

Mark Scheme (Results)

Summer 2018

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.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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

SECTION A: Modern Drama

Question Number	Indicative content
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)** • Alfieri is an Italian-American lawyer who represents the bridge between cultures. He upholds the law of America but is also aware of the law of Sicily 'from where their fathers came' • Alfieri understands the value of law over natural justice; he considers it better to 'settle for half'. He appreciates that conflict between these two kinds of law can bring confrontation and sadness • Eddie Carbone is influenced by the older, tribal laws of his homeland, Italy. He values revenge and retaliation when honour is transgressed • the story of Vinny Bolzano is a warning not to contravene the old codes of honour, but Eddie later commits the same 'crime' as Vinny • Eddie breaks the basic laws of family when he becomes attracted to his niece, Catherine • when Eddie sees Alfieri for advice he is warned: 'You have no recourse in the law'. Alfieri sees through Eddie's real motivation in reporting Marco and Rodolfo to the Immigration Bureau, noting that the only legal issue is how the brothers came to America • Eddie's stubborn refusal to listen to Alfieri results in the report to the Immigration Bureau. Both Marco and Rodolfo are arrested, but it is Alfieri who pays their bail on the condition that neither will go after Eddie. **(A02)** • Language: Alfieri uses the imagery of a river to try to show Eddie the dangerous course he is taking that breaks natural laws: 'When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now' • Language: Marco recognises the power of natural law and comments in plain terms that in his country Eddie 'would be dead now' • Language/Structure: Eddie's direct and, at times, aggressive way of speaking is contrasted with the educated diction of Alfieri. This reflects the tension between natural law and civil law • Form/Structure: the polarisation between different kinds of law is presented. Alfieri controls both in his role as narrator. He also frames the play, acting as a Greek chorus • Structure: Alfieri represents the bridge between the two types of law in the often conflicting cultures of Sicily and America. As first-person narrator of the play's events, Alfieri is well-placed to present the tension between the rule of law and natural justice.

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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
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 a 'husky, slightly overweight longshoreman'. He is 40 years old and originally from Sicily • Marco is Beatrice's cousin. He has more recently come to America from a poor village in Sicily in search of a better life and to earn money to send home for his family. He is the brother of Rodolfo • when Marco first arrives in Red Hook, he is respectful of Eddie and grateful that he and Beatrice have taken him into their home. He says: 'I want to tell you now, Eddie - when you say we go, we go' • when Eddie punches Rodolfo during a boxing lesson, Marco demonstrates his superior strength to Eddie by raising a chair over his head • by reporting Marco and Rodolfo to the Immigration Bureau, Eddie crosses the line of honour and natural justice. Marco is furious and accuses him of condemning his whole family to starvation and, ultimately, death • finally, Marco takes revenge on Eddie in line with Sicilian tradition. He confronts him at the end of the play and his involvement leads to Eddie's death. **(A02)** • Language: Marco is described as strong and a hard worker. Louis describes him using a metaphor: 'He's a regular bull.' The metaphor changes to: 'He's a regular slave.' This suggests that although Marco is physically powerful, he does not earn much money • Language: Marco approaches Eddie with a 'certain stiffness'. This description suggests his discomfort at having to rely on the charity of another man • Language: Marco's anger at Eddie's betrayal is expressed in his violent imperative command to Eddie: 'Animal! You go on your knees to me!' • Language: Marco accuses Eddie in front of the community, heightening the dishonour that falls on Eddie. His words and tone are accusatory: 'That one! He killed my children' • Form/Structure: the stage directions inform us of the increasingly competitive relationship between Marco and Eddie. When Marco raises the chair above his head in the boxing scene, stage directions liken the chair to a weapon • Structure: the changing relationship between Marco and Eddie as the play progresses creates much of the dramatic tension. Marco trusts Eddie to start with, but by the end of the play, his antipathy is complete.

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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)** • the play presents many unanswered questions, some of which relate to mysterious possibilities. The identity of Inspector Goole suggests supernatural origins. There is also mystery about the identity of Eva Smith/Daisy Renton • Inspector Goole has the gravity of a police officer, but seems to know much more than a real policeman investigating a crime. Sheila comments: 'He never seemed like an ordinary Police Inspector-' • Eva's diary is cited as the means by which the Inspector finds out about Eva/Daisy's life but it is never seen by the audience or the characters • the photograph shown to each of the characters individually is also a source of mystery as there is no evidence that each is looking at the same girl. Priestley leaves the idea open to the audience that Eva Smith is representative of many young women in difficult circumstances living in England at the time • Gerald discovers, following his walk, that there is no police officer named Goole working on the Brumley force: 'That man wasn't a police officer'. However, the mystery takes a new turn with the telephone call from the police at the end of the play • Inspector Goole's real identity is a mystery. He could be the figure of Death, the embodiment of conscience, an avenging angel or even the ghost of Eva Smith's dead child. **(AO2)** • Language: the name 'Goole' bears a resemblance to the word 'ghoul', suggesting a mysterious connection • Language: the description of the Inspector by several characters suggests that he is mysterious, for example 'peculiar' and 'suspicious'. Mrs Birling comments on his 'extraordinary' manner • Language/Form: as a form of morality play, the voice of Priestley can be heard through the Inspector, most clearly and unfiltered, when he comments: 'if men will not learn that lesson, then they will be taught it in fire and blood and anguish'. The fiery, hellish imagery has supernatural connotations • Form/Structure: the atypical detective story unravels through a series of successive exchanges and revelations • Structure: mysterious events and coincidences form much of the play's tension and shape. Critically, Mr Birling is pontificating about the need for a man 'to mind his own business and look after himself and his own' when the doorbell rings, heralding the Inspector's arrival • Structure: the ending of the play has a mysterious effect. The telephone call from the real police officer, explaining about a girl who has died, comes when the Inspector has left.

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5 ***The Curious Incident of the Dog in the Nighttime***	**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)** • Ed Boone is Christopher's father. He is separated from Christopher's mother and has led Christopher to believe that she is dead when in fact she is living in London with Mr Shears • Ed is a loving and caring parent but he and Christopher have a tense relationship. He tries to do the best for his son but does not always get it right • in the letters that Judy Boone writes to her son after she has left she praises Ed for being a good father to Christopher • Ed can be patient with Christopher and the two share a touching scene when Ed spreads his fingers into a fan and Christopher mirrors it. This is unusual as Christopher is autistic and resists physical closeness. Ed says: o 'Christopher, do you understand that I love you?' • Ed has a violent temper and it is he who killed the dog, Wellington. He also fights with Christopher: 'Ed shakes Christopher hard with both hands' • Ed is determined when he fights for his son to do A level Mathematics at school. When told that no-one at the school has ever done the qualification there before, Ed says: 'He can be the first then'. **(AO2)** • Language: Ed's understanding of his son's condition is evident in the clear time frames he uses when communicating with him: 'I'll do you a deal. Five minutes ok? That's all' • Language: Ed's use of expletives and fiery language shows his extreme emotion: 'Don't give me that bollocks, you little shit!' • Language: when Ed is explaining to Christopher about killing Wellington he refers to the dog as 'stupid mutt' and 'bloody dog', showing his frustration with the animal • Structure: in the stage directions, Ed strikes Christopher. This shocks the audience but he is presented not as a villain, just a man with human failings and emotions • Structure: Ed's gift to Christopher of a Golden Retriever puppy ensures that the audience sees Ed in a good light at the end of the play and provides a fairytale ending.

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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's fears are very real to him but are likely to be beyond the experience of many members of the audience. For example, Christopher is afraid of strangers and of being touched: 'I do not like people shouting at me. It makes me scared that they are going to hit me or touch me and I do not know what is going to happen' • Christopher is able to confront his fear when he has to, for example when he is trying to find out who killed Wellington: '... if you're going to do detective work you have to be brave so I had no choice' • Ed Boone is afraid of telling Christopher the truth about his mother so tells him that she is dead. Ed hides the letters she wrote to Christopher to avoid having to face the truth that she left him • the Reverend fears Christopher's questions about God. He fobs off • Christopher's question: 'But where is God?' with the response: 'Christopher, we should talk about this on another day when I have more time' • Christopher fears his father. For example, when he mentions Mr Shears, his father becomes very angry and tells him: 'You are not to go trespassing on other people's gardens'. His father's killing of Wellington also frightens him and causes his flight to London. **(AO2)** • Language: Christopher refers to a time when he was in France and could not understand the language, which made him afraid: 'And I hated it because if you went into a shop or a restaurant or a beach you couldn't understand what anyone was saying which was frightening' • Language/Structure: in one of his mother's letters, she writes of a time when he was very afraid in a department store, Bentalls: 'And you were frightened because of all of the people in the shop' • Language/Structure: Christopher's fear of his father reaches a point of dramatic climax when his father finds his book and lets out his frustration: 'What am I going to do with you, Christopher?' The exchange leads to Ed striking Christopher • Structure: Christopher's fear lies at the heart of the play's drama and reaches a climax when he travels to London alone in search of his mother • Structure: Christopher leaves home to take a journey he is terrified of making because he is more afraid of his father whom he describes as 'dangerous'.

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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.
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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)** • leaving Germany on a train as a young girl has caused Eva's identity change. She appears on stage as a nine-year-old German girl, as a British teenager and as a mother herself, showing the importance of identity at different stages in her life • during the play, Eva denounces her religion and embraces her new culture, even changing her name from Eva to Evelyn. Eva is seen as a Jew in Germany and a German in Britain • before leaving her mother, Eva is a German-speaking, homely child who asks innocent questions and listens to her mother read about 'Der Rattenfänger' (The Ratcatcher). German language defines her identity on arrival in England when the English officer says: 'I'm sorry, love. I can't understand a word you're saying'. She becomes fluent in English but still uses German when upset • Eva's adopted mother, Lil, helps her to establish a new identity. She gently replaces her religious beliefs: 'The Lord Jesus said we needn't keep the old laws any more' • later in the play, Evelyn accuses her mother, Lil, of stripping her of her identity: 'I wasn't your child'. Evelyn feels that Lil has moulded her identity to make her her own. Evelyn refuses to accompany her real mother, Helga, to New York • when Evelyn's daughter, Faith, finds out about her mother's past as Eva, Evelyn begins to revert to her former identity, becoming a fusion of the two • Faith's own identity is challenged as she learns the reality of her mother's background in Germany. **(AO2)** • Language: Eva's question to Helga: 'What's an abyss, Mutti?' is ironic as after moving to England she falls into a figurative abyss, losing the defining features of her identity such as family, language and religion • Language: Helga's powerful metaphor about living through our children explores the nature of identity further: 'We all die one day, but jewels never fade or perish. Through our children we live. That's how we cheat death'. She says this after Evelyn rejects her when she asks her to accompany her to America, suggesting that identity is in the genes • Language: the name 'Faith' is significant as it confers a strong identity. • Ironically, Faith's faith in herself and her identity is compromised when Evelyn's real identity is revealed • Language/Structure: Eva removes her Star of David necklace at the train station in a symbolic action of leaving her old identity behind • Structure: the use of split scenes on stage supports the important concept of shifting identity. Characters at different points of their lives appear on stage at the same time but do not see each other.

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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**) • Helga is Eva's German Jewish mother. She sends Eva on the • Kindertransport to England to save her from the Nazis. She is a caring and protective parent • the night before Eva leaves for England she asks Helga to read 'Der Rattenfänger'. She teaches Eva to sew and when Eva resists she says: 'There's no later left' • Helga remains in Germany while Eva leaves for England. She is unable to join her daughter • the reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga and Eva's father from coming to England as previously planned. Her father dies in Auschwitz • Helga's arrival in England after the end of the war is significant. She has been changed by the war and is described as 'wizened' and 'old looking'. She tries to hug her now 17-year-old daughter, saying she always promised to come for her • Helga finds out about Eva's change of name and adoption. She wants her to go to New York with her but Eva refuses • the last exchange between Helga and Evelyn is confrontational. On the quayside, Helga is leaving by boat for America. Evelyn says that Helga's return makes her feel guilty for surviving: 'I wish you had died'. **(AO2)** • Language: the gravity of what Helga has to do in sending her daughter away to an unknown land is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you' • Language: at the end of the play, Eva compares Helga to the Ratcatcher, accusing her of having 'razor eyes'. This metaphor reflects the change in perception Eva holds for her mother • Language: when Faith asks Evelyn about her grandmother, Helga, Evelyn uses personification to convey her negative feelings for her: 'Germany spat her out' • Form/Structure: dialogue is used to appear as conversation. Helga and Eva seem to converse but Helga is reading a letter to Eva. This technique shows closeness as mother and daughter but ironically their geographical and cultural distance as a result of the Kindertransport • Structure: Helga is significant as she represents the sadness and loss in the play. In sending Eva to safety she loses her family for ever.

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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)** • Simon Pilkings is a British District Officer in Nigeria while still under British rule towards the end of the Second World War. His role is to preserve law and order in the district • Jane Pilkings is less severe than her husband. She tries to dilute her husband's insensitivity, for example urging him to be more accommodating of Amusa's religious beliefs. She shows interest in the culture, asking Olunde more about the suicide ritual when he returns • Simon possesses a rigorous view of the application of British laws and values. As suicide is against British law, he ignores the Yoruban cultural view and prevents Elesin from committing suicide to fulfil the ritual • Simon Pilkings is presented as shallow and lacking in any form of cultural sensitivity. He mocks all religion including Christianity. He uses his egungun costume only to impress the Prince • Jane Pilkings is equally constrained by a narrow view of the world. She does not fully understand her story about the captain who sacrificed himself for the benefit of wider society or its connection to Elesin's intention • Jane is shocked by Olunde's view of his father's planned suicide: 'How can you be so callous!' • neither Simon nor Jane learn anything by the end of the play. Simon in particular remains completely closed to new ideas. Both believe that locking Elesin up to prevent him committing suicide has been the right thing to do. **(AO2)** • Language: Jane is aware of the fact that her husband has offended Joseph and chastises him for his unkindness: 'Calling holy water to our Joseph is really like insulting the Virgin Mary before a Roman Catholic'. She also takes Amusa's objections to their costumes more seriously • Language: Jane calls Olunde a 'savage' despite the fact that he is better educated than her. Her language confirms that she sees Yorubans and their culture as inhuman • Language: Simon uses sarcasm and exposes his misunderstandings of the ritual when he says, referring to the death of a British king: 'We don't make our chiefs commit suicide to keep him company' • Form/Structure: it is the intervention of the Pilkings in preventing Elesin's suicide that results in the death of Olunde and shaming of Elesin. This forms the central drama of the play • Form/Structure: Simon and Jane Pilkings can be considered caricatures of British expats in Nigeria at the time the play is set • Structure: Simon and Jane Pilkings represent the rigidity and blindness of colonial rule and British tradition as it was applied in the colonies.

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)** • life and death are at the centre of the play's concerns. The suicide ritual, which requires Elesin to join the King in death, is related closely to the idea of the transition between life and death • Elesin's failure to die in the appointed timely manner is significant not just for himself but also for his family, the history of his people and his community • in the view of the Yoruba, death is just another state of existence. It does not hold the dark and final connotations evident in the views of western society. For the Yoruba, death enables the soul to move to a better place • mortal sacrifice is the ultimate factor in the play. Olunde chooses to sacrifice himself by taking his own life. He embraces death to take the place of his father • when Elesin kills himself in prison at the end of the play he is escaping life. After the shame and death of his son, Olunde, he has nothing left to live for • death is seen very differently in the British culture of the colonialists. Jane Pilkings says: 'Life should never be thrown deliberately away' • Olunde's death reflects honour, tradition and courage. These are all the qualities that are lost on his father. **(AO2)** • Language: the contrast between the way the Yoruba talk of death and the way the British residents discuss it is very marked. The Yoruba are celebratory while the language of Jane and Simon is thin and jarring • Language: Iyaloja's words to the Pilkings show her inability to understand western attitudes to death. She questions them: 'To prevent one death you will actually make other deaths?' • Language/Structure: the play's title makes it clear that 'Death' has equal status to Elesin himself in that it is very deliberately *Death and the King's Horseman* • Language/Structure: Iyaloja towards the end of the play says: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'. The imperatives and repetition she uses in 'forget' clearly emphasise the concept that death for the Yoruba does not hold the same significance as in other societies • Structure: the play's central dramatic tension is focused on the planned ritual suicide of Elesin.

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)** • Paris is a kinsman to Prince Escalus and bears the title, 'County Paris'. He is an eligible bachelor and potentially a good husband for Juliet. Early in the play he approaches Lord Capulet to request Juliet's hand in marriage. As a lover he follows proper social protocols by going to her father. He has a practical approach to marriage • in contrast, Romeo is an impulsive and spontaneous suitor, falling in love with Juliet upon first seeing her and claiming he 'ne'er saw true beauty till this night' • as a potential husband it can be said that Romeo is in a rush, proposing marriage to Juliet on the day he meets her, with the ceremony to take place the next day. Friar Lawrence warns him that 'they stumble that run fast' • after his measured approach at the play's opening, Paris presses for a swift wedding to Juliet very soon after Tybalt's death: 'That may be must be, love, on Thursday next' • both Paris and Romeo die for love of Juliet. Paris is slain by Romeo outside the Capulet tomb which he has attended to visit Juliet's body. Romeo takes his own life in the tomb believing Juliet to be dead. **(AO2)** • Language: Romeo's language is rich with metaphor as he courts Juliet at the Capulet ball: 'My lips two blushing pilgrims ready stand' • Language: Paris is a very confident lover saying to Juliet: 'Do not deny to him that you love me' when she is about to see the Friar • Language: Romeo's language to describe Juliet is extreme in its praise. He calls her 'a saint' and 'a goddess' • Language/Structure: Paris is measured and he follows traditional rules of courtship. He is practical, commenting: 'Younger than she are happy mothers made' • Form/Structure: both Paris and Romeo are impatient suitors. Their speed in courting Juliet is one of the main drivers of the tragedy • Structure: Paris courts Juliet through her father initially and this third-party approach makes him a detached lover: 'But now, my lord, what say you to my suit?'

	(AO4) • the play is believed to be based on a much older love story used in Arthur Brooke's 1562 poem. An Elizabethan audience would have been aware of this • as suitors, both Paris and Romeo have more power and choice than Juliet. • Women were regarded as the property of their fathers or husbands so Paris's suit has the weight of paternal approval • courtly love was a system of values from the Elizabethan era that called for love to be polite, restrained, courteous and intellectual. While the suit of Paris meets these criteria, Romeo's approach to courtship is unconventional.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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)** • both the Nurse and Lord Capulet speak of the loss of children early in the play. Capulet is left with only one child before Juliet's death and the Nurse speaks of Susan as 'with God. She was too good for me' • all characters experience some loss in the play, through the death of someone close to them or loss of a plan, for example Friar Lawrence. Mercutio, Tybalt, Paris, Romeo, Juliet and Lady Montague all lose their lives • Mercutio's life is lost when he is fatally injured under Romeo's arm as Romeo tries to prevent him fighting with Tybalt • Tybalt loses his life as a result of his own actions and the feud. He loses face when Romeo is allowed to remain at the Capulet ball and this fuels his appetite for revenge: 'I am for you' • the Capulets and Montagues lose their children to suicide and Lady Montague loses her life from grief. Juliet effectively dies twice, taking the Friar's potion to feign suicide. **(AO2)** • Language: Lord Capulet uses a metaphor to frame the loss of all his children except Juliet: 'earth has swallowed all my hopes but she' • Language: Mercutio's loss of life is marked by his dark humour as he outlines the inevitability of his impending death with a pun: 'Ask for me tomorrow, and you shall find me a grave man' • Language/Structure: the Friar realises that all is lost when his message to Romeo fails to reach Mantua because of the plague. This is a critical turning point in the play: 'neglecting it / May do much danger' • Language/Structure: at the end of the play, Capulet and Montague mourn their losses. Prince Escalus admits his own loss: 'And I for winking at your discords too / Have lost a brace of kinsmen'. The metaphor emphasises his role in the play's losses • Form: the play is a tragedy and therefore loss is inevitable. The Prologue outlines this, explicitly foreshadowing the deaths of Romeo and Juliet as the play opens.

	(AO4) • infant mortality was high at the time the play is set and was written. It would not be unusual to lose several babies or children in a family to illness • suicide was against the law and broke religious rules as well. The loss of Romeo and Juliet would have been very significant to a Shakespearian audience • feuding and duelling were means by which disagreements and disputes were resolved at the time Shakespeare was writing. These often led to loss of life.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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 evil in *Macbeth* is focused in part on supernatural intervention in people's lives. The witches show their evil intent before the first meeting with Macbeth. They meet on the heath and discuss taking revenge on a sailor's wife who refused to give one of them chestnuts • it is arguable whether or not the seeds of evil lie in Macbeth's mind before meeting the witches. Banquo describes him as 'rapt withal' at the witches' prophecies suggesting their importance to him • evil thoughts are evident as Macbeth and Lady Macbeth reflect on and build their murderous plans. Macbeth sees a dagger that leads him to commit the murder of Duncan but it is unclear whether this is in his mind or something the witches have conjured up • Lady Macbeth wishes to be evil: 'fill me, from the crown to the toe top-full / Of direst cruelty'. She says that she would smash the skull of her own baby rather than break a promise as Macbeth has done • Macbeth's first act of evil is the murder of Duncan. He goes on to have Banquo murdered and Macduff's family and household cruelly slaughtered • Macbeth's evil acts have wider effects on the world around him including weather and nature. The old man remarks that: 'this sore night / Hath trifled former knowings'. He talks about unnatural occurrences on the night Duncan dies (pathetic fallacy) • good finally triumphs over evil when Macduff slays Macbeth. **(AO2)** • Language: Lady Macbeth deliberately chooses evil in her soliloquy prior to the murder using forceful imperatives: 'Come, you spirits / That tend on mortal thoughts, unsex me here!' • Language: the words and phrases used to describe Macbeth move from 'great' and 'good' to 'hell kite' and 'tyrant' • Language/Structure: the rhyme used by the witches in their spells and curses emphasises their evil nature • Structure: evil thoughts are presented through the soliloquies of Macbeth and Lady Macbeth • Structure: good and evil are counterbalanced throughout the play with acts of good people such as Duncan and Macduff juxtaposed against the evil perpetrated by the witches, Macbeth and his wife.

	(AO4) • supernatural power was believed to exist when Shakespeare was writing. Those believed to be witches were considered evil and hunted down by the authorities. Some consider Lady Macbeth to be a witch in her own right • the Divine Right of Kings meant that God appointed Kings and any disruption to this Chain of Being by evil forces was believed to affect the weather and nature. Hence Scotland suffers as a result of evil • belief in the polar opposites of good and evil was popular at the time Shakespeare was writing.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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
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)** • the strength of Macbeth's conscience is set against his ambition, supernatural intervention and his wife's persuasion • after meeting the witches the first time, Macbeth is excited by the witches' prophecies but pledges: 'If chance will have me king, why chance may crown me / Without my stir' • after considering his situation as Duncan's subject, kinsman and as his host, Macbeth's conscience leads him to step back from the plan of murder: 'We will proceed no further in this business'. However, Lady Macbeth overrides Macbeth's conscience by accusing him of not being a man if he will not carry out the murders • following his murder of Duncan, Macbeth's conscience causes him problems as he is unable to sleep or to say 'Amen'. After Banquo's murder • Macbeth is troubled by his ghost, perhaps a manifestation of his conscience • as the play progresses, Macbeth is less troubled by his conscience whereas Lady Macbeth becomes more troubled by hers. Macbeth decides that he cannot go back through the river of blood while Lady Macbeth goes mad from guilt • Macbeth puts his conscience aside after meeting the witches the second time: 'the firstlings of my heart shall be the firstlings of my hand' • towards the end of the play, when Macbeth faces Macduff in combat, his conscience makes him hesitate: 'my soul is already charged / With blood of thine already'. **(AO2)** • Language: Macbeth's soliloquy following Duncan's arrival at his castle reflects his conscience working. He considers that he is Duncan's 'host' and 'kinsman' and notes in a simile that Duncan's virtues 'Will plead like angels, trumpet-tongued' against the deed • Language: Lady Macbeth quashes Macbeth's conscience with strong accusations of cowardice: 'Art thou afeard / To be the same in thine own act and valour, / As thou art in desire?' • Language: after the murder of Duncan, Macbeth personifies sleep, referring to himself in the third person: 'Macbeth hath murdered sleep' • Language/Structure: it is possible that, when Macbeth sees the ghost of Banquo at his banquet, it is his conscience prompting his vision • Structure: towards the beginning of the play, Macbeth's conscience is dramatised through his soliloquies that reveal his inner thoughts. **(AO4)** • being able to pray was important in Elizabethan society. If a person had not made their peace with God before death, they would not go to heaven • in Shakespeare's time, being a soldier, host or kinsman meant you owed a bond of allegiance and protection to the person you served • the patriarchal Elizabethan society would have baulked at Lady Macbeth's attack on Macbeth's conscience and his manhood.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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)** • many parts of the play relate to moments when things are not as they at first seem and deception is essential to the drama • Portia and Nerissa attend Antonio's trial in disguise as Balthazar and his clerk • Lancelot, originally Shylock's servant, switches allegiance to Bassanio and pretends to his blind father that he is not his son, trying 'confusions with him' • Portia and Nerissa test their husbands by building on their deceptions through disguise • Jessica elopes with Lorenzo disguised as a boy: 'Cupid himself would blush / To see me thus transformèd to a boy' • Portia gives the appearance of being an idle rich woman but is in reality a shrewd and clever person. This is evident after her intervention in the trial • Shylock appears reasonable when he lends his money to Antonio in good faith, but in reality the threat of revenge and castigation lie behind this loan: 'I would be friends with you, and have your love'. **(AO2)** • Language: Bassanio gives the appearance of being rich when he is not. This leads him to borrowing money from Antonio: 'I have a mind presages me such thrift / That I should questionless be fortunate' • Language: Portia appears friendly before the Prince of Morocco. He appears superficial and greedy by choosing the gold casket. The phrase 'all that glisters is not gold' reflects the idea that what lies beneath appearance is most important • Language/Structure: Antonio appears to be honest and generous but he treats Shylock poorly because he is a Jew: 'the villainy you teach me' • Form/Structure: the confusion of women disguised as men contributes to the play's drama and comedic ending • Structure: there is dramatic irony in the fact that the audience is conscious of the disguises and deceptions taking place in the play. **(AO4)** • Jessica is keen to conceal her Jewish religion. Jews were very much marginalised in Shakespeare's England and anti-Semitism was rife • Shakespeare's plays often feature situations where women disguise themselves as men. Examples include: *Twelfth Night* and *As You Like It*. Queen Elizabeth herself was very much a woman in a man's world • disguise was common on stage at a time when cross-dressing was unacceptable in wider society. Men and boys had to play the parts of women on stage

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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)** • Bassanio is young, impetuous and romantic. He is Antonio's friend and owes him money • Bassanio is good-natured and friendly but these qualities have already resulted in him spending all his money before the play starts, such is his social bonhomie: 'Good signors both, when shall we laugh?' • Bassanio appears to worship Portia, finding her very beautiful. He flatters her portrait when he sees it in the chosen casket and likens her to a goddess. She becomes his wife • he defends Antonio in court, saying he would sacrifice 'life itself, my wife, and all the world' to save his friend's life • Bassanio is prejudiced against Shylock because he is a Jew. He considers him to be a villain and helps Jessica to run away with Lorenzo by inviting Shylock for a meal • he is unable to recognise Portia when she is disguised as a man and apologises to her at the end of the play. **(AO2)** • Language: Bassanio uses the metaphor for torture, 'the rack', to describe his difficulty in choosing a casket with the aim of winning Portia's hand in marriage • Language: Bassanio shows wisdom when he argues that sweet words can manipulate the law: 'In law, what plea so tainted and corrupt / But, being seasoned with a gracious voice, / Obscures the show of evil?' • Language/Structure: Bassanio's motives in courting Portia invite some doubt when he says: 'In Belmont is a lady richly left / And she is fair' • Structure: Bassanio leaves Portia to help Antonio in prison. He gives away his wedding ring in an attempt to help save his friend. **(AO4)** • money-lending led to conflicts in Shakespeare's time, especially as most lenders were Jews. Civil authorities were forced to pass laws to ensure that Jews got their money back from debtors • Portia is restricted by her father's will under the laws of patriarchy. She is forced to find a husband through the choosing of caskets and, when she marries Bassanio, all her land becomes his • at the time Shakespeare was writing, Catholic sensibilities remained widespread in spite of changes to religious observance following the Reformation. Catholics disliked money-lending as it was believed to be against God's laws.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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 novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Fitzwilliam Darcy is a rich and powerful man from a well-to-do family. He is well-respected but comes across as distant and arrogant to others. He changes as the novel progresses • Darcy is aloof and dismissive at the start of the novel, sometimes offending people but not necessarily meaning to do so • at the Meryton assembly, the guests initially view Darcy favourably: 'he was looked at with great admiration for about half the evening'. But Elizabeth and indeed the rest of the village come to dislike him as he appears standoffish and disdainful • Darcy is, to an extent, misunderstood even though he is instrumental in separating Bingley from Jane. Elizabeth is led to believe that he wronged Wickham but this turns out to be untrue. The change in Darcy partly comes about as Elizabeth's perception of him changes • Darcy's pride is dented when, after his first proposal to Elizabeth, he is rejected by her • Darcy becomes a hero when he saves Lydia from shame and dishonour after her elopement with Wickham. He does not speak of this himself. Elizabeth learns of his help from the Gardiners • by the end of the novel, Elizabeth has accepted Darcy's proposal and his noble nature has been revealed. **(AO2)** • Language: Darcy's coldness towards Elizabeth at the Meryton assembly is cutting and insulting. He is rude and dismissive about her: 'She is tolerable; but not handsome enough to tempt *me*' • Language: Darcy's first proposal to Elizabeth is awkward and unsuccessful but heartfelt: 'In vain have I struggled. It will not do' • Language: Mrs Reynolds, the housekeeper at Pemberley, extols Darcy's virtues: 'I have never had a cross word from him in my life' • Language/Structure: the happy ending of the novel is reflected in the final paragraph describing Darcy's warmth towards the Gardiners: 'Darcy, as well as Elizabeth, really loved them' • Form/Structure: Darcy's change is a significant part of the novel's development and is reflected in the 'Pride' element of the title, *Pride and Prejudice.* **(AO4)** • as a member of the land-owning gentry, Darcy enjoyed considerable power. Members of this social group would have been likely to look down on those who earned their money through trade • Mr Darcy defends and preserves Lydia's honour when he ensures that Wickham marries her after their elopement. To be in Lydia's position and unmarried would bring shame on the whole Bennet family • in Austen's time certain qualities were expected of a gentleman. These included manners and social etiquette.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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 novel. 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 many friendships in the novel including those between Elizabeth and Jane; Darcy and Bingley; Elizabeth and Charlotte and that of the Gardiners with the Bennet family • Jane and Elizabeth share a close friendship as well as being sisters. It is to Elizabeth that Jane turns when she is upset about Mr Bingley's departure from the area • Elizabeth is close friends with Charlotte Lucas but cannot understand why she settles for marriage to the irritating Mr Collins. Charlotte points out: • 'Happiness in marriage is entirely a matter of chance' • Darcy and Bingley are good friends. Darcy looks out for Bingley, which threatens Bingley's relationship with Jane when Darcy takes him to London to get away from her • the Gardiners are very good friends to the Bennets, offering level-headed support at critical times. They care for Jane and Elizabeth and welcome Jane to their home when she arrives in London to see Bingley • Elizabeth's relationship with Darcy becomes one of friendship over time and when he intervenes in Lydia's elopement, her trust in him is complete. She admits that: 'There are few people whom I really love, and still fewer of whom I think well'. **(AO2)** • Language: Elizabeth's friendship with Jane means that she is able to speak her mind over many different matters. On Bingley, Elizabeth says to her: 'You have liked many a stupider person' • Language/Structure: after Charlotte marries Mr Collins, Elizabeth feels duty-bound to accept her invitation to visit even though she would prefer not to: 'Elizabeth could not refuse, though she foresaw little pleasure in the visit'. This visit leads her to become reacquainted with Darcy • Language/Structure: Bingley's friendship with Darcy enables Darcy to persuade him to move away from Jane. This has an impact on the narrative. He 'congratulated himself on having lately saved a friend from the inconveniences of a most imprudent marriage' • Language/Structure: Bingley and Darcy can be considered foils for one another: 'Bingley was endeared to Darcy by the easiness, openness, ductility of his temper, though no disposition could offer a greater contrast to his own'. **(AO4)** • close friendships are important in the novel but manners and etiquette at the time of its writing meant that sharing feelings was unusual and relied on conversation rather than shows of emotion • social class tended to determine friendships in Austen's time. For example, Darcy and Bingley as wealthy young men would be natural friends, as would Charlotte and Elizabeth as social equals • Darcy and Elizabeth are friends as well as husband and wife. This would not have been a priority for a marriage match in Regency England.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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 novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as an orphan, Pip's life is permeated by death. Pip confronts death several times during the novel including those closest to him, his sister and Magwitch • attendance at his sister's funeral returns Pip to his childhood family. He asks to stay in his old room and promises that he will return frequently to visit • the death of Magwitch is a turning point for Pip, ending his time in London and his status as a gentleman • Pip faces death when his visit to Miss Havisham results in her accidentally setting fire to herself. Pip is burnt quite badly: 'My left arm was a good deal burned'. He rescues Miss Havisham but she dies a little later from her injuries • Magwitch dies of his injuries before his death sentence can be carried out • though the death of Magwitch is moving and has an impact on Pip, Dickens uses it as part of his narrative and does not dwell on its repercussions. **(AO2)** • Language: Pip hopes that Magwitch will die before the Recorder's report rather than 'lingering on' • Language: Dickens criticises the use of the death penalty through his portrayal of Magwitch's trial. Accused men and women were 'Penned in the dock' and are described as 'wretched creatures' • Language/Structure: the novel opens with Pip looking at the graves of his family. He tries to relate to his family through the inscriptions on their graves: 'I drew a childish conclusion that my mother was freckled and sickly' • Language/Structure: Pip is with Magwitch when he dies: 'his head dropped quietly on his breast'. The end of their relationship is a poignant moment in the novel as Pip experiences a catharsis that restores his natural goodness. **(AO4)** • death was a common part of everyday life in Victorian England. Life expectancy was low and many infants died of disease before the age of one • high death rates among adults at the time Dickens was writing meant that many children were orphaned • transportation of criminals was a high-profile punishment and to return to England from this sentence attracted the death penalty.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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 novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Estella is the adopted daughter of Miss Havisham, but is the biological daughter of Magwitch. She believes she is an orphan • Pip meets Estella when they are both children when he is summoned to Satis House to 'play' with her. He is enchanted by her beauty and falls in love with her • Estella is beautiful and wealthy but she has been brought up to be cruel and cold. She is trained to torture men and 'break their hearts' as part of Miss Havisham's revenge against men • Estella marries the hard-hearted and cruel Bentley Drummle but her unhappiness in this match changes her for the better: 'I have been bent and broken but – I hope – into a better shape' • Estella is part of the novel's happy ending: 'I saw no shadow of another parting from her'. This indicates a long future for her with Pip • Pip tells Magwitch on his deathbed that Estella is his daughter and that she is faring well in life. **(AO2)** • Language: Estella's name means 'star', suggesting the idea that she is unattainable, beautiful and coldly distant • Language: Dickens describes Estella as a child with the words 'beautiful and refined' • Language/Structure: Dickens presents Biddy as a foil to Estella. Estella may be extremely beautiful and desirable but Biddy is warm and down-toearth as Pip finally realises • Structure: Estella's character lends irony to the novel as her upper-class life of privilege and wealth does not bring her happiness but instead destroys and dehumanises her • Structure: Estella is used by Miss Havisham as a means of taking revenge on Pip as representative of men in general. **(AO4)** • it is thought that Estella is based on a young actress, Ellen Ternan, with whom Dickens fell in love in 1857 • at the time Dickens was writing, social change was building momentum and social circumstances were no longer always dependent on the class you were born into • in Victorian England, young women were expected to be graceful, meek and yielding. Estella represents the antithesis of this view of womanhood.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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 novel. 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 came from a poor, but respectable English family and married the much older Roger Chillingworth. She was sent to America on her own and it is there that she seeks comfort in Arthur Dimmesdale. • Dimmesdale is the Puritan minister who is father to Hester Prynne's illegitimate child, Pearl • Chillingworth was reported lost at sea so Hester is essentially considered a widow, but is punished for having Pearl by another man. She is shamed by the strongly Puritan community and the reader first encounters her on a scaffold. Dimmesdale begs her to name her baby's father but she refuses. She sees her husband, Chillingworth, in the crowd in disguise • Hester is strong and brings up the baby on her own, though she is shunned by the town and made to live on its outskirts. Later in the novel Dimmesdale meets her secretly in the forest • Dimmesdale seeks to draw the strength he lacks himself from Hester. The guilt he bears is evident in the 'A' carved into Dimmesdale's chest as an attempt at penance. Chillingworth accentuates his guilt through his manipulations • on Election Day, Dimmesdale gives a sermon in church before mounting the scaffold to confess his sins. He dies in Hester's arms • when Hester dies, she is buried near the grave of her lover. **(AO2)** • Language: meeting Hester in secret in the woods, Dimmesdale expresses relief that someone knows what he has done: 'what a relief it is … to look into an eye that recognizes me for what I am!' • Language: Pearl asks her mother if Dimmesdale will acknowledge them both. Hester replies: 'in days to come he will walk hand in hand with us' • Language/Structure: Dimmesdale punishes himself for his sin, choosing the physical torture of a 'bloody scourge': 'Oftentimes this Protestant and • Puritan divine had plied it on his own shoulders'. This is a contrast to Hester's public humiliation • Language/Structure: Hester's forgiveness of Dimmesdale is a poignant moment in the narrative: '"Heaven would show mercy," rejoined Hester, • "hadst thou but the strength to take advantage of it"' • Language/Structure: as Dimmesdale is dying, Hester asks him if they will be together for eternity. Characteristically he leaves the answer to the will of God: 'Praised be His name! His will be done!' **(AO4)** • a relationship out of wedlock was deeply shocking to Puritan societies of America in the 1600s. Adultery was a sin and a punishable crime • Hester's defiance and strength would have been considered exceptional to a contemporary reader of Hawthorne's work • Puritan ministers were expected to be stainless in their conduct and 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 the contexts in which they were written. (10 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. • 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 context. • 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 novel. 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 considered evil by the Massachusetts community in which she lives for having a child out of wedlock. The Puritan view of evil is very specific and transgressions such as Hester's are dealt with punitively • characters in the novel discuss the nature of evil and its embodiment in the 'Black Man'. As the novel's events unfold, the 'Black Man' is associated with both Chillingworth and Dimmesdale as well as Mistress Hibbins who practises witchcraft • Chillingworth can be considered evil through his selfish actions in marrying Hester and then sending her on without him to the New World. Arguably he becomes the embodiment of evil after discovering Hester's adultery. His revenge is malevolent and hurtful as he spends seven years torturing Dimmesdale • Pearl is the result of sin and is considered by the Puritans to be a representation of evil, but she is a comfort rather than a punishment to Hester • Chillingworth redeems himself when he gives Pearl and Hester money in his will, enabling them to flee the community where they have been persecuted for so many years. **(AO2)** • Language: Chillingworth's evil bitterness is described in the 'lurid fire of his heart'. Chillingworth refers to Dimmesdale's suffering: 'Better had he died at once', emphasising the revenge he has taken on the minister • Language/Structure: it is significant that the novel is entitled The Scarlet Letter as it represents the shame and sin of Hester Prynne. It is symbolic of evil as the Puritans interpreted it: 'The scarlet letter was her passport into regions where other women dared not tread' • Form/Structure: the narrative of the novel is driven by sin and flawed characters such as Dimmesdale and Chillingworth • Structure: the scaffold in the marketplace is symbolic as it is where Hester is shamed for her transgressions and where Dimmesdale confesses. **(AO4)** • adultery was considered a very serious sin in Puritan communities that settled America. It was punishable as a crime and those committing adultery were treated very harshly • Hawthorne refers to the Bible throughout the novel. The Bible was very important in Massachusetts in the 17th century and, with the allegorical link to the Garden of Eden, Hawthorne is interweaving the fate of the characters with religious teaching • belief in witchcraft was widespread at the time in which the novel is set. Both Mistress Hibbins and Pearl are linked to the practice of witchcraft.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1-6	• 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 context. • 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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