

Mark Scheme (Results)

Summer 2019

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)** • conflict is central to the events of the play. Eddie is the cause of much of this conflict as he is at odds with all the other characters in one way or another. He also suffers from inner conflict throughout the play, struggling to deal with his feelings as Catherine grows into a young woman • Eddie battles his own conscience when he reports Marco and Rodolfo to the Immigration Bureau, breaking his own rules: 'you can quicker get back a million dollars that was stole than a word that you gave away' • conflict exists between the American way of life and the old way of life that was experienced in Italy. The Italian patriarchal heritage is in conflict with the new world of America and its emphasis on law, justice and equality. Eddie's inability to let Catherine live her own life reflects this conflict • Eddie and his wife, Beatrice, are in quiet conflict over the state of their relationship as Beatrice is frustrated by their lack of closeness: 'When am I gonna be a wife again, Eddie?' She supports him, however, and he dies in her arms at the end of the play • conflict develops between Eddie and Rodolfo as Rodolfo and Catherine grow closer. Eddie is unimpressed by Rodolfo's flamboyant style and resents his blond hair and unusual skills of sewing and singing. Eddie says: 'The guy ain't right' to express his discomfort and feelings that Rodolfo is a threat. Later in the play, Eddie is contemptuous of Rodolfo: 'he's only a punk…' • Eddie clashes with Marco in a conflict over Rodolfo. Marco displays his superior strength when he lifts the chair over his head and later comes looking for Eddie when he realises that Eddie has reported him to the Immigration Bureau. **(AO2)** • Language: Eddie and Catherine are in conflict when Catherine wants to start a job as stenographer. He questions the decision: 'What job? She's gonna finish school' • Language/Structure: Eddie calls Catherine 'Madonna', a reference to the Virgin Mary from the Catholic religion of his homeland. This term of endearment is in conflict with his unnatural love for his niece • Language/Structure: Eddie's conflict with Marco springs from betrayal and vengeance. After Marco learns of Eddie's duplicity in reporting him and his brother to the authorities, his tone is accusatory and savage: 'Animal! You go on your knees to me!' • Form/Structure: conflict is created in the characterisation of both Rodolfo and Marco, who are antagonists to Eddie, catalysts in his tragic fall • Form/Structure: Eddie's death in the brawl with Marco ends the conflict and 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)** • Beatrice is married to Eddie Carbone. They have no children, but bring up Beatrice's orphaned niece, Catherine, caring for her like a daughter • Beatrice is a good wife to Eddie, maintaining their home and considering Eddie's feelings: 'I'm just worried about you.' She defers to Eddie and is careful to avoid upsetting him before the arrival of her cousins • Beatrice prepares meticulously for the arrival of her cousins, Marco and Rodolfo, from Sicily. She wants everything to be in order and regrets that she 'didn't even buy a new tablecloth'. She is anxious before their arrival in Red Hook • Beatrice appreciates that Catherine needs to follow a different course in her life and encourages her growing independence: 'It means you gotta be your own self more' • Beatrice is pragmatic in her handling of Eddie's interest in Catherine. She confronts the situation, telling Eddie: 'You want somethin' else, Eddie, and you can never have her!' • Beatrice views the relationship of Catherine and Rodolfo as positive and urges Eddie to 'tell her good luck' • ultimately, Beatrice remains loyal to Eddie. She stays with him rather than attending the wedding • Beatrice's love for Eddie is finally recognised. When Eddie lies dying in her arms, he realises the value of his loyal wife and his last words are: 'My B!' **(AO2)** • Language/Structure: Beatrice represents the idea of a traditional housewife in the play. Her concern with domestic matters reflects her position as homemaker and mother figure: 'I was gonna clean the walls. I was gonna wax the floors' • Language/Structure: Catherine and Beatrice are contrasting characters in the play. Even though Beatrice fulfils the role of a traditional housewife, she defends Catherine's decision to go out to work, focusing on the healthy salary she will earn: 'Fifty dollars a week, Eddie' • Language: Beatrice uses a euphemism to express her frustration at Eddie's lack of interest in her as a wife: 'When am I gonna be a wife again, Eddie?' • Structure: Beatrice acts as a peacemaker in the family, trying to draw Eddie, Catherine and Rodolfo together • Structure/Form: Beatrice can be viewed as the victim in the play, losing both Catherine (in marriage to Rodolfo) and Eddie (who dies, leaving her a widow) by the end of 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
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)** • candidates are most likely to write about the portrayal of Mr and Mrs Birling as members of the older generation. Candidates may also consider other characters such as the Crofts, Joe Meggarty or Inspector Goole • Mr and Mrs Birling, the Crofts and, ultimately, Gerald believe in capitalism and prioritise themselves and their own needs. Sheila and Eric are more open to socialist views and feel guilty about what has happened to Eva/Daisy • Mr and Mrs Birling are in their fifties and are portrayed as pompous and self-assured. Early in the play Mr Birling lectures Sheila, Eric and Gerald: 'Now you three young people, just listen to this' • Mr and Mrs Birling try to avoid responsibility for their parts in Eva's/Daisy's demise. Mrs Birling denies any involvement: 'I accept no blame for it at all' • Sheila is horrified at the lack of care and sympathy shown by her parents after learning of Eva's/Daisy's fate. She says: 'You began to learn something. And you've stopped now … it frightens me the way you talk, and I can't listen to any more of it' • Gerald seems to side with the older generation in the end and this may be because of his background. It is he who finds out that Inspector Goole is not a real police inspector when he bumps into a policeman and asks him about the Inspector. Ultimately his interest is more focused on proving that the Inspector is not real than caring about what has happened to Eva/Daisy • after Gerald's revelation that the Inspector is not real, both Mr and Mrs Birling take the whole thing lightly. Mr Birling mocks Sheila and Eric: 'Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke'. **(AO2)** • Language/Structure: Priestley's use of dramatic irony emphasises the ridiculousness of Mr Birling's views: '…you'll be living in a world that'll have forgotten all these Capital versus Labour agitations and all these silly little war scares' • Language: when Mrs Birling tells Eric that she is ashamed of him, Eric mirrors her language with the words: 'But don't forget I'm ashamed of you as well – yes, both of you' • Language/Structure: Gerald's complacent attitude to finding out that the Inspector is not real is in line with the older generation: 'Everything's all right now'. He expects Sheila to take the ring back • Structure: in terms of age, Gerald Croft lies between the younger and older generations. The Inspector deals with him less harshly than Mr and Mrs Birling • Form/Structure: Sheila and Eric are presented as a contrast to the older generation who are set in their ways and immovable. The parents and children reverse roles by the end of the play with Sheila and Eric taking responsibility and assuming authority.

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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)** • as the play opens, the Birling family are presented as looking forward to a hopeful and positive future, celebrating the engagement of their daughter, Sheila, to the eligible Gerald Croft, son of Lord and Lady Croft • the play was written by Priestley in 1945 but is set in 1912 so the audience have the benefit of hindsight as the drama unfolds. The First World War would start in two years, yet Birling describes talk of war as 'silly'. He similarly offers the view that there will be no unrest in the workforce, yet the National Coal Strike took place in 1912 • Eric's fear of the future foreshadows the terrible loss of life suffered by his generation in the First World War. He challenges Mr Birling's view, saying, 'What about war?' but is silenced by him • the omniscient Inspector Goole seems to know and understand a great deal about events surrounding Eva's/Daisy's life and death. It is only at the end of the play that the audience realises that he knows the future, even though he implies this: 'I'm waiting … To do my duty' • Inspector Goole is a timeless, classless character who serves the dramatic purpose of trying to teach the Birlings and the audience a lesson. His warning speech towards the end of the play suggests an apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish' • Sheila and Eric represent hope for the future as they are touched by the Inspector's message of social responsibility. Sheila becomes the Inspector's advocate and shares his role as Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. ''Fire and blood and anguish!'' And it frightens me the way you talk'. **(AO2)** • Language: Mr Birling's most obvious inaccurate prophecy about the future is his faith in the Titanic, set to sail in April 1912. Birling uses repetition to emphasise his belief in the ship's invincibility: 'unsinkable, absolutely unsinkable' • Language/Structure: Gerald agrees with Mr Birling that the future looks like 'a time of steadily increasing prosperity', aligning the two characters through this view • Language: Mr Birling sees a blossoming future for his firm, linking the union of Sheila and Gerald to that of the companies: 'perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices' • Form/Structure: dramatic irony is a key technique used by Priestley. The audience knows that Mr Birling's pronouncements about the future are going to be proved wrong. This demonstrates to the audience how misguided he is in his views • Form/Structure: Priestley manipulates time for dramatic purposes through his supernatural presentation of the omniscient Inspector Goole who delivers the news of Eva's/Daisy's death before it has taken place.

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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
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)** • the title of the play is significant because the plot is centred on the incident of the death of Wellington, the dog belonging to Christopher's neighbour, Mrs Shears. The plot follows Christopher's investigations into who killed the dog and the consequences of his discoveries • the title of the play comes from the novel of the same name: *The Curious Incident of the Dog in the Night-time*. It is taken from the short story, *Silver Blaze*, which is a Sherlock Holmes mystery • the murder of the dog is 'curious'. At first it is assumed by the police and Mrs Shears that Christopher killed Wellington as it is he who finds the body and is discovered standing next to it. Christopher tells the policeman plainly 'I did not kill the dog' • Christopher's love of dogs is a key motif throughout the play. When Ed tries to put him off investigating the murder by saying, 'It's a bloody dog', Christopher replies 'I think dogs are important too' • Christopher's investigation into the dog's murder leads him to unveil the mystery of his own mother's disappearance and the truth behind Wellington's death. It is revealed that Ed Boone killed the dog in a fit of anger at Mr Shears who had run away with Judy Boone • Ed Boone's confession that he killed Wellington is a dramatic climax in the play and follows Christopher's discovery that his mother is not dead as he has been led to believe. Ed reveals that he killed Wellington when the 'red mist' came down, following an argument he had with Mrs Shears. This resolves the mystery behind the curious incident • the solving of the mystery prompts Christopher to run away to London to live with his mother, but the play ends happily as he is ultimately reconciled with Ed. Significantly, Christopher receives the gift of a '*little sandy-coloured Golden Retriever*' from Ed. **(AO2)** • Language: Christopher's language (delivered through Siobhan) has the tone of an investigator in its precise and formal tone: 'It was seven minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house' • Language: Christopher's investigation into the curious death of Wellington leads him to speak to people he would not otherwise approach. He interrogates Mr Thompson among others: 'Do you know who killed Wellington?' • Form/Structure: the mystery surrounding Wellington's death forms a platform for the audience to learn about Christopher's character and provides dramatic tension in the play • Language/Form/Structure: the opening stage direction is directly linked to the play's title and is shocking to the audience: '*A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side*'. This sets the scene for the play's events.

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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's parents are Ed and Judy Boone and their relationship is presented as the catalyst for the events in the play. When the play opens, Christopher believes that his mother is dead, as Ed has chosen to tell him this lie rather than the truth that she has left them both for a life with Mr Shears, a neighbour • Ed tries to avoid the truth, and possible confrontation with Christopher, hence his lies about Judy being dead and his hiding of the letters. Ed's jealousy of Judy's relationship with Mr Shears leads to his killing of Wellington in a fit of rage • Christopher and his father share a loving, but sometimes strained, relationship: 'How many times do I have to tell you, Christopher?' However, Ed is usually patient and caring with his son and he also shows great determination in trying to get Christopher access to the Maths A-level at his school • the audience and Christopher find out the truth about Judy when he finds letters that she has sent to him but which have been hidden by Ed. Judy tries to be honest, comparing herself with Ed: 'I'm not like your father. Your father is a much more patient person. He just gets on with things and if things upset him he doesn't let it show' • Christopher turns to Judy when he discovers his father's lies, running away to the address in London that he has taken from her letters. Judy is protective of him when she finds him waiting, soaking wet in the cold on her doorstep: 'Will you let me help you get your clothes off? I can get you a clean T-shirt … You could get yourself into bed' • by the end of the play, Christopher has learnt to trust his father again, but is living with his mother in a bedsit. **(AO2)** • Language: Ed is stubborn in his attempts to ensure that Christopher can do his Maths A-level. When told there are no facilities, he retorts 'Then get the facilities' • Language/Structure: Judy Boone's letters to Christopher show the audience how she struggled to cope with his challenging behaviour and the strain it put on her marriage to Ed. She says that Ed seemed more able to cope with Christopher. When she saw them together, Christopher seemed calm: 'And it made me so sad because it was like you didn't need me at all' • Structure: the stage directions show how Ed is openly affectionate towards his son: '*Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other*' • Form/Structure: Judy is an absent parent for the first half of the play as she is believed dead. Christopher's discovery that she is alive is a dramatic revelation that changes the course of events.

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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
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)** • Faith is in her early twenties and lives with her mother, Evelyn. As the play opens she is about to leave home. Lil is presented both in her thirties and as an older woman in her eighties. She treats Faith as a granddaughter • as the play opens, Faith is getting ready to leave home and looking through some old boxes of toys. Lil has come to visit from Manchester and comes to the attic to call Faith downstairs. Her manner is down-to-earth: 'Just get this lot boxed and neaten up the room. I'll do tea' • Lil returns to the attic to hurry Faith along and finds her looking through some letters and photos in a box. She has a direct approach when Faith says, 'I will put the things away…'. Lil replies 'You said that before' • Faith questions Lil about the 'little Jewish girl you had staying with you during the war'. She does not know that Eva and Evelyn are the same person at this point. Lil does not reveal the truth but Faith suspects she is hiding something: 'Why are you being so cagey?' • Faith respects Lil's authority, but is persistent with regard to the photo. Lil tries to protect Evelyn's privacy by telling Faith 'leave it' • Lil is unsettled by Faith's discovery of Evelyn's true identity and sees it as undermining her status with Faith: 'Aren't I real now?' • Lil defends Evelyn. When Faith says 'I could kill you' to Evelyn, Lil intervenes: 'I'll bloody kill you first'. **(AO2)** • Language: Lil shows care to Faith and a practical, no-nonsense approach: 'Stop fretting and eat your Madeira cake' • Language/Structure: Lil's conversation with Faith reveals things about Faith's growing up as Evelyn's daughter. Faith states that Evelyn 'used to tell me. She said she was told it when she was little' • Language: Faith is sensitive to Lil's feelings, noticing that she is upset to find that Evelyn has kept so much from her childhood as Eva: 'It's upset you, hasn't it?' • Structure: Lil acts as a mediator between Evelyn and Faith, dissipating tension: 'You two have the quietest arguments' • Structure/Language: Samuels creates dramatic tension in the exchange between Faith and Lil where Faith realises that Eva is Evelyn: 'Is she Mum?' • Form/Structure: Lil crosses time zones, creating a dramatic link between the experiences of Faith and her mother throughout the play's action.

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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)** • fear is what motivates Helga and other German Jewish parents to send their children to Britain on the Kindertransport. Helga expresses the urgency of Eva's need to leave on the train: 'There's no 'later' left, Eva' • Eva is separated from her parents when she boards the train but she seems to be more excited than afraid. She reassures her mother: 'Mutti! Vati! Hello! Hello! See. I did get into the carriage' • Hitler incites understandable fear in Eva and her family. When she crosses the border, she rejoices: 'The border! It's the border! Yes! We're out! Out! Stuff your stupid Hitler' • the Ratcatcher is sinister and menacing. At the beginning of the play, Eva is reading the Ratcatcher story and asks her mother the meaning of the word 'abyss'. In the story, the children disappear into the abyss, following the Ratcatcher • in hiding the watch and jewellery in Eva's shoe, Helga shows that she is afraid she may not live to see her daughter again • Helga's fears of losing her daughter are proved true when she tries to reunite with her en route to New York to start a new life after the war. Eva refuses to go with her and accuses Helga of being the Ratcatcher: 'You were the Ratcatcher. Those were his eyes, his face' • Evelyn is afraid of Faith finding out her childhood identity as Eva. She fears the truth of her past. **(AO2)** • Language: Helga is afraid for Eva travelling to England alone but emphasises the need for her to do things herself. She uses imperatives, showing the importance of her instructions: 'Eva, sew on your buttons now' • Language: Eva's inability to communicate with the English Organiser makes her afraid. She speaks in German, crying when she realises no-one is coming to meet her: 'Niemand kommt?' • Language/Structure: fear is symbolised by the fictional figure of The Ratcatcher, a fearsome character who also plays the English Organiser, the Nazi Border Official, the Postman and the Station Guard • Structure: the Ratcatcher forms part of the play's narrative and appears as a foreboding shadow in the attic, symbolising repressed emotions and long-held fears • Form/Structure: the Ratcatcher music creates a dramatic mood of fear and threat for the audience.

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
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)** • Elesin Oba is the horseman of the recently-deceased king of the village. It is his duty to follow the Yoruba custom of taking his own life to follow the king into the afterlife. Iyaloja is 'mother' of the marketplace and, although she is leader of the women in the village, she is obedient to men and is presented as particularly deferential to Elesin • when Elesin sees the young woman in the marketplace, he is filled with desire and requests her for his bride prior to his ritual suicide: 'Iyaloja, who is she? I saw her enter your stall; all daughters I know well' • although this woman is promised to her son, Iyaloja agrees to the hasty marriage to Elesin because of her great respect for and awe of Elesin's task. She does warn him that the attractions of the physical world may damn him: 'You wish to travel light. Well, the earth is yours. But be sure the seed you leave in it attracts no curse' • Elesin's delay demonstrates that he is tied to the real world, as Iyaloja warned, and still craves life. He tries to blame others for his failure: 'First I blamed the white man, then I blamed the gods for deserting me' • Iyaloja turns on Elesin when he fails to complete the ritual. She is bitter that she and the other women have shown him deference and lavished him with 'sweetmeats', yet he has betrayed them: 'We called you leader and oh, how you led us on' • when Iyaloja visits Elesin in prison she is no longer deferential and submissive. Instead she is angry and mocks him. She does not soften the news of Olunde's suicide, instead using it to punish Elesin: 'Because he could not bear to let honour fly out of doors, he stopped it with his life'. **(AO2)** • Language: Elesin pretends to be annoyed with Iyaloja but she takes his anger seriously and tries to work out how to appease him • Language/Structure: early in the play, Elesin explains why Iyaloja and the women of the market place are so important to him, using the metaphor: 'This market is my roost. When I come among the women I am a chicken with a hundred mothers' • Language/Structure: Iyaloja's understanding of Elesin's desire to remain with the living foreshadows his later failure to enact the death ritual: 'Elesin, even at the narrow end of the passage I know you will look back and sigh a last regret for the flesh that flashed past your spirit in flight' • Language/Structure: the dramatic ending of the play is heightened by Iyaloja's scornful accusation of Elesin: 'The son has proved the father Elesin, and there is nothing left in your mouth to gnash but infant gums' • Form/Structure: the changes in Iyaloja's and Elesin's relationship reflect the turning points in the play's narrative structure. Her view goes from respect and deference to scorn and hatred.

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)** • ritual is important because it represents Nigeria's attempts to retain its unique identity in the face of colonial control and tyranny • the ritual that Elesin is supposed to perform is to take his own life in order to join his king in the afterlife • the suicide ritual brings friction between the Yoruba and the white colonialists, who do not understand its significance or respect its purpose • the Praise-Singer has a ritualistic part in the play as his role is to follow Elesin, singing his praises prior to the suicide. During the death ritual he takes on the role of the deceased king to speak with Elesin • poetry, music and dance are evident throughout the play and are important aspects of the rituals and ceremonies of the Yoruba • the Pilkingses show that they have no respect or understanding of Yoruba ritual when they wear the egungun costumes as fancy dress. This is an insulting and ignorant act and Amusa is horrified that they are dishonouring the 'uniform of death' • the importance of his cultural heritage prompts Olunde to take his father's place by completing the suicide ritual himself after Elesin fails to do so. Even though he has lived in the west for four years, Olunde retains allegiance to the old ways of the Yoruba. **(AO2)** • Language: the play's rituals are expressed in poetic language: 'The night is not so dark / That the albino fails to find his way' • Language: the description of Elesin entering the trance prior to his ritual suicide is poignant: '*Elesin in his motions appears to feel for a direction of sound, subtly but he only slips deeper into his trance-dance'* • Language/Structure: stories are key aspects of ritual in the play. Elesin reassures the Praise-Singer by telling him the story of the 'Not-I bird' • Structure: the play's action centres around the suicide ritual that Elesin is supposed to perform as the king's horseman • Structure/Form: it is ironic that it is Olunde with his western education who finally completes the ritual suicide • Structure: the ending of the play, with the deaths of Elesin and Olunde, demonstrates the return of power to the rituals of the Yoruba, as Iyaloja's words look to the future: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'.

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)** • Benvolio is Romeo's cousin and tries to keep the peace in Verona • Benvolio reports Romeo's whereabouts to his parents. He describes Romeo's state of mind as pensive and distracted in 'the grove of sycamore' • Benvolio cares about Romeo's unrequited love for Rosaline and also seems to have distractions of his own as he admits to the Montagues: 'A troubled mind drove me to walk abroad' • Benvolio accompanies Romeo to the Capulet party and, with Mercutio, tries to find him when it is time to go home. He calls after him and tells Mercutio: 'He ran this way, and leapt the orchard wall' • Benvolio reassures Mercutio that Romeo will uphold his honour by responding to Tybalt's call for a duel: 'Romeo will answer it' • Benvolio tries to ensure that the rules of duelling are obeyed when Mercutio and Tybalt confront one another: 'We talk here in the public haunt of men! / Either withdraw unto some private place, / Or reason coldly of your grievances, / Or else depart' • Benvolio tells Romeo of the death of Mercutio: 'O Romeo, Romeo! Brave Mercutio's dead!' • Benvolio advises Romeo to flee after he has killed Tybalt, recognising that 'The Prince will doom thee death / If thou art taken'. **(AO2)** • Language: Benvolio's name means 'good will' or 'well-wisher' • Language/Structure: Benvolio plays the part of peacekeeper in the play. In the opening affray, he orders the fighting men 'Part, fools!' • Language/Structure: Benvolio joins Mercutio in mocking the Nurse: 'Two, two! A shirt and a smock' • Language: Benvolio tries to prevent the altercation between Tybalt and Mercutio, warning: 'The day is hot, the Capels are abroad' • Language: Benvolio uses metaphorical language to describe the loss of Mercutio: 'That gallant spirit hath aspired the clouds, / Which too untimely here did scorn the earth' • Structure: Benvolio is a catalyst in the plot, as it is he that convinces Romeo to attend the Capulet party • Structure: Benvolio contrasts with Mercutio • Form/Structure: Benvolio stands slightly apart from the tragedy and is therefore able to give credible information and advice to characters, such as when he advises Romeo to flee after Tybalt is slain. **(AO4)** • family links were important to the Elizabethans who would expect loyalty and close knit bonds between cousins • duelling was a means by which conflicts were resolved amongst noblemen in Elizabethan England. It was considered an honourable means of dealing with dispute but was illegal • violence was rife in Verona at the time the play is set. Deadly battles were fought over petty differences.

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)** • time is an important theme. It may appear static but characters are often rushing and there is a real sense of urgency and speed in the play. Time and fate go hand in hand, with one influencing the other • the presence of the Prologue, who sets out the play's entire action in the opening speech, is beyond the scope of real time and shows the irrelevance of time to the play's outcome • Romeo and Juliet meet and fall in love with great haste. This is in contrast with the idea of the 'old accustomed feast'. Capulet's ball is the first he has held in thirty years. The speed with which Romeo and Juliet agree to marry is swift indeed, since they have known each other only for a matter of hours. The haste in which this decision is made contributes to the play's ultimate tragedy • events speed up dramatically from the ill-timed meeting of Mercutio and Tybalt which results in both their deaths. Benvolio warns Mercutio of the likely outcome should they meet the Capulets, but Mercutio is in high temper and logic fails to sway him. The timing of Romeo's entrance and the fact that Mercutio is hurt because of his intervention demonstrate the importance of time in the play • time is also important to Juliet when she takes the Friar's potion as it has a limited effect and she is warned that within forty-eight hours she will wake • time brings about the play's final tragedy when Romeo, in banishment in Mantua, does not receive the Friar's letter about Juliet's feigned death. Believing her to be dead, he rushes with great haste to Verona and, after demanding poison from the apothecary, kills himself at Juliet's side before she has come round from the effects of the potion. It can be argued that his impulsive actions here, in not taking his time, result in the deaths of both characters. **(AO2)** • Language/Structure: time is an important structural device. The Prologue sets out the time scale of the play as it opens as 'the two hours' traffic of our stage' • Language/Structure: Lord Capulet tells Paris that he should wait 'two more summers' before marrying Juliet as she is so young. Later, he rushes, bringing the wedding forward with tragic results • Language: Juliet uses hyperbole to describe how long it will feel waiting to see Romeo again: ''Tis twenty years till then' • Language: Juliet uses metaphorical language to bemoan the slow pace of time as she awaits the arrival of Romeo at her chamber: 'Gallop apace, you fiery-footed steeds'. **(AO4)** • Elizabethans were superstitious about time, noting the day and hour of, for example, a fall from a horse and considering it an unlucky time to ride • Elizabethans believed in astrology, using the sun and moon to mark time • Shakespeare compressed the action of the play into just four days instead of the months of the original poem.

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 theme of death emerges early in the play, the Captain describes the courage of Macbeth and Banquo facing death in battle against the Norwegians. He describes Macbeth's sword which 'smoked with bloody execution' • Macbeth profits by the death of the Thane of Cawdor, receiving his title as a gift for his service from Duncan. After the Witches' prophecies, he is disconcerted when Duncan announces that Malcolm is his heir • the murder of Duncan is a turning point in the play as it marks a disruption in the natural order: 'And his gashed stabs looked like a breach in nature' • Lady Macbeth describes Duncan in death as still regal: 'His silver skin laced with his golden blood' • the death of Banquo is reported to Macbeth by the murderers he employs to do the job. Significantly, Macbeth is no longer able to do the murders himself as he wants to avoid further guilt. Macbeth falsely hopes that he will be 'safe' with Banquo dead and yet he is haunted by Banquo's ghost at the banquet • the deaths of the Macduff family show the escalating power and fear of Macbeth as he tries to eliminate his enemies. Their deaths are reported to Macduff in stark terms: 'Your castle is surprised – your wife and babes / Savagely slaughtered' • the death of Young Siward reflects the sacrifices of the English army in attempting to unseat the tyrant, Macbeth • the death of Macbeth by Macduff's sword forms the play's dramatic climax. Macbeth's belief that he is invulnerable makes his demise more poignant. **(AO2)** • Language: Malcolm admires the brave attitude to death evident in the Thane of Cawdor when he is executed: 'Nothing in his life / Became him like the leaving it' • Language: Lady Macbeth's death from suicide moves Macbeth. His soliloquy has an air of regret: 'She should have died hereafter: / There would have been a time for such a word' • Language/Structure: the death of Duncan occurs off stage, creating a strong effect of dramatic tension. External signs reflect the murder: 'I heard the owl scream and the crickets cry' • Form/Structure: the deaths from murder, committed or ordered by Macbeth, convey not only his transition to power but also how his character develops as a result of death • Structure: Macduff's grief at the deaths of his family is used by Malcolm as a means of driving his hatred and need for vengeance against Macbeth. **(AO4)** • it was a common belief in Jacobean England that death was a matter of fate and when it was a person's time to die, that was it • one of the main reasons that Shakespeare wrote *Macbeth* was to demonstrate the awful consequences of murdering a king. This was part of the play's appeal to King James I • many people in Jacobean England believed that ghosts were real. To some, ghosts were souls of the dead now wandering earth until they could reach heaven.

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)** • there are a number of powerful men presented in the play. These include: Duncan, Macbeth, Macduff and Malcolm • Duncan is powerful as the rightful King of Scotland when the play opens. He is presented as regal and generous, praising the efforts of his generals in battle and giving Macbeth a title in return for his loyalty • Duncan knows his own mind and announces his son, Malcolm, as his heir: 'We will establish our estate upon / Our eldest, Malcolm' • Macbeth is a powerful man, using the Witches' prophecies to feed his own ambitions. He is rewarded by Duncan, but this is not enough for him. He is arguably not as powerful as his wife who influences him • Macbeth creates a powerful hold on Scotland, based on fear. He is described as a 'tyrant' and feared by his subjects and thanes • Macduff is a powerful man. He defies Macbeth by refusing to attend his coronation at Scone. The Witches convey his power to Macbeth in the warning: 'Beware Macduff!' His power is fuelled by his desire for revenge after Macbeth has his family slain • revenge makes Macduff powerful and he defeats Macbeth in hand-to-hand combat. The fight scene between the two is dramatic and violent • Malcolm is not, at first, a powerful man. When he flees Scotland after his father's death he can be considered weak, but his strategic approach to opposing Macbeth by gathering the support of the English proves successful in the long run. This, and his ability to win over Macduff to his cause, mark him out as a powerful diplomat and leader. **(AO2)** • Language: Lady Macbeth considers Macbeth to lack power and uses metaphorical language to suggest his core weakness: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness' • Language: Lady Macbeth may be considered the power behind Macbeth. She uses a first-person plural voice, asserting their invincibility even in her madness: 'What need we fear who knows it, when none can call our power to account?' • Language/Structure: Macduff's power and single-mindedness reflect his position opposing Macbeth. His grief becomes 'the whetstone' of his sword • Language/Structure: the wave of power that Macbeth rides after killing Duncan leads to a change in his response to fear, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed'. **(AO4)** • Macbeth was written for James I in 1606. It is in part a cautionary tale to warn potential assassins or usurpers of the awful fate that would await them if they dared to seize power from the rightful ruler • a Jacobean audience would have recognised Malcolm's power coming directly from God because of the Divine Right of Kings • the power of the Witches and Lady Macbeth lies behind Macbeth's own power and would have reminded a Jacobean audience of its hollow impact. Power is transient and temporary.

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)** • the events of the play take place in Venice and Belmont which are both in Italy • Venice is an exhilarating, multicultural city, a trading hub in the Adriatic where money was made partly because of the open business environment that needed moneylenders such as Shylock • Shylock's house is the setting where the audience encounters his daughter, Jessica. She is unhappy there: 'Our house is hell'. She tells Lancelot Gobbo that he relieves her boredom and she is sad that he is leaving • Portia's house is situated in Belmont, a place where people have bohemian views and easy affluence. It is both beautiful and peaceful, reflecting Portia's role as heroine. It is the scene of her romantic encounter with Bassanio whom she accepts as her husband following the casket test: 'This house, these servants, and this same myself / Are yours – my lord's. I give them with this ring' • the courtroom is a significant setting because it forms the context for the central drama of Antonio's trial. It is also the place where Shylock is punished and forced to convert to Christianity. **(AO2)** • Language: Portia is described in romantic terms: 'Her sunny locks / Hang on her temples like a golden fleece, / Which makes her seat of Belmont Colchos' strand / And many Jasons come in quest for her' • Language: Antonio recognises the status held by strangers by law in Venice: 'The Duke cannot deny the course of law – / For the commodity that strangers have / With us in Venice' • Language/Structure: the court is the scene of Shylock's defeat, humiliation and punishment. It forms the dramatic climax of the play's action. His fate is meted out without compassion: 'He shall do this – or else I do recant / The pardon that I late pronouncèd here' • Structure: Belmont is a contrast to the city of Venice • Structure: the play's action in the court is tense and formal. The Duke holds the power in the court and what takes place there affects all the characters significantly. **(AO4)** • unlike England, Venice had laws in place to protect non-native traders from the late thirteenth century • although Venice of the sixteenth century was more tolerant than England, Jews were forced to live in ghettos there • Shakespeare's use of Belmont as a setting is one of several recurring contrasts in Shakespeare of court/urban settings and pastoral ones.

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)** • the question requires candidates to consider the sincerity of Bassanio's and Portia's relationship as true love. It is possible to argue either way or to look at points from both sides • Bassanio makes it clear to his friend, Antonio, at the beginning of the play that he intends to go to Belmont to woo Portia. His opening line is about her wealth which suggests he is not truly seeking love, but a fortune: 'In Belmont is a lady richly left' • Bassanio has lost his fortune through profligate spending, which casts doubt on the sincerity of his love for Portia. Some sources suggest that Bassanio is more romantically interested in Antonio than Portia but needs her for the money and social status. She recognises that Antonio is his 'bosom lover' • Portia shows herself to be somewhat shallow in her romantic interest when she rejects the Prince of Morocco because of his skin colour: 'If he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me'. This view sheds doubt on Portia's criteria for choosing a partner • Portia welcomes Bassanio's friends and pledges her support for her new husband upon hearing of Antonio's situation. She disguises herself as a man in order to defend Antonio, not even revealing herself to Bassanio. **(AO2)** • Language: Bassanio uses romantic language to describe why he wants to woo Portia: 'she is fair, and – fairer than that word – / Of wondrous virtues' as well as 'richly left' • Language/Structure: upon their meeting, the language in Bassanio's and Portia's speeches has a semantic field of torture: 'the rack', 'my torturer' and the oxymoron, 'happy torment' • Language/Structure: Portia urges Bassanio to hesitate before choosing a casket, suggesting that she really hopes he will be successful: 'in choosing wrong / I lose your company' • Language: on opening the leaden casket and Portia's gift of the ring, Bassanio's language is romantic and impassioned: 'Madam, you have bereft me of all words. / Only my blood speaks to you in my veins' • Structure: Portia's ring is a symbol of trust and true love in the play. Bassanio gives it away under pressure from the disguised Portia, creating a sub-plot. The ring is finally restored and all is well between the couple. **(AO4)** • arranged marriages were common at the time Shakespeare was writing and at the time the play is set. A wealthy man such as Portia's father would expect to put conditions on her choice of husband, even after his own death • wives became the property of their husbands upon marriage in the time Shakespeare was writing • there is a tradition in Elizabethan theatre of female characters disguising themselves as men and finding love whilst in that disguise, e.g. Rosalind and Viola.

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)** • Lydia is youngest of the five Bennet daughters; she is fifteen when the novel begins and is presented as the most similar to her mother, Mrs Bennet, in that she is silly, impulsive and frivolous • Lydia has no thought for decorum and enjoys flirting with officers in the town. The fact that Mrs Bennet lets her come out into society at such an early age reflects casual parenting • she manages to persuade her parents to let her go to Brighton with Colonel Forster and his wife. This proves to be a foolish decision • Elizabeth recognises the dangers in allowing Lydia free rein: 'If you, my dear father, will not take the trouble of checking her exuberant spirits … she will soon be beyond the reach of amendment' • Lydia is materialistic, borrowing money to spend on frippery, even things she does not like: 'Look here, I have bought this bonnet. I do not think it is very pretty; but I thought I might as well buy it as not' • when Lydia runs away, she comes close to bringing complete shame on her family • Lydia is unmoved about all the fuss she has caused upon her return to Longbourn. She breezes back to her family with 'easy assurance'. **(AO2)** • Language: Lydia is described as 'unabashed, wild, noisy and fearless' • Language: Mrs Bennet praises Lydia's good humour in comparison to her sisters: 'Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia' • Language/Structure: Lydia's letters are a structural device used by Austen to inform the reader of her thoughts after leaving with Wickham. Her tone is brimming with excitement and considering it all amusing: 'What a good joke it will be!' • Structure: Lydia is at the centre of the most significant drama in *Pride and Prejudice* when she runs away with Mr Wickham. She is rescued by her uncle and Mr Darcy, who bribes Wickham to marry her • Structure: Lydia's marriage to Mr Wickham represents a relationship built on shallow physical attraction and short-term gratification. **(AO4)** • the law of entailment meant that women such as Lydia and her sisters had to find an eligible husband in order to be secure in life. Mr Wickham, as a member of the militia, and an officer, gained some status which made him more eligible for a good marriage • at the time Austen was writing, elopement was a very serious issue. Its effect on a girl's reputation was devastating and both the Marriage Law of 1753 and Hardwicke Act consisted of strict rules. Obeying these was expensive, hence elopement was a way of avoiding costs. To live together outside marriage, as Wickham and Lydia did, was even more scandalous • Austen's Regency England was socially divided and class divisions were established in family connections.

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.
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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)** • family is a theme that runs through the novel. The Bennet family consists of the parents and five daughters who have contrasting characters. Jane is pleasant and beautiful and close to her sister, the witty Elizabeth. The two are genuine friends. Mary is a quiet, studious girl who enjoys reading, while Lydia and Kitty are foolish and shallow • Mrs Bennet is the foolish, ineffective wife of Mr Bennet. His cutting wit and sarcasm are shared by the second oldest of his daughters, Elizabeth. He explains that on meeting Mrs Bennet he was 'captivated by youth and beauty, and that appearance of good humour, which youth and beauty generally give' • it is hoped by Mrs Bennet that one of the Bennet daughters will marry Mr Collins to keep the estate in their family • Mr Gardiner is Mrs Bennet's brother. The Gardiners act as parent figures to Jane and Elizabeth. They also help to track down Lydia and Mr Wickham • Mr and Mrs Phillips are the brother-in-law and sister of Mrs Bennet. Like Kitty and Lydia, Mrs Bennet and Mrs Phillips share similar characteristics of foolishness and frivolity. Mrs Phillips lives in Meryton and encourages the interest of Lydia and Kitty in the young officers from the militia • the theme of family can also be seen in Mr Darcy's protection and care for his young sister, Georgiana, when Mr Wickham attempted to seduce her • it is also evident that there is a close bond between Mr Bingley and his sister, Caroline • Mr Darcy's aunt, Lady Catherine de Bourgh, tries to influence him in his choice of bride, demonstrating the power that family members felt they could bring to bear to preserve their wealth and status. She had planned for Mr Darcy to marry her own daughter. **(AO2)** • Language: Mr Collins recognises his importance to the Bennet family with a pompous and condescending tone: 'My situation in life, my connections with the family of de Bourgh, and my relationship to your own, are circumstances highly in my favour' • Language: Mr and Mrs Gardiner are the brother and sister-in-law of Mrs Bennet and are sensible, kindly and supportive. Austen compares Mr Gardiner to his sister: 'Mr Gardiner was a sensible, gentlemanlike man, greatly superior to his sister, as well by nature as education' • Form/Structure: the contrasting characters of the Bennet family such as Mr and Mrs Bennet create humour in the novel • Structure: the law of entailment is significant to the Bennet family as, in the absence of a male Bennet heir, Mr Collins is set to inherit Longbourn. This point is crucial to the novel's plot and themes. **(AO4)** • although Mr Bennet realises that he is not well-suited to his wife, divorce was very rare and confined to the upper classes in those times. It would have been a big scandal for a family • estates tended to be inherited through the male line at the time • pressure from family was particularly focused on women and the expectation to make a good match.

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 context in which they were written. (10 marks)
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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. • 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)** • lies and deception are important including the identity of Pip's benefactor, Estella's parentage and the nature of Compeyson's crimes • early in the novel, Pip deceives Joe and Mrs Joe by stealing food and a file to take to the convict, Abel Magwitch • when Pip visits Satis House to play with Estella, he lies to Joe and Mrs Joe upon his return. He does not want to disappoint them and tell them how he was really treated. He makes up lies that he played with flags: 'Estella waved a blue flag, and I waved a red one, and Miss Havisham waved one sprinkled all over with little gold stars' • the deceit of Compeyson destroys Miss Havisham and leaves her emotionally distraught and bent on revenge. Compeyson was a con man who sought to steal Miss Havisham's money and jilted her at the altar. The court sided with Compeyson when he and Magwitch appeared before them, simply because the court was impressed by Compeyson's gentlemanly appearance • Estella misleads Pip into thinking she loves him and will marry him but is open about her deceit. She asks him if he wants her to 'deceive and entrap' • Mr Jaggers allows Pip to believe that his money comes from Miss Havisham and Pip is shocked when he discovers that his benefactor is, in fact, Magwitch • Pip deceives himself in many respects, such as who his benefactor might be, Estella's feelings for him, his becoming a gentleman and his possible relationship with Biddy. **(AO2)** • Language: Magwitch deceives the sergeant into thinking he stole the food from a nearby village to protect Pip and stop him getting into trouble: 'I took some wittles, up at the village over yonder' • Language/Structure: Estella is used by Miss Havisham to deceive suitors into thinking Estella is in love with them but she explains that she has been brought up to deceive everyone including Miss Havisham: 'I must be taken as I have been made' • Language: Herbert Pocket uses a metaphor taken from his father to explain how someone's true nature cannot be hidden: '… no varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself' • Language/Structure: Pip describes how he has deceived himself: 'All other swindlers upon earth are nothing to the self-swindlers' • Form/Structure: lies and deception are central to the novel's plot although some deception is unintentional. **(AO4)** • Dickens understood that having a higher social status was a benefit when in court. Upper class individuals were more likely to be believed and given another chance than those of the lower classes • novels involving lies and deception with complex plot lines were popular with Victorian readers. Wilkie Collins and Arthur Conan Doyle were two writers who, along with Dickens, developed plots from lies and deceit • lies and deception helped Dickens to write complex plots that filled the 10 columns he needed to write for 36 weeks in the newspaper.

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)** • Pip's relationship with Estella begins in childhood when Mr Pumblechook takes him to play with Estella at Satis House, at the behest of Miss Havisham. He is in awe of her beauty and embarrassed by his working class background: 'Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common things' • Pip falls madly in love with Estella: 'I loved her against reason, against promise, against hope, against happiness, against all discouragement that could be' • Pip's quest to become a gentleman is focused on his goal to be good enough to marry Estella • when Pip plucks up the courage to confess his love to Estella, she coldly tells him that she has decided to marry Bentley Drummle, an upper-class waster who is abusive to Estella • the story ends with Estella, widowed and changed by the abuse of her late husband. Her arrogance has left her when she meets Pip again. She admits: 'I have been bent and broken, but – I hope – into a better shape' • there is hope for the relationship between Estella and Pip at the end of the novel when he bumps into her at Satis House: 'I saw no shadow of another parting from her'. **(AO2)** • Language/Structure: Pip and Estella are from very different social classes as children and Estella looks down on Pip • Language: the name, Estella, means 'star', suggesting that she is both unattainable and high above him • Structure: arguably, both Pip and Estella are used by their adopted parents to take revenge on society: Estella by Miss Havisham and Pip by Magwitch • Language/Structure: Estella's cold rejection of Pip is a turning point as he realises his dream of marrying her is over. Her words are cold and final: 'When you say you love me, I know what you mean, as a form of words; but nothing more' • Structure: Pip's reunion with Estella at the ruins of Satis House symbolises the idea of love rising from the ashes of disaster • Form/Structure: as both the hero and narrator of the novel, Pip's relationship with Estella is shown from his point of view. **(AO4)** • both Pip and Estella are lucky to be raised by adoptive parents. In the Victorian era, there were many orphans who were effectively outcasts from society • society at the time Dickens was writing was very class conscious and marriage between an upper-class and a lower-class person was very rare and frowned upon • parts of *Great Expectations* are based on Dickens's own life. Some consider Estella to be based on his secret love, the young actress, Ella Ternan.

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)** • the relationship between Arthur Dimmesdale and Roger Chillingworth is presented as tense because Chillingworth is aware that Dimmesdale is the father of his wife's illegitimate daughter, Pearl • as a Puritan minister, Dimmesdale feels great guilt for fathering Hester's child. His guilt makes him an easy target for the vengeance of Chillingworth • Dimmesdale is a minister in the community of Massachusetts Bay, well-educated and deep-thinking in his outlook • Chillingworth is an educated man like Dimmesdale but he becomes cruel and vengeful when he learns of Hester's adultery with the minister. He returns to Massachusetts Bay after having spent a year being held by the Indians and learning their knowledge of herbs • when Dimmesdale falls ill, Chillingworth, a doctor, treats him and realises that the sickness is caused by unresolved guilt • Chillingworth is obsessed with making Dimmesdale suffer until the moment of his death • one evening, Chillingworth sees that Dimmesdale has carved a red 'A' onto his chest in an act of self-punishment for his sin • unlike Dimmesdale, Chillingworth is not a Puritan. He does not condemn the pagan religions and uses his 'black medicine' to keep Dimmesdale alive. **(AO2)** • Language: Arthur Dimmesdale personifies 'human frailty and sorrow' • Language/Structure: Chapter 9 is entitled 'The Leech', referring to Chillingworth and outlining his motives and techniques for torturing Dimmesdale • Structure: when Dimmesdale and Chillingworth move into the same house, they develop a sort of 'intimacy', which fuels the dark bond between the two. Chillingworth seeks to intensify Dimmesdale's suffering • Language: Chillingworth witnesses the dramatic confession of Dimmesdale in the third scaffold scene. Chillingworth is frustrated by Dimmesdale's salvation in confession and death, repeatedly lamenting: 'Thou hast escaped me!' • Language/Structure: in asking for forgiveness for Chillingworth, Dimmesdale provides closure in the novel as the active vendetta ceases with his death: 'May God forgive thee! ... Thou, too, hast deeply sinned!' **(AO4)** • the strict Puritan ideals of Massachusetts Bay required punishment and repentance for those that transgressed religious laws • conventional medicine was complemented by some practitioners with the herbal remedies and methods of native Americans • many people settled in Massachusetts during the early 1600s, often enduring difficult and lengthy journeys to reach the colony.

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)** • magic, including witchcraft and belief in the supernatural, is an important theme in the novel • 'The Custom-House' introduction includes an appeal by the writer to remove any curses from his family • Mistress Hibbins is a witch. She is the sister of Governor Bellingham and invites people to join her in the forest to meet with the 'Black Man', the embodiment of evil. She is tolerated for many years despite the community's strict beliefs, most likely because of her brother's position • the scarlet letter has connotations of magic and the supernatural to some in the colony: 'It was whispered by those who peered after her, that the scarlet letter threw a lurid gleam along the dark passageway' • a magic circle seems to surround Hester and Pearl. Hester appears somehow protected by it. Her 'beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped'. As Pearl was born an outcast from society, Hawthorne writes that destiny 'had drawn an inviolable circle round about her' • Pearl sometimes makes a circle around herself as she plays, and other aspects of her play have elements of magic: 'The unlikeliest materials – a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft' • Chillingworth can be said to have used, what some in his community would consider, magic in his torture of Dimmesdale. After Dimmesdale dies, some in the community say that they have seen the red 'A' carved into his chest and attribute it to Chillingworth's noxious magic. **(AO2)** • Language: Pearl is described in magical terms: 'elf-child'. Governor Bellingham considers her similar to 'children of the Lord of Misrule' • Language/Structure: the scarlet letter itself is described in magical terms: 'It had the effect of a spell, taking her out of the ordinary' • Language: magic is conveyed through a metaphorical description of Pearl's eye as a 'black mirror' where there is a 'fiend-like' face • Language: Hester accuses Chillingworth of using magic to manipulate Dimmesdale's conscience: 'You search his thoughts. You burrow and rankle in his heart' • Structure: Pearl can be said to embody magic. She appears in the novel as an infant, then at the ages of three and seven. Both three and seven are considered by some to be magic numbers • Structure: an ironic contrast is drawn between the treatment of Mistress Hibbins and Hester. **(AO4)** • Ann Hibbins was a real person, executed for witchcraft in 1656 in Boston. • Hawthorne's belief in Transcendentalism was well known. It was the idea of a kind of natural magic: that spirituality expresses itself everywhere, particularly in the natural world • the Puritans believed that magic and the supernatural were evil and the work of the devil.

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.