaid workers by asking for fairer pay, she is dismissed. Her lack of money contributes to her lack of power, but she keeps her moral compass when she discovers that Eric has stolen the money to support her from Mr Birling's business. Our knowledge of her powerful belief in what is right comes from her strong character and her defender, Inspector Goole • although male characters have much of the power in the play, Sheila exercises her power to have Eva/Daisy sacked from her job at Milwards and when she breaks off her engagement to Gerald. Mrs Birling uses her power on the Brumley Women's Charity Organisation to refuse help for Eva/Daisy when she needs it • Gerald's *laissez-faire* attitude to life is rooted in the power he gains from wealth and status. As the son of Lord and Lady Croft, he is of a higher social class than the Birlings and is set to inherit not only wealth but a title. Gerald initially uses his power for good when he rescues Eva/Daisy from the lascivious Alderman Meggarty • Eric has little power in the play, even though he is the son of the wealthy Birlings. He abuses what power he has when he takes advantage of Eva/Daisy, but does at least attempt to deal with his mistakes by offering to marry her and by trying to support her financially. **(AO2)** • Language: Mr Birling uses his status to try to discourage Inspector Goole from his investigation: 'I'm still on the Bench' • Language: Gerald has the power of class over Mr Birling who is desperate to impress him: 'You ought to like this port, Gerald. As a matter of fact, Finchley told me it's the same port your father gets from him' • Language/Structure: Sheila grows in authority as she begins to adopt the Inspector's message and begins to stand up to and criticise her narrow-minded parents: 'And mother hardened her heart and gave her the final push that finished her' • Language/Structure: Mrs Birling has some power over Mr Birling as she is of a higher social status: 'Arthur, you're not supposed to say such things'. She tells the Inspector: 'You have no power to make me change my mind' when she refuses to accept her responsibility in Eva's/Daisy's death • Form/Structure: Inspector Goole is mysterious and imposing, using the power of a policeman to deal with each character in turn, but demonstrating his uncanny familiarity with Eva's/Daisy's life.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher is presented as a victim in a number of ways. He can be viewed as a victim of his own condition, although autism is not named in the play. His behaviour exposes him to misunderstanding and prejudice from those who do not know him, for example when he gives very literal answers to the police officer at the start of the play when he has found Wellington dead. When asked what he is doing, Christopher responds: 'I'm talking to you' • Christopher is a victim of his father's deception. Christopher had believed that his mother was dead after his father told him that this was the case. He only realises she is alive and living in London when he happens upon the letters that his father has been keeping from him • Christopher has dark days when he isolates himself deliberately to protect himself: 'I sat in the corner of the Library groaning with my head pressed into the join between the two walls and this made me feel calm' • Christopher is a victim of his father's anger, both in the killing of Wellington and in his father's bad-tempered response to his son: 'Jesus, Christopher, how stupid are you?' • Christopher is a victim of his mother's inability to cope. In her letters she outlines some of the difficulties she faced bringing Christopher up. 'I was at the end of my tether and I had to pay for two broken mixers and we just had to wait until you stopped screaming' • Christopher almost becomes a victim of physical injury when he climbs down onto the underground track to rescue his pet rat, Toby: 'Mate, please, you're going to get yourself killed'. **(AO2)** • Language/Form: Christopher is a victim of Mrs Shears' anger and blame when the body of Wellington is discovered. The stage direction emphasises his fear and discomfort: '*Christopher puts his hands over his ears*' • Language/Structure: Christopher explains some of the bad things that happen to him towards the end of the play: 'And another bad thing is that Toby died' • Form/Structure: a particular low point for Christopher, and a dramatic turning point in the play, is when he realises that his mother is alive through the letters he finds: '*His thrashing has exhausted him. He has been sick*'. The stage directions are brief and stark • Form/Structure: as the protagonist, Christopher is an interesting combination of both hero and victim throughout the play.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher is in conflict with his father, Ed Boone. After he discovers that his father has killed Wellington and hidden the truth that his mother is still alive, Christopher flees to London • conflict is evident in the clash between Ed Boone and Roger Shears. He is so bitter that he kills the Shears' dog with a garden fork: 'Maybe if I'd just given it a kick it would probably have backed off. But, shit Christopher, when the red mist comes down…' • the audience learns through Judy's letters that conflict arises between Ed and her because of Christopher's behaviour • Roger Shears and Judy Boone are in conflict when Christopher arrives at their flat in London. When he returns drunk one evening, Roger is aggressive towards Christopher: 'You think you're so clever, don't you?' • Christopher is in conflict with society because he is uncomfortable interacting with other people. He is unable to deal with crowds, loud noises and busy situations • Christopher is in conflict with himself because his condition restricts his actions and thoughts • Ed Boone is attracted to Eileen Shears but conflict arises when she throws him out and he allows his jealousy of the dog, Wellington, to overwhelm him, leading him to kill the animal in anger: 'I think she cared more for that bloody dog than us'. **(AO2)** • Language/Form: in Judy's letter to Christopher, she explains the outcome of her conflict with Ed in a confessional tone: 'And by the end we stopped talking to each other very much because we knew it would always end up in an argument' • Language/Form: Judy Boone's letters demonstrate her inner conflict and guilt at leaving her son behind when she left Ed: 'I'm sorry Christopher. But I still love you. I hope you don't stay too angry with me forever' • Language/Structure: the dramatic use of dialogue when Christopher visits London highlights the intensity of his conflict with society as the discordant sounds around him clash together: 'Sweet Pastries', 'Heathrow Airport Check In Here', 'Bagel Factory' • Form/Structure: physical conflict is used for dramatic effect. When Roger Shears berates Christopher and grabs him, Judy physically defends her son: '*She grabs Roger. She pulls him away from Christopher*'.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lil and Helga are both important in Eva's/Evelyn's life. Helga is convinced that sending Eva away on the Kindertransport is the right thing to do: 'Of course they would send them away if they had places. Any good parent would do that'. Helga's decision changes and, most likely, saves Eva's life • Lil is important in Eva's/Evelyn's life as she takes her in when she arrives in England. She sympathises with Eva's plight when she first meets her: 'Poor lamb. You must be exhausted' • it can be argued that Lil is instrumental in influencing Eva to abandon her German Jewish culture. She refers to the Jewish religion in terms of 'old laws', suggesting that it is outdated • when Eva changes her name to Evelyn, this confirms that Helga has lost her hold over her. She tries to explain the importance of the name to Evelyn: 'Eva was the name of your great-grandmother' • Eva's/Evelyn's relationships with both Lil and Helga are affected by the language barrier. Lil does not understand Eva's German when she arrives and when Helga returns, Evelyn does not understand her German. Helga says: 'Ich hätte Dich nicht erkant (*How much you have changed*)', but Evelyn replies: 'I'm sorry. I don't quite understand' • Evelyn resents Helga's decision to put her on the Kindertransport. She says: 'I never wanted to live without you and you made me' • Lil is a long-term presence in the life of Eva/Evelyn. She treats Faith as her own grandchild and Faith believes Lil to be her grandmother. The audience sees Evelyn sustaining a meaningful relationship with Lil in old age. **(AO2)** • Language: Evelyn uses a dramatic question when she accuses Helga: 'What is more cruel than that? Except for coming back from the dead and punishing me for surviving on my own' • Language/Form/Structure: there are parallels in the ways in which Lil and Helga show care for Eva/Evelyn. There is juxtaposition between Helga making Eva sew buttons on her own coat and Lil sewing up Eva's skirt for her • Language/Structure: Lil is important as a structural device, acting as a mediator between Evelyn and Faith. She tries to keep the peace when the tension builds as Faith discovers the torn-up letters: 'No-one's accusing you, love' • Structure: it is ironic that, later in the play, Evelyn sees Helga's decision to send her away as a bad one.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • love is presented as a central theme in the play. The very act of sending Eva to England on the Kindertransport shows love on Helga's part, but Eva/Evelyn views her sacrifice very differently: 'You should have hung on to me and never let me go' • Helga shows tender love for her daughter at the beginning of the play when she makes Eva sew the button on her coat by herself. She wants to reassure herself that Eva can be independent • Helga's desperate love for her daughter is evident on the quayside towards the end of the play when she wants Evelyn to travel to America with her to start a new life: 'What am I making you do! I am your mother. I love you. We must be together' • Lil becomes everything to Eva/Evelyn who is physically sick when she thinks she may have to go on the ship to New York with Helga • Lil is naturally motherly in her demeanour and tries to care for Eva. In many ways Lil and Eva/Evelyn are dependent on each other. Lil's older children have grown up and left and, although it is never discussed in the play, it is clear that she too has been prey to the 'shadow of the Ratcatcher' • Lil shows love to Faith and treats her as her own grandchild. **(AO2)** • Language/Structure: Helga's love for Eva is evident in her use of symbolism: 'You are my jewels'. This symbolism is extended when Eva sells the jewellery that her mother had entrusted to her for safekeeping. This represents her rejection of her old life and the love of her mother • Language/Structure: Evelyn tells Faith about her love for England using powerful imagery and asyndetic listing: 'Germany spat me out. England took me in. I love this place: the language, the countryside, the buildings…' • Form/Structure: there is a strong sense of dramatic irony in that it is only the audience that realises that the length of Eva's and Helga's separation will last for years rather than months • Structure: the jumps between past and present emphasise the complexities of love and expose the audience to Helga's raw grief juxtaposed with the passage of many years.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the conflict between cultures can be seen throughout the play's action. The Yoruba have a very different world view from that of the white European colonialists represented by the Pilkingses and their staff • cultures clash over views about death. The Yoruba see it as a stepping stone or gateway to another existence. They do not fear death in the way that the Europeans do • Simon Pilkings is the British District Officer responsible for maintaining order. He holds a cast-iron belief that British laws and values are superior, causing him to clash with the local views. He ridicules and reprimands Amusa for respecting traditional beliefs: 'And let's have no more superstitious nonsense from you Amusa or I'll throw you in the guardroom for a month and feed you pork!' He also prevents Elesin's suicide, totally dismissing its importance to the Yoruba • Jane Pilkings demonstrates the culture clash when discussing the suicide ritual with Olunde. She does admit her ignorance but will not accept the differences between her culture and his: 'I feel it has to do with the many things we don't really grasp about your people' • Olunde is horrified when he discovers that his father has not completed the suicide ritual. Unlike the Pilkingses, he is able to reconcile his western education and Yoruba tradition. **(AO2)** • Language: Amusa is unhappy and shocked by the Pilkingses' use of religious *egungun* costumes as fancy dress. Even though he is a Muslim, Amusa understands the sanctity of the beliefs of other cultures: 'I cannot against death to dead cult. This dress get power of dead' • Language: Simon Pilkings is dismissive of Yoruban tradition and the ways of speaking. He says to Iyaloja impatiently: 'What is she saying now? Christ! Must your people forever speak in riddles?' • Language/Structure: the Resident is condescending to the local police officers and there is some ironic humour in his foolishness: 'A bit of colour always appeals to the natives, yes, I remember putting that in my report' • Language/Structure: Olunde represents a bridge between Yoruba and western culture. He trained to become a doctor in England but still retains belief in and loyalty to the traditions of his homeland. He identifies the problem: 'Yet another error into which your people fall. You believe that everything which appears to make sense was learnt from you'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Iyaloja is the 'Mother' of the market and leads the market women. She is presented as a powerful force in the community and her word is followed without question • the market women encourage Elesin as he approaches his ritual: 'We know you for a man of honour' • Iyaloja is traditional in her outlook and obeys the rules of her community. She respects Elesin's role as the King's Horseman: 'If we offend you now we have mortified the gods' • the women of the market are concerned about offending Elesin: 'For a while we truly feared / Our hands had wrenched the world adrift / In emptiness' • Iyaloja agrees to Elesin's wish to marry the young woman he sees in the marketplace, despite her being betrothed to Iyaloja's son: 'The best is yours'. The women of the market place are confused by Elesin's request to marry before he fulfils the ritual: 'This language is the language of our elders, we do not fully grasp it' • the women riot because Pilkings prevents Elesin from taking his own life and they later carry Olunde's body to Elesin. **(AO2)** • Language: the market women question Elesin about the ritual: 'Nothing will hold you back?' • Language: Iyaloja dismisses the importance of the white colonialists referring to Simon Pilkings as 'child' • Language/Form/Structure: Iyaloja leads the market women, calling them 'Daughters'. They act as the Chorus in the play and represent the wider Yoruba community • Language/Form/Structure: Iyaloja acts as Elesin's conscience, berating him after his failure to complete the suicide ritual: 'Now look at the spectacle of your life. I grieve for you' • Language/Structure: Iyaloja uses metaphors to express her strongly-held views about the traditions she upholds. She accuses Elesin of betraying the values of the Yoruba: 'Oh, you emptied bark that the world once saluted for a pith-laden being, shall I tell you what the gods have claimed of you?'

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

SECTION B: Literary Heritage Texts

Question Number	Indicative content
11 *Romeo and Juliet*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Nurse is important in her relationship with Juliet and to the unfolding events in the play • the Nurse is a friend to Juliet as well as being her Nurse. She is presented as being closer to her charge than Juliet's own mother, as Lady Capulet is unable to speak with her daughter without the Nurse's presence: 'This is the matter: 'Nurse, give leave awhile, /We must talk in secret:- Nurse, come back again' • the Nurse has cared for Juliet her entire life: 'Faith, I can tell her age unto an hour' • the Nurse is a source of humour in the play and teases her charge, Juliet, when she brings news from Romeo and deliberately delays in conveying the message: 'Fie, how my bones ache!' • the Nurse is a go-between for the lovers, despite Capulet's desire for Juliet to marry Paris. She tells Romeo that Juliet will be at Friar Lawrence's cell for the marriage that very afternoon and relays the news to Juliet in a roundabout and amusing way, bemoaning her sore head and feet until Juliet says: 'I am sorry that thou art not well' • when the Nurse finds out about Romeo's killing of Tybalt, she panics and becomes motivated by fear. She says: 'We are undone, lady, we are undone!' The Nurse curses Romeo for his actions but by the end of the scene she agrees to 'find Romeo/To comfort you…your Romeo will be here tonight' • she eventually tries to persuade Juliet to marry Paris after all, caring little for the bigamy that would result or the strength of Juliet's feelings: 'I think you are happy in this second match'. Her attitude is pragmatic and unsentimental. **(AO2)** • Language: the Nurse uses a superlative adjective to describe her special connection to Juliet who 'wast the prettiest babe that e'er I nurs'd' • Language: the Nurse genuinely cares about Juliet and warns Romeo, using powerful imagery that he must not lead her 'in a fool's paradise' • Language/Structure: the Nurse encourages Juliet to marry Romeo, using sexual innuendo: 'Go, girl, seek happy nights to happy days' • Structure: it is the Nurse who discovers Juliet's body after she has taken the Friar's potion • Structure: the Nurse is a catalyst to the plot as it is her intervention in acting as go-between for Romeo and Juliet that leads to the hasty marriage of the couple. **(AO4)** • at the time the play is set it was common for rich women to use wet nurses to bring up their babies. The wet nurses' own babies often suffered or even died as a result • when Shakespeare was writing, women often had babies at a much younger age and relied on older women to care for them • servants, including nurses, acted as messengers for the families they worked for.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Prince Escalus is presented as holding absolute power in the play. He is the ultimate arbiter of law and order in Verona and warns Lords Capulet and Montague that further violence will result in punishment. It is he who banishes Romeo following Tybalt's death at Romeo's hands • Lord Capulet is powerful as he heads up the Capulet family. He holds power over Juliet's future as it is his decision when and whom she marries. He tells Paris: 'Let two more summers wither in their pride / Ere we may think her ripe to be a bride' • love is a powerful force in the play. It strongly motivates both Romeo and Juliet after they meet and fall in love at first sight. It drives both to suicide at the end of the play as they would rather die than live apart. Love causes Paris to stand vigil at Juliet's tomb where he has the fatal meeting with Romeo • arguably equal to the power of love is the power of hate. Tybalt is driven by it. He derides peace, saying: 'I hate the word as I hate hell, all Montagues, and thee' • fate is a powerful force in the play and its significance is evident from the Prologue's opening words when the tragic outcome of the play's events is confirmed. Romeo and Juliet are described as 'star-crossed lovers'. **(AO2)** • Language: speaking of the power of fate, Romeo cries in anguish that he is 'Fortune's fool' • Language/Form/Structure: the power of death is vital to the play's tragic ending and transcends all the play's concerns. Romeo personifies death on arriving at Juliet's tomb: 'Death, that hath sucked the honey of thy breath, / Hath had no power yet upon thy beauty' • Language/Structure: the Capulets hold more power over Juliet early in the play when she agrees to consider Paris as a husband: 'I'll look to like if looking liking move'. She goes on to rebel against the power of her parents when refusing to marry him later in the play • Structure: Prince Escalus is important to the plot as he makes the decision to spare Romeo's life and instead banish him to Mantua for the crime of murdering Tybalt. This ultimately leads to Romeo and Juliet's deaths. **(AO4)** • when Shakespeare was writing, society was largely patriarchal and the futures of women were in the power of their fathers, husbands and brothers • the Elizabethans were interested in astrology and believed in the power of fate to control human lives • at the time the play is set, law-makers had the power to execute or banish citizens without trial.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
13 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the behaviour of both Macbeth and Lady Macbeth can be attributed to madness at different points in the play • Macbeth and his wife both have personalities driven by obsession and paranoia. Early in the play, Lady Macbeth implores evil spirits to come to her: '…unsex me here, / And fill me from the crown to the toe top-full of direst cruelty!' The audience notes the effect of the Witches' prophecies on Macbeth, increasing his obsession with becoming king, in contrast to Banquo's more temperate response • when Macbeth, aware of his own 'vaulting ambition', pledges to go no further in the plot to murder Duncan, it is the obsessive Lady Macbeth who persuades him to go ahead with the plan. She uses extreme methods to drive him, accusing him of being a coward 'like the poor cat in the adage' • when thinking about his plan to kill Duncan, Macbeth hallucinates when he sees a dagger that appears to be leading him to the King's chamber: 'Is this a dagger which I see before me, / The handle toward my hand?' This is a figment of Macbeth's deranged mind • Macbeth is in torment when he later sees the ghost of Banquo at the banquet, Shakespeare making it unclear if this is a real ghost or another hallucination. His incapacity leads to Lady Macbeth's having to cover for Macbeth, who has caused disorder and the breakup of the feast • guilt drives Lady Macbeth to madness towards the end of the play. The sleepwalking scene exposes her guilt as she frantically washes invisible spots of blood from her hands: 'Out, damned spot!' Her torment leads to her eventual suicide. **(AO2)** • Language: Lady Macbeth bemoans Macbeth's lack of ambition, suggesting that a degree of madness is needed to become great. She uses euphemism: 'Art not without ambition, but without / The illness should attend it' • Language: Macbeth asks of the doctor: 'Canst thou not minister to a mind diseased', identifying that Lady Macbeth is suffering from a form of madness • Language/Form/Structure: Macbeth's act of murder leads to his tragic decline. He can no longer sleep or pray: 'Macbeth has murdered sleep' • Language/Structure: Macbeth's madness increases as the play progresses and he becomes more paranoid. By Act 4 he is driven to the Witches once more: 'I'll to the weird sisters'. **(AO4)** • in Jacobean England, beliefs in madness and hallucinations were very widespread. Christian views at the time held that madness was linked to possession by evil spirits • the disturbance of the natural order reverberates through everything in the play, including the human mind. When Macbeth disrupts this order by murdering Duncan, he brings madness upon himself and his wife • madness, which might be thought to include somnambulism and hallucination, was more likely to be treated by a priest than a physician at the time Shakespeare was writing.

Question Number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • in the opening scenes of the play, the audience sees the Witches hatching a plan to meet Macbeth. The fact that they are plotting suggests that they plan to target Macbeth even though he and Banquo are together and in a similar situation. We know the Witches are troublemakers because of the story they tell about the sailor's wife • on meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire' • Macbeth is instantly affected by the Witches and Banquo comments that he 'seems rapt withal' • when Macbeth returns to the Witches, they prepare a spell to show him new visions of the future. They acknowledge that Macbeth has embraced evil in the murderous deeds he has already committed: 'By the pricking of my thumbs; / Something wicked this way comes' • as the play draws to an end, Macbeth continues to rely on the Witches' prophecies. Believing himself invulnerable, he warns Macduff: 'I bear a charmed life, which must not yield, / To one of woman born'. **(AO2)** • Language/Form/Structure: the first time the Witches take the initiative to meet Macbeth, they speak in rhyming couplets reflecting their Choric nature: 'Where the place?', 'Upon the heath', 'There to meet with Macbeth' • Language/Form/Structure: the Witches' prophecies to Macbeth at the start of the play are an important catalyst to his actions and the play's tragic outcome. Alongside his ambition, they influence his murderous actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!' They also trick him with the reference to Birnam Wood and 'none of woman born' • Language/Structure: in reading Macbeth's letter aloud, Lady Macbeth articulates the Witches' words: '…these weird sisters saluted me; and referred me to the coming on of time, with "Hail, King that shalt be"' • Language/Structure: following Banquo's murder and Macbeth's sighting of his ghost, Macbeth this time takes it on himself to go to the Witches for advice: 'And betimes I will to the weird sisters, / More shall they speak'. **(AO4)** • the original Holinshed source used by Shakespeare to write *Macbeth* refers to nymphs or fairies rather than witches as the magical beings involved in events • witchcraft was widely considered to be a real danger in Jacobean England and many people were tortured and executed for crimes of witchcraft • James I, for whom Shakespeare wrote *Macbeth*, believed in the existence and destructive intervention of witches. He wrote a book called *Daemonologie* to outline his theories and beliefs.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Portia is loyal to her father's memory by fulfilling the casket task he has set for her to find a husband. Nerissa reminds her: 'Your father was ever virtuous; and holy men at their death have good inspirations' • Jessica, Shylock's daughter, proves disloyal to her father. She runs away with her Christian lover, taking Shylock's money when she leaves: 'Farewell; and if my fortune be not crost, / I have a father, you a daughter, lost' • Bassanio's loyalty is tested by Portia when he loses the ring given to him for their wedding: 'I give them with this ring; / Which when you part from, lose, or give away, / Let it presage the ruin of your love' • Bassanio and Antonio show great loyalty to one another. Even though it is Bassanio's debt that has caused Antonio's trouble, he bears his friend no ill will and stands by him • Nerissa and Portia share a bond of loyalty that transcends that of servant and mistress. Nerissa tells Gratiano that she will marry him only if Bassanio chooses the correct casket: 'I got a promise of this fair one here to have her love provided that your fortune achieved her mistress'. **(AO2)** • Language: Bassanio openly expresses his loyalty to Antonio when he says, 'To you Antonio, / I owe the most in money and in love' • Language/Structure: Jessica's disloyalty is highlighted when she trades her mother's ring for a monkey. Shylock is particularly upset by this act of betrayal: '…it was my turquoise; I had it of Leah when I was a bachelor: / I would not have given it for a wilderness of monkeys' • Language/Structure: the rings of Gratiano and Bassanio symbolise their commitment. Portia tests both men: 'We shall have old swearing / That they did give the rings away to men' • Structure: the plot hinges on the theme of loyalty with Antonio and Bassanio's mutual loyalty at the centre of the play. **(AO4)** • in the patriarchal society of Shakespeare's England, and at the time in which the play is set, daughters were expected to show loyalty to their fathers • Venice relied on loyalty between traders. A merchant's word was his bond and failure to fulfil a promise was frowned upon • anti-Semitism was widespread in Elizabethan England and Shylock is not allowed to remain loyal to his religion at the end of the play, being forced to convert to Christianity.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • it can be argued that Shylock causes his own downfall, but equally that he is a victim of prejudice and hatred • Shylock is introduced when Antonio and Bassanio approach him for a loan of 3000 ducats. He is presented as a complex character and uses the loan as an opportunity to wreak revenge on Antonio • Shylock's bitterness is something he has learnt by his treatment at the hands of others. An example of this is when he is invited to the home of Christians for dinner on the night that Jessica and Lorenzo elope: an apparent kindness that is, in fact, a betrayal. One reason for the elopement is Jessica's treatment by Shylock. She complains that their 'house is hell' • Shylock should show mercy to Antonio during the trial scene but ruthlessly clings to his plan to take a pound of flesh from his rival: 'The pound of flesh which I demand of him / Is dearly bought. 'Tis mine and I will have it' • when Shylock is defeated, he accepts the harsh terms handed to him: conversion to Christianity and the pledge to leave all his wealth to Jessica and Lorenzo. **(AO2)** • Language: Shylock exposes the hypocrisy of Christian attitudes to Jews through the metaphor: 'If you prick us do we not bleed?' • Language/Structure: Shylock shows his own prejudice against Antonio early in the play in stark and clear terms: 'I hate him for he is a Christian' • Language/Structure: when pleading for mercy during the trial, Portia appeals to Shylock's intelligence, suggesting he will be godlike if he offers mercy. She says that mercy is 'an attribute to God himself' • Language/Form/Structure: Shylock's hatred for Antonio can be seen in the persistence of his quest for revenge: 'I'll plague him, I'll torture him - I am glad of it'. **(AO4)** • a Jacobean audience would have relished the misfortunes of a Jew. Shakespeare's portrayal of Shylock as a grasping Jew would have suited a populist audience of the time • sources for The Merchant of Venice feature Ansaldo who is forced to borrow money from a Jewish moneylender • at the time Shakespeare's play was first staged, Shylock was usually portrayed as a caricature, 'a clown or set villain', but the actor, Edmund Kean, played him as a victim in the early nineteenth century.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr and Mrs Bennet's characters and their relationship are established in the opening chapter of the novel through the narrative and dialogue • they are a middle-class couple living at Longbourn. Mr Bennet is amusing and self-possessed but he was misled by youth and beauty into marrying a silly woman. As a result he withdraws from much of family life, though he shows affection for Jane and, especially, Elizabeth • as Longbourn is entailed, it is a priority that the five Bennet daughters marry well. Mrs Bennet is obsessed by status but indulges the unsuitable behaviour of her younger daughters. Mr Bennet's detachment from domestic matters leads to disaster when Lydia runs away with Wickham. Mr Bennet can be viewed as a lax father whose failure to curb Lydia almost ends with the humiliation of the entire Bennet family • Mr Bennet is largely ineffective when Lydia runs away and it is left to Mr Darcy and Mr Gardiner to locate her and deal with the situation. Mr Bennet prefers to withdraw from the world rather than to confront it • Mrs Bennet is a source of entertainment in the novel with her foolish remarks and obsession of seeing her daughters married well as soon as possible. **(AO2)** • Language: Mr Bennet is a likeable character who is closest to Elizabeth as they are alike in character and wit. He comments to Jane that Bingley is 'a pleasant fellow and would jilt you creditably' • Language/Form/Structure: humour in the novel is provided by Austen's presentation of the Bennets whose conversation ripples with irony and satire: 'Design! Nonsense; how can you talk so? But it is very likely he may fall in love with one of them, and therefore you must visit him as soon as he comes' • Language/Structure: it is ironic that Mrs Bennet's insensitivity in social situations proves an obstacle to her daughters' matches as she frequently embarrasses both Jane and Elizabeth • Form/Structure: the novel opens with one of the most famous lines in literature: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife'; it is a mantra that Mrs Bennet takes to the extremes • Structure: despite Mrs Bennet's hopes, she succeeds in alienating the two most eligible bachelors in the area, Darcy directly and Mr Bingley through his sisters, who were 'eager to escape Mrs Bennet's civilities', and Darcy. **(AO4)** • in Regency England, a good match in marriage was extremely important, especially for young women of the middle and upper classes • the society of Regency England was strictly ranked and class divisions were rooted in family connections and wealth, inherited wealth being superior to that based on commerce • it was considered very serious for a young woman to behave in an unseemly way or run away and this would reflect on the family.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • most characters are concerned about their reputation, which is linked to social standing and class • Mrs Bennet thinks her reputation is good and is unaware when she embarrasses herself in front of Mr Darcy and the Bingleys. When she fusses about Lydia's wedding dress she misses the point that Lydia's behaviour has nearly ruined her and her family's reputation, as well as her sisters' chances of marriage • when Elizabeth arrives at Netherfield covered in mud from her walk, this is shocking to Miss Bingley and her sister who place more importance on appearances than true feelings. But Elizabeth is more concerned with visiting her sister when she discovers she is ill • Lydia's actions compromise the reputation of her whole family and Austen does not underestimate the gravity of this situation. Lydia seems blissfully unaware of the effect that her relationship with Wickham will have on her own reputation or that of her family. The enormity of the shame that would have been heaped on the Bennet family, had Darcy not made Wickham marry Lydia, emphasises Darcy's generosity • Darcy is conscious of his reputation and this can manifest itself in his characteristic demeanour of personal reserve. While the people of Meryton society consider Darcy to be proud, Elizabeth's views are altered when Mrs Reynolds, Darcy's housekeeper, extols his virtues: 'He is the best landlord and the best master… that ever lived' • Mr Collins considers his link to Lady Catherine an amplification of his reputation. Mr Collins has a very good opinion of himself; however, he is described as 'a mixture of pride and obsequiousness, self-importance and humility'. **(AO2)** • Language/Form/Structure: Mr Collins speaks for a large section of society when his letter to Mr Bennet refers to Lydia's shameful behaviour: 'The death of your daughter would have been a blessing in comparison of this' • Language/Structure: Elizabeth contrasts with her mother as she is less concerned about reputation than most young women. Despite the formidable reputations of Lady Catherine and Darcy, she remains proud, asserting: 'I am a gentleman's daughter' • Structure: Mrs Bennet's economic situation and concern about the futures of her daughters affect her attitude to reputation and create a great deal of the comedy in the novel • Structure: Wickham uses his natural attributes of physical appearance and charm to enhance and promote his reputation. He is a contrast to Darcy who will not reveal Wickham's real nature to Elizabeth because he is too much of a gentleman or is concerned about protecting his sister's and family's reputation. Mr Wickham's pursuit of heiresses and the debts that he accrues damage his reputation. **(AO4)** • in Austen's time there were many conventions associated with reputation. Specifically, a woman's reputation was of great importance and there were rigid conventions to be adhered to • in Regency England, ladies were expected to be demure, poised and submissive while a gentleman was supposed to be strong, well-mannered and reserved • Austen had to publish anonymously to protect her own reputation.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are several examples of violence throughout the novel, both physical and emotional, for example Miss Havisham uses psychological violence to wreak her revenge on men • Magwitch's confrontation with Pip on the marshes is violent: '"You bring 'em both to me." He tilted me again. "Or I'll have your heart and liver out"' • Bentley Drummle has an air of violence about him: 'Drummle, without any threat or warning, pulled his hands out of his pockets, dropped his round shoulders, swore, took up a large glass, and would have flung it at his adversary's head' • Orlick injures Mrs Joe through his extreme violence. He uses a convict's leg iron to hit her over the head in his brutal attack • Orlick attacks Pip on the marshes out of revenge. He admits to assaulting Mrs Joe, but blames Pip for this. When Orlick tries to kill Pip, Pip calls for help and is rescued • Mrs Joe uses a cane called 'tickler' to hold power over Joe and Pip. It is 'a wax-ended piece of cane, worn smooth by collision with my tickled frame'. **(AO2)** • Language: Herbert and Pip fight before they become friends. Pip refers to himself using the zoomorphic image: 'savage young wolf' • Language/Structure: Dickens creates a semantic field of violence when Pip encounters Magwitch on the marshes: 'tilted', 'seized', 'I'll cut your throat' • Language/Structure: Miss Havisham's psychological violence is delivered through her manipulation of Estella: 'Break their hearts, my pride and hope, break their hearts and have no mercy' • Form/Structure: the novel opens with a scene including Gothic overtones and violence when Magwitch terrifies the young Pip and sets the tone for the novel. **(AO4)** • married women had little recourse in law against their husbands until some small protections were put in place in the first divorce law of 1858 • violence was widespread in London and the Home Counties at the time Dickens was writing. Dickens felt revulsion at institutionalised violence, such as public hanging and the barbaric prison hulks • religious belief in the Victorian era supported the view that physical discipline was required to punish wrongdoing.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Pip experiences friendship of different kinds through a number of characters in the novel. These include: Herbert Pocket, Wemmick, Magwitch, Joe and Biddy • Pip and Herbert become good friends in London and Herbert supports Pip in his decisions. His support is emotional and personal while Pip helps Herbert with money and his career • Wemmick is clerk to Mr Jaggers. He is a kind and generous host to Pip and also helps him by leaving him a note warning him: 'Don't go home' • Magwitch repays Pip's help to him, when an escaped convict, by sending Pip money anonymously from Australia where Magwitch has made his fortune. When Pip finds out, he is initially horrified, but comes to love Magwitch as a friend • Biddy is a genuine and kind-hearted girl who meets and befriends Pip at school • Joe is a constant friend to Pip throughout the novel, first as a step-father and then as a friend. It was Joe rather than Mrs Joe, Pip's own sister, who took Pip in as an orphan: 'I said to your sister, "there's room for him at the forge!"' **(AO2)** • Language: Dickens presents Pip's early reliance on Biddy in the first person: 'I reposed complete confidence in no-one but Biddy' • Language/Form/Structure: Pip takes Joe for granted at first, but later realises that Joe is his loyal friend as he develops greater understanding and maturity (bildungsroman). Joe says to him when Pip is ill, 'you and me was ever friends' • Language/Structure: Magwitch's friendship with Pip is anonymous for most of the novel but its impact on Pip's life is very significant. Magwitch acts as Pip's secret benefactor after making his fortune in Australia. Magwitch outlines his friendship to Pip: 'You're my son - more to me nor any son. I've put away money, only for you to spend' • Language/Structure: Herbert and Pip's friendship begins after the two fight. Pip realises that Herbert is a gentleman and has big dreams. The two have much in common in terms of ambition: '…you make your capital, and then there you are!' **(AO4)** • Dickens modelled the character of Wemmick on real law clerks that he encountered early in his career • it would have been a great scandal in Victorian society for a young man's wealth to come from a transported convict • Pip's journey from poverty to a wealthy gentleman and making friends from different classes was unusual. This highlighted Dickens' desire for social change.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Hester Prynne is presented as from a 'genteel but impoverished English family'. She married Roger Chillingworth prior to their journey to America to start a new life. Chillingworth goes missing for a year during which Hester conceives a child with the Puritan minister, Arthur Dimmesdale, at the Massachusetts Bay Colony • Hester gives birth to a baby girl, Pearl, and for this she is shamed and shunned by the community. She is very beautiful with 'dark and abundant hair'. She remains strong and stoic in the face of her accusers' treatment of her • Hester is forced to move to a cottage on the furthest outskirts of the village and to wear a scarlet letter 'A' on her bosom to reflect her adulterous shame • Hester refuses to reveal the name of Pearl's father: 'Ask me not! That thou shalt never know!' However, Chillingworth does not wish to punish her, only Dimmesdale • she hopes for a relationship with Dimmesdale far away from the colony but this hope is never fulfilled and she lives alone • Hester remains in the community after Chillingworth and Dimmesdale have died. She acts as a compassionate neighbour and kindly friend to the community. She comforts the governor on his deathbed: 'She came not as a guest, but as a rightful inmate, into the household that was darkened by trouble'. **(AO2)** • Language: in the first scaffold scene, Hester is described as a 'figure of perfect elegance on a large scale' • Language: Hester is honest, making it clear to Chillingworth that she never loved him: 'I felt no love, nor feigned any' • Language/Structure: throughout the novel, Hester is a survivor who makes the best of her difficult situation: 'her beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped' • Language/Structure: the shame and isolation heaped on Hester take their toll as seven years later, with the 'A' still in place, 'the warmth and richness of her womanhood departed, like the fading sunshine; and a gray shadow seemed to fall across her' • Form/Structure: the novel starts as an autobiographical account with a first-person narrative but the narrative shifts to the imagined discovery of a manuscript, which combines romance and elements of the Gothic. **(AO4)** • the character of Hester Prynne was based on a woman called Hester Crafford • Puritan society isolated women like Hester for the crime of adultery and was very intolerant • Hawthorne focuses on American values of tolerance and compassion through his heroine, Hester Prynne.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Roger Chillingworth is the husband of Hester Prynne, who, possessed by a need for revenge, spends seven years causing psychological suffering to Arthur Dimmesdale, Hester's lover • the Massachusetts Bay Colony takes revenge on Hester by shaming her and banishing her from the village for her adulterous transgression • Chillingworth makes it clear to Hester that he has no wish to exact revenge on either Hester or her daughter, Pearl • Chillingworth moves into Dimmesdale's house so that he can be close to the object of his revenge and wreak further pain and suffering on him: 'Not the less, he shall be mine' • the revenge taken on Dimmesdale, along with his own guilt, brings about a manifestation of physical illness in Chillingworth and he subsequently dies. **(AO2)** • Language: Chillingworth's desire for revenge is presented by Hawthorne as cold and calculating: 'there was yet, we fear, a quiet depth of malice, hitherto latent, but active now, in this unfortunate old man, which had led him to imagine a more intimate revenge than any mortal had ever wreaked upon an enemy' • Language: the revenge taken on Hester by the community seeks to dehumanise her and use her to 'embody their images of woman's frailty and sinful passion' • Language/Structure: Chillingworth's psychological manipulation of Dimmesdale to cause suffering forms a crucial part of the novel's plot. He had 'made the very principle of his life to consist in the pursuit and systematic exercise of revenge' • Form/Structure: revenge ultimately destroys both Chillingworth and Dimmesdale. Dimmesdale dies after confessing his sins on the scaffold, consumed by guilt, reflecting the Gothic genre. Chillingworth loses his reason to live after Dimmesdale dies, passing away a year after Dimmesdale. **(AO4)** • revenge was a popular theme in novels at the time Hawthorne was writing. Examples include The Count of Monte Cristo by Dumas or Great Expectations by Dickens • Puritan laws were strongly focused on revenge and punishment for those that transgressed them • women were considered the possessions of men at the time the novel is set. Revenge was taken against those who challenged this idea.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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