

Mark Scheme (Results)

November 2020

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

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General Marking Guidance

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

Assessment Objectives

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

SECTION A – Modern Drama

Question Number	Indicative content
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)** • Marco is presented as a hard-working character who comes to America with his younger brother, Rodolpho, in search of work. Marco is Beatrice's cousin • Marco's reasons for coming to America are entirely selfless as he only wants to be able to earn money to send back to his wife and children in Italy • at the beginning of the play, Marco is respectful of Eddie and he acts exactly in accordance with Eddie's wishes. Marco is grateful to the Carbones for allowing him to stay: 'I want to tell you now, Eddie - when you say go, we will go' • Marco is driven by his belief in a code of behaviour and his standards of what is right and wrong. He tells Alfieri how dishonourable it would be for him to promise not to seek revenge against Eddie: 'All the law is not in a book' • Marco is protective of his brother, Rodolpho, and clashes with Eddie in a conflict over him. Marco displays his superior strength when he lifts the chair over his head • when Marco realises that Eddie has reported him and Rodolpho to the Immigration Bureau, he is furious. Marco sees Eddie's actions as a betrayal: 'In my country he would be dead now. He would not live this long' • Marco accuses Eddie of dishonouring his family. Marco believes Eddie's action has condemned his whole family to starvation and, ultimately, death: 'That one! He killed my children!' **(AO2)** • Language: Louis describes Marco using metaphors: 'He's a regular bull', 'He's a regular slave'. The metaphor of the 'bull' portrays how strong and hard-working Marco is, yet the metaphor of the 'slave' perhaps shows how little Marco earns for the work he does • Language: when Marco defends Rodolpho after Eddie's attack, he lifts the chair 'like a weapon'. The use of the simile shows how Marco is fiercely protective of his brother • Language: Marco's anger at Eddie's betrayal is expressed in his violent command to Eddie: 'Animal! You go on your knees to me!' Marco wants Eddie to show him the honour he feels he deserves • Language/Structure: at the start of the play, Marco approaches Eddie with a 'certain stiffness'. This shows Marco's discomfort at having to rely on the charity of another man • Form/Structure: conflict is created in the characterisation of Marco as an antagonist to Eddie: a catalyst in his tragic fall • Structure: towards the end of the play, Rodolpho has to persuade Marco to promise not to harm Eddie in order to be released on bail. Marco's release on bail ultimately leads to Eddie's death.

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)** • the theme of jealousy is a major factor in the downfall of the protagonist of the play, Eddie Carbone. Eddie's jealousy of Catherine's and Rodolpho's relationship may be perceived as the tragic flaw in the play • Eddie acts in a possessive manner towards Catherine and he is not able to control his feelings. He gets jealous when other people look at Catherine: 'you're walkin' wavy. I don't like the looks they're giving you' • when Marco and Rodolpho move in to the Carbone home, Eddie finds it unbearable because of the effect it has on his relationship with Catherine. It marks the start of Eddie losing his grip over Catherine • when Eddie realises Catherine is wearing heels, he immediately demands that she takes them off. Eddie deems Catherine to be dressing provocatively and he does not like the attention Rodolpho shows Catherine as a result • Alfieri is aware of Eddie's jealousy of Catherine's and Rodolpho's relationship from the very first time he meets him. Alfieri warns the audience of this • Beatrice is jealous of Eddie's feelings for Catherine. Beatrice makes it clear that she wants Eddie to show her some affection: 'it's been six months' • Beatrice tries to mitigate Eddie's jealousy of Catherine's and Rodolpho's relationship. Beatrice encourages Eddie to let Catherine go: 'The girl is gonna be eighteen years old, it's time already' • when Eddie returns home from drinking, he finds Catherine and Rodolpho together. Eddie's anger drives him to kiss Catherine and then Rodolpho, to try to prove that Rodolpho is homosexual. Eddie seeks to end Catherine's and Rodolpho's relationship because of his jealousy • Eddie's jealousy ultimately leads to his death. **(AO2)** • Language: Beatrice is jealous of Eddie's evident affections for Catherine. She wants Eddie to give her the attention he shows to Catherine and questions him: 'When am I gonna be a wife again, Eddie?' • Language/Structure: Alfieri recognises Eddie's jealousy from the very first time he meets him: 'there is too much love'. The adverb 'too' shows Eddie's obsessive feelings for Catherine • Form: the stage directions describe how disturbed Eddie is by the attention Catherine shows Rodolpho: *'his face puffed with trouble'* • Structure: Alfieri's closing speech reinforces how Eddie's jealousy was central to his downfall • Structure: Eddie's jealousy of Catherine's and Rodolpho's growing relationship causes him to report the brothers to the Immigration Bureau, leading to the tragic events that conclude 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 likely to consider how Eric Birling and Sheila Birling appear to have learnt lessons by the end of the play. In contrast, they are likely to explore how other characters, including Mr and Mrs Birling, do not appear to have learnt from their actions • Mr and Mrs Birling try to avoid responsibility for their parts in Eva's/Daisy's demise. Mrs Birling denies any involvement and refuses to acknowledge the result of her actions: 'I accept no blame for it at all' • Mrs Birling also believes that everything can go back to normal. She dismisses the events of the evening and does not believe that Eric and Sheila will be influenced by them in the long term: 'They're over-tired. In the morning they'll be as amused as we are' • maintaining status and avoiding scandal are more important to Mr Birling than learning anything from what has happened. When Mr Birling believes that his public reputation is safe, he says: 'the whole thing's different now' • Sheila recognises her poor treatment of Eva/Daisy and regrets her actions. Sheila is horrified at the lack of care and sympathy shown by her parents after hearing of Eva's/Daisy's fate. She says: 'You began to learn something. And you've stopped now' • Gerald appears to learn from his treatment of Eva/Daisy. However, towards the end of the play, he still expects Sheila to accept the engagement ring despite his affair with Eva/Daisy. Gerald expects things to be able to go back to normal immediately, suggesting he just wants to forget what has happened • Eric admits his part in Eva's downfall and understands the role his family has played. He says: 'It's still the same rotten story whether it's been told to a police inspector or to somebody else' • Inspector Goole tries to teach the Birlings and the audience a lesson. Towards the end of the play, Inspector Goole's warning speech 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'. **(AO2)** • Language/Structure: Mrs Birling is only open to learning about what others have done and is not willing to learn about herself. When she finds out about Joe Meggarty's behaviour, she uses a declarative sentence: 'I must say, we are learning something tonight' • Language/Structure: Gerald's complacent attitude to finding out that the Inspector is not real shows that he does not take time to reflect and learn from the events of the evening. The simple sentence 'Everything's all right now' shows how Gerald expects Sheila to take the ring back without question • Form: Mr Birling belittles Sheila for professing to have learnt something from the evening. The stage directions show that Mr Birling does not take Sheila seriously when she says that the events of the evening have changed her. He replies '*Amused*' by what Sheila has said

	• Structure: Sheila and Eric are presented as a contrast to their parents who are set in their ways and immovable. They 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)** • the relationship between Mr Arthur Birling and Eric Birling is presented as distant. Mr Birling sees Eric as immature and he dismisses his son's opinions. Eric is not able to confide in his father about his problems • when Eric is revealed as a heavy drinker, on the surface Mr Birling appears surprised and he does not want to accept the truth • Eric interrupts, questions and contradicts his father: 'Why shouldn't they try for higher wages? We try for the highest possible prices'. Mr Birling is irritated by his son's behaviour • Mr Birling is quick to express his lack of confidence in Eric's capabilities and appears to favour Gerald over his own son • as the play progresses, Eric becomes more confident in standing up to his father: *'(As Birling tries to interrupt.)* I don't care, let him know' • Eric is not able to turn to his father when he is in need. Mr Birling does not understand why Eric stole money from him instead of asking him for help: 'Why didn't you come to me when you found yourself in this mess?' • at the end of the play, Mr Birling does not understand Eric's insistence that there is something to be learnt from the events of the evening. Mr Birling is just relieved that a public scandal has been avoided. **(AO2)** • Language/Form: the stage directions depict how furious Mr Birling is with Eric for the damage the scandal could do to his social standing: *'(angrily to Eric)* You're the one I blame for this'. Mr Birling does not seek to console Eric but is instead motivated by his desire to maintain his reputation • Form/Structure: at the start of the play, the stage directions describe Eric as out of place and socially awkward at the family celebration: *'not quite at ease, half shy, half assertive'.* In contrast, Mr Birling is confident and self-assured • Form/Structure: at the end of the play, Eric becomes more certain in his own beliefs. The stage directions reveal Eric '*shouting*' at his parents to show how he disapproves of their lack of acceptance of their role in what happened to Eva/Daisy • Structure: at the end of the play, Eric emphasises how he abhors his father for not taking responsibility for his role in Eva's/Daisy's death: 'But don't forget that I'm ashamed of you as well' • Structure: Eric shows he has matured by the end of the play by using an abrupt short sentence to signify that he is not concerned by his father's threats: 'I don't give a damn now whether I stay here or not'.

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

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of overcoming difficulties runs throughout the play. Christopher achieves a lot, especially in light of society's expectations of a boy with autism • Christopher has a clear understanding of complicated ideas about maths, astrology and the planet. Christopher shows an understanding of such topics beyond what society expects of him: 'I bought a book called Further Maths for A-Level' • Christopher's autism makes it hard for him to talk to new people. When Christopher seeks to find Wellington's murderer, he interviews people he would not normally talk to, thereby overcoming a situation he would typically find difficult • when Christopher goes to London to search for his mother, he has to grow up fast. Christopher uses his father's bank card to pay for his ticket and he must use public transport by himself, which is a difficulty for him • Judy leaves London with Christopher to return to Swindon. This shows how Judy is no longer running away from her fear of not being able to cope with Christopher's behaviour and has overcome this difficulty • by the end of the play, Christopher shows pride in what he has achieved. He has grown in confidence and becomes more assertive • Ed overcomes his difficulties with Christopher by the end of the play and he knows that he has to be honest with his son. Ed's reconciliation with Christopher shows he has started to regain Christopher's trust. **(AO2)** • Language/Structure: Ed wants Christopher to be successful. Ed's use of a short sentence shows how determined he is in his attempts to ensure that Christopher can do his Maths A Level: 'Then get the facilities' • Language/Structure: Christopher's repeated use of the first person shows he recognises the scale of his achievements at overcoming his difficulties: 'And I know I can do this because I went to London, and because I solved the mystery' • Form: when Christopher travels to London by himself, the stage directions show how he is able to overcome his fear of talking to strangers: *'He approaches an information counter'* • Form/Structure: the play can be considered a bildungsroman as Christopher comes of age during its action and he learns a lot about the world • Structure: the play ends with Christopher acknowledging what he has achieved. He expresses his confidence that he will be able to achieve his future goals: 'that means I can do anything'.

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

Question Number	Indicative content
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)** • the relationship between Judy Boone and Roger Shears started when Judy was not able to cope with Christopher and his behaviour. Christopher believes that his mother is dead but she is, in fact, in a relationship with Roger and living in London • Ed does not tell Christopher about Judy's new relationship with Roger. Instead, he starts the lie about Judy being in hospital to avoid upsetting Christopher: 'I'm afraid you won't be seeing your mother for a while' • Mrs Alexander has to break the news subtly to Christopher about his mother's relationship with Roger: 'I mean that they were very good friends. Very, very good friends' • Christopher recounts the time his mother told him what her life would have been if she had not married Ed. Judy comes across as having a romanticised view of love, suggesting that her relationship with Roger might not be based on reality: 'If I hadn't married your father I think I'd be living in a little farmhouse in the South of France with someone called Jean' • in her letter to Christopher, Judy initially professes her love for Roger and she says they had a lot in common: 'And then we realised that we were in love' • when Christopher goes to see his mother in London, there are signs that Judy's relationship with Roger is not one of pure love. Judy says to Roger: 'you made me look like a complete idiot' • Judy has to become angry to get what she wants in her relationship with Roger. Roger is not openly supportive of her and does not want Christopher to stay with them • Judy's and Roger's relationship breaks down under the pressure of dealing with Christopher. When Roger is drunk, he enters Christopher's room and tries to hit him. The next day, Judy ends her relationship with Roger and returns to Swindon. **(AO2)** • Language/Form: when Christopher tells his father that Mr Shears must have killed Wellington, the stage directions show how angry Ed is at the mere mention of Roger's name. Ed is not able to cope with Judy's relationship with Roger. Ed: '*(shouts)* I will not have that man's name mentioned in my house' • Language/Form: in Judy's letter to Christopher, Judy uses the singular pronoun 'he' to show that Roger has bought the flat they are living in, possibly suggesting that their relationship is not serious enough for them to buy their home together: 'he's bought it (he only rented the other one)' • Language/Structure: in her letter to Christopher, Judy tells him how she could not cope with his behaviour. By starting the following sentence with the conjunction 'and', Judy directly blames the breakdown of her marriage, and the subsequent start of her relationship with Roger, on her not being able to cope with Christopher's behaviour: 'And that was when I started spending lots of time with Roger'

	• Form: the stage directions show how Roger is not at all supportive of Judy or Christopher and he acts in a manner which exacerbates the situation: 'He grabs at Christopher' • Structure: towards the end of the play, Judy's relationship with Roger breaks down. The use of repetition shows how apologetic Judy is to Christopher, not only for Roger's treatment of him, but also for the way she has acted: 'Christopher, I'm sorry. I'm really, really sorry'.

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

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates can explore the characters of Helga, Lil and Evelyn when considering how mothers are presented in the play • Helga is Eva's German Jewish mother. She sends Eva on the Kindertransport to England to save her from the Nazis. Helga is a caring and protective parent: 'Because any good parent would want to protect their child' • Helga believes she is doing the right thing by sending her daughter to live in England: 'Do you think we would really let you go if we thought we would never see you again?' However, Eva condemns her as cruel for separating them • Lil is Eva's adoptive mother. Lil explains she has taken Eva in because she 'wanted to help'. When at the cinema, Lil tries to protect Eva from the news of the concentration camps • Lil has no understanding of life in Germany or of German culture. Eva accuses Lil of moulding her identity to make her Lil's own: 'I wasn't your child'. Lil also lacks understanding of Eva's Jewish religion: 'the Lord Jesus said that we needn't keep to the old laws any more' • Evelyn appears to be a cold mother. She is often abrupt to Faith but she is protective of her and wants to make sure Faith has everything she needs for when she leaves home. Evelyn rejects Faith's decision to meet their relatives in America • towards the end of the play Helga finds Eva/Evelyn and asks her to go with her to America which shows that she does care for her daughter. Eva/Evelyn refuses to go with her mother • Faith accuses her mother of being a 'terrible mother'. Faith is frustrated by her mother's unwillingness to reveal the past to her. **(AO2)** • Language: Eva/Evelyn refers to her mother, Helga, as 'the German woman'. The noun 'woman' shows the distance in the relationship between mother and daughter • Language/Structure: Eva speaks German to Lil when she first arrives in England. Lil acts in an abrupt manner, restricting Eva's ability to communicate: 'Sorry love, don't speak German. You'll have to learn English'. The verb 'have to' shows that Lil is not willing to learn any German words to make Eva feel less isolated • Language/Structure: at the end of the play, Eva/Evelyn compares Helga to the Ratcatcher. Eva/Evelyn uses a metaphor to show the change in perception she has of her mother compared to when she was a child: 'razor eyes' • Form: the stage directions depict a coldness and finality when Helga leaves England and her daughter, Eva/Evelyn, behind: *'A boat is about to leave'* • Structure: the play repeatedly switches between the perspectives of Eva as a daughter and Evelyn as a mother. Eva's/Evelyn's attitude towards both Helga and Lil changes as the play progresses. The presentation of the relationship between Evelyn and Faith enables the audience to form a perception of Evelyn as a mother herself.

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

Question Number	Indicative content
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)** • the idea of starting a new life is pivotal to the play. Eva's leaving Germany on the Kindertransport to start a new life in England away from Nazi Germany is the foundation for the play • Helga hopes that Eva's new life in England will be more positive and accepting than life in Nazi Germany: 'They don't mind Jews there' • Helga knows that Eva will need to be able to cope on her own if she is going to survive her new life in England. Helga tells Eva: 'You have to be able to manage on your own' • when Faith prepares to leave for university, Evelyn is protective of her and she wants to make sure Faith has more than enough to get by in her new life: 'Here's a spare tea pot too' • before she leaves for England, Eva believes that her parents will eventually join her to start a new life with her. In anticipation and expectation of her parents' arrival in England, Eva goes to the train station three days in a row believing that her parents are finally going to join her so that they can start this new life together • when Faith questions her mother about her old life in Germany, Evelyn is abrupt and short with her. She does not want to think back to her old life there • at the end of the play, Helga leaves England for America in search of a new life. Eva/Evelyn refuses to join her mother as she is settled in her life in England. Many years later, in contrast to her mother's attitude towards their extended family, Faith proposes to contact their relatives in America. **(AO2)** • Language: Eva's/Evelyn's change of name reflects her acceptance of her new life in England. Evelyn's desire to remove any remnants of her German identity is symbolised by her incessant cleaning • Language: Faith repeatedly questions her mother about her life in Germany. She is keen to know about Evelyn's past life: 'What else?' What else do you remember?' • Form: when Eva realises that her parents are not going to join her in England, the stage directions show how she finally accepts that her life in England is her life now: '*EVA takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it*' • Form/Structure: the play ends with: *'The shadow of the RATCATCHER covers the stage'.* This represents how Eva's/Evelyn's life in England is and always will be influenced by her life in Germany • Structure: towards the end of the play, Eva/Evelyn uses a simple sentence to tell Helga that she is happy with her life in England and that she does not want to start a new life in America: 'I like it here'.

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)** • the theme of influence is evident throughout the play. Many decisions are a result of being influenced by others • because of his position and influence, Elesin is held in high regard in Yoruban society and he must be obeyed. It means that Iyaloja looks up to him and is wary of not following his wishes: 'If we offend you now, we have mortified the gods' • the market women indicate to Elesin that the land is his, in honour of his commitment to the ritual. Elesin uses his influence to commandeer what he wants from the women, including clothes and food • the influence of the sight of the woman in the market leads to Elesin's delay in committing the ritual: 'And that radiance which so suddenly lit up this market I could boast I knew so well?' • the Praise-Singer tries to influence Elesin, to prevent him from being swayed by his desire for women: 'the hands of women also weaken the weary' • Elesin's apprehensive nature outweighs the obligation he feels to society of following through with the ritual. He is easily influenced by his own self-interest and gratification • the influence of his own lack of understanding of the ritual leads to Simon Pilkings' interference with it • the importance of the ritual and the honour of the family influences Olunde to take the lead and complete the ritual in place of his father. **(AO2)** • Language: the influence of Elesin's position is shown by the description of him as the 'father' of all, almost akin to the King. Elesin is able to influence others to do whatever he wants: 'a kind father' • Language: Iyaloja recognises the influence that Olunde's father's lack of honour has on his son, leading to Olunde's decision to fulfil the ritual: 'The son has proved the father'. The verb 'proved' shows that Olunde is more honourable than his father • Form: typical of the role of a Greek Chorus leader, Iyaloja influences the other women in the market • Form: the influence and importance of the ritual affects even the Muslim, Amusa. The stage directions show his persistence in not looking at the Pilkingses whilst they are wearing egungun cultural dress: *'switches his gaze to the ceiling', 'without looking down*'. This leads Simon Pilkings to tell Amusa to write down what he wanted to say • Structure: the impending ritual of Elesin's death is the only factor that influences Iyaloja to allow Elesin to marry the woman betrothed to her son. If Elesin had carried out the ritual without delay, it is likely that he would not have been caught and imprisoned. Consequently, Olunde would not have needed to fulfil the ritual in his father's place.

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)** • candidates are able to choose any character in the play they feel sympathy for. They are likely to choose Olunde, Elesin, Jane or Iyaloja. Candidates can choose to focus on just one character or they might consider how sympathy is felt for a number of characters • as the King's horseman, Elesin has to commit suicide within one month of the King's death. Elesin has spent his life serving and protecting the King so the audience feels sympathetic towards him because of his anticipated fate • the Yoruba King dies believing that his horseman, Elesin, is to join him in death, in accordance with custom. The audience sympathises with the King because he spends his life believing that he will be joined in death by Elesin within a month of his passing • Iyaloja shows sympathy to Elesin for his having to carry out the ritual. Iyaloja grants Elesin's wishes to marry and have one last child with the woman betrothed to her son. The audience feels sympathetic to Iyaloja for making this sacrifice only for Elesin not to carry out the ritual. Iyaloja feels betrayed by Elesin • sympathy for the Yoruba culture and people is created by the views and actions of British colonialism. Olunde acknowledges how Western cultures show no understanding, or desire to understand, the Yoruba culture. Olunde says to Jane Pilkings: 'I discovered that you have no respect for what you do not understand' • there is sympathy for Olunde as he ultimately feels duty-bound to take his father's place in the ritual and he gives his life to the cause • Elesin strangles himself, unable to cope with the death of his son and the dishonour he has brought to his family • Amusa is a Muslim and is not fully accepted by the Western community, by Jane or Simon Pilkings, or by the Yoruba culture. **(AO2)** • Language: Iyaloja uses sympathetic language towards Elesin, in anticipation of his impending death: 'Let the considerate traveller / Shed, of his excessive load, all / That may benefit the living'. Ironically, this leads the audience to feel sympathy for Iyaloja as Elesin does not subsequently carry out the ritual • Language/Form: Elesin is so devastated at the sight of Olunde's body, he instinctively kills himself. The use of the indefinite article '*a*' in the stage directions shows the impetus of his single action to end his life: '*a swift decisive pull*' • Language/Structure: Jane Pilkings appears subservient to her husband. Simon Pilkings instructs Jane using the short sentence: 'Don't interfere'. She is not in a position to influence her husband's mind • Form: the stage directions show how Amusa is belittled by a woman in the market: '*She bends low as if to peep under the baggy shorts. The embarrassed constable quickly puts his knees together*'

	• Structure: the play ends with Iyaloja's reminding the audience of Elesin's unborn child. The audience feels sympathy for the situation the child will be born into.

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)** • candidates may agree or disagree, wholly or in part, with the statement that Tybalt and Mercutio are very similar characters • Tybalt is presented as ruthless and vengeful. He is Juliet's cousin and holds a deep hatred for the Montagues • Mercutio is Romeo's friend. He is unpredictable and has an aggressive vitality similar to that of Tybalt • Mercutio is a quick-witted, jovial character, which contrasts with the humourless Tybalt. Mercutio openly ridicules Romeo over his misguided love for Rosaline: 'dreamers often lie' • when Tybalt realises that Romeo is at the Capulet party, Lord Capulet tells him to leave Romeo alone. Tybalt is loyal to Lord Capulet and obeys his orders. Mercutio is also loyal to Romeo. Mercutio steps in to fight Tybalt, when Romeo refuses, in order to protect Romeo's honour • both Mercutio and Tybalt die as a result of conflict and as a result of Romeo's actions. **(AO2)** • Language: Mercutio uses the determiner 'my' to show the personal grievance he has with Tybalt: 'Here's *my* fiddlestick'. Tybalt holds a personal grievance towards the Montagues • Language: Tybalt tries to instigate a duel with Romeo. When Romeo refuses, Tybalt acts in an aggressive manner using insulting language: 'Boy, this shall not excuse the injuries that thou hast done me' • Language/Form: Mercutio's final lines in the play, as a result of his conflict with Tybalt, signal the tragedy of the play: 'A plague o' both your houses!'. He continues to use puns even in extremity: 'Ask for me tomorrow, and you shall find me a grave man' • Language/Structure: Mercutio is antagonistic, like Tybalt. Mercutio tries to provoke Tybalt using interrogatives: 'And but a word with one of us?' • Structure: Tybalt's and Mercutio's willingness to fight ultimately results in both of their deaths. Their deaths lead to Romeo's banishment from Verona and the subsequent deaths of Romeo and Juliet. **(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 between noblemen in Elizabethan England and Italy. It was considered an honourable means of dealing with disputes 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)** • blame is an important idea in *Romeo and Juliet*. Violence, as a result of the longstanding feud between the two families, is to blame for many of the events throughout the play. Mercutio's words, 'A plague o' both your houses!', show that he blames the feud • fate could be blamed for the deaths of Romeo and Juliet. Romeo and Juliet are described as 'star-crossed lovers', suggesting that their love is opposed by fate • Romeo is arguably to blame for the events of the play. Juliet is young but Romeo is old enough to know better • Mercutio is a major cause of the events of the play. Mercutio convinces Romeo to go to the Capulet ball which subsequently results in Romeo's meeting Juliet for the very first time. Mercutio could be blamed for the fight that leads to his own, then Tybalt's, death and the resulting consequences from the fallout of events • Friar Lawrence plots with Romeo and Juliet behind their parents' backs. Friar Lawrence's plan for Juliet to fake her death, and subsequently not checking to see if Romeo has received notice of the plan, ultimately leads to the suicides of both Romeo and Juliet • throughout the play the Nurse is loyal to Juliet. However, towards the end of the play, when the Nurse suggests that Juliet should just go through with the marriage to Paris, Juliet feels forced to turn to Friar Lawrence for support which results in the fateful plan • at the end of the play, the grief shared by the Capulets and the Montagues marks the end of the longstanding feud. They blame the feud for Romeo's and Juliet's deaths. **(AO2)** • Language: the Prince describes Lord Capulet and Lord Montague as 'enemies of the peace'. As heads of the two households, they have the power to stop any conflict • Form: at the start of the play, the Prologue tells of the deaths of Romeo and Juliet, thereby confirming the outcome of the play is predestined and that fate is ultimately to blame • Form: ironically, a seemingly meaningless feud is to blame for the conflict between the families and their servants. Shakespeare does not reveal the reason for the feud between the Capulets and the Montagues at any point • Structure: through much of the play, the Nurse supports Juliet and her love for Romeo. However, when the Nurse suggests that perhaps Juliet should commit bigamy and marry Paris in line with Lord Capulet's wishes, 'I think you are happy in this second match', it marks the end of their close relationship. Juliet is forced to turn to Friar Lawrence which then leads to the fateful plan.

	(AO4) • at the time the play was written, people believed that the stars determined the course of life • violence and duelling were commonplace in the Elizabethan period, which resulted in many deaths • suicide was a crime and those who committed it would be condemned for their sin.

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 appearance and reality emerges from the outset of the play. The witches warn that nothing is as it appears to be: 'Fair is foul, and foul is fair' • Macbeth is grateful for the predictions he hears from the apparitions: 'for thy good caution, thanks'. Macbeth trusts and is influenced by what the apparitions say: 'Thou hast harped my fear aright'. In contrast, Banquo is suspicious of the prophecies when Macbeth becomes Thane of Cawdor • when King Duncan arrives at Macbeth's castle, he mistakenly believes the castle appears welcoming: 'This castle hath a pleasant seat' • Macbeth appears to be loyal to King Duncan. In reality, Macbeth is motivated by his own ambition and desire to become King • Macbeth sees a vision of a dagger: 'Mine eyes are made the fools o' th' other senses'. Macbeth is fascinated by the appearance of the dagger despite becoming aware that it is a hallucination: 'There's no such thing' • Macbeth sees Banquo's ghost sitting at the table at the feast. The vision acts as a vivid reminder to Macbeth of his guilt • Lady Macbeth appears to have a conversation with her husband whilst sleepwalking: 'my lord'. This signifies Lady Macbeth's deterioration of power and control and marks the start of her spiralling guilt • Macbeth relies on the prophecies and believes that he cannot be defeated because Birnam Wood cannot move towards Dunsinane. When Macbeth sees the branches of the trees moving closer to the castle, it marks the start of his realisation that he could well be defeated. Even then Macbeth believes he can be harmed by 'none of woman born'. **(AO2)** • Language: Macbeth uses threatening language when Banquo's ghost appears as it seems so real, showing he is unable to cope with his guilt: 'Thou canst not say I did it. Never shake / Thy gory locks at me' • Language/Form: Lady Macbeth uses imperatives in her soliloquy, representing her guilt, when she sees the vision of blood on her hands: 'Out, damned spot! Out, I say!' • Form: Macbeth's soliloquy when he sees the dagger marks his descent into insanity • Structure: the three, apparently favourable, prophecies at the start of the play are the main reason for Macbeth killing King Duncan and thereby are also responsible for the subsequent spiralling of events • Structure: when Macbeth visits the witches again, he deliberately chooses to see the apparitions in the manner that he wants to. It is as a result of seeing the apparitions that Macbeth decides to kill Macduff and his children. **(AO4)** • 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

	• the use of the witches to control Macbeth's actions would have been seen by the audience as a bad omen. People believed that bad omens affected the world around them, such as a failed crop, a disease or a dying child • King James I, the monarch at the time the play was written, was highly interested in the idea of witchcraft and even wrote a book about it. Witches were perceived as evil beings, able to control men and women.

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)** • Lady Macbeth is presented as a powerful character at the start of the play. However, as Lady Macbeth's guilt for her actions grows, she begins to show a loss of control and power • Lady Macbeth describes King Duncan's visit to their castle as 'fatal', as soon as she learns of his intention to stay. At the start of the play, Lady Macbeth is able to make decisions instinctively which shows how powerful she is • Macbeth acts as a result of seeing the witches whereas Lady Macbeth acts, at first, based on her own resolute mind • Lady Macbeth seeks power from evil spirits when she calls for them to rid her of her feminine side. She believes she is only able to encourage Macbeth to murder King Duncan if her weakness as a woman is removed • when Lady Macbeth questions Macbeth's manhood, she demonstrates her power and ability to manipulate Macbeth at a time when he is starting to show signs of weakness • Lady Macbeth becomes more and more unsettled: 'will these hands ne'er be clean?' Her power diminishes as she becomes riddled with guilt which ultimately leads to her death • when Macbeth learns of Lady Macbeth's death, he professes how his own power is diminished without her by his side: 'She should have died hereafter; / There would have been a time for such a word'. **(AO2)** • Language: Lady Macbeth considers Macbeth to lack power and she uses metaphorical language to show how she fears his core weakness: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness'. Lady Macbeth recognises that she needs to be strong and wield power • Language: Lady Macbeth may be considered the power behind Macbeth. She asserts her invincibility even in her madness: 'What need we fear who knows it, when none can call our power to account?' • Language/Structure: short erratic sentences used by Lady Macbeth show her losing her grip on her power and control: 'Out… Out I say!' Lady Macbeth becomes ridden with guilt • Form: Lady Macbeth's soliloquy in Act 5, Scene 1 demonstrates how her guilt has spiralled out of control. Lady Macbeth is no longer a powerful character • Structure: towards the end of the play, Lady Macbeth loses all her power and control when she commits suicide. **(AO4)** • the role of women during Shakespeare's time was generally seen as submissive in what was a patriarchal society. When Lady Macbeth has power over Macbeth in the play, it would have been perceived as unusual • at the time Shakespeare wrote the play, the role of women was generally deemed to be to support the men and bear their children. Lady Macbeth seeks to rid herself of her female characteristics in order to be able to wield more power

	• when *Macbeth* was performed originally, the role of Lady Macbeth would have been performed by a man. This would have helped the audience of the time to see Lady Macbeth as a strong and powerful character.

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)** • money is important throughout the play. Shylock's pursuit of his bond with Antonio, and the pound of flesh given as assurance for the bond, is the main narrative strand in the play • Bassanio makes it clear to his friend, Antonio, at the beginning of the play, that he intends to go to Belmont to woo Portia. Bassanio starts by talking about Portia's wealth, suggesting he is not truly seeking love, but a fortune: 'In Belmont is a lady richly left' • Portia has to give up her inheritance to the man who chooses the correct casket. Even after her father's death, her wealth is controlled by a man • according to Shylock, his ability to make money is a result of his skill at lending money and earning interest: 'I make it breed as fast' • Shylock is obsessed with money and is unloving to his daughter as a result. He is perceived to place more importance on money than the love he has for his daughter: 'O my ducats! O my daughter' • Antonio is willing to sacrifice his life to help his close friend Bassanio with his financial difficulties. Solanio says of Antonio: 'I think he only loves the world for him'. **(AO2)** • Language: Shylock refers to money earnt in money-lending as 'well-won thrift' whereas Antonio disdainfully refers to it as 'interest', thereby exemplifying the contrasting views of money held by Christians and Jews • Language/Structure: Shylock repeatedly refers to money throughout the play. In Shylock's first four speeches in Act 1, Scene 3, he constantly refers to money: 'Three thousand ducats, well', 'Three thousand ducats for three months' • Form: wealthy characters in the play mostly speak in verse, which shows how well educated they are • Structure: Antonio, the merchant of Venice, features in the title of the play, which represents how the main narrative strand centres on Shylock's bond with Antonio • Structure: Shylock's determination to demand the bond ultimately leads to his loss of wealth at the end of the play. **(AO4)** • arranged marriages were common when 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 • Venice was, then, a city of prosperity and wealth. It was a worldwide centre for banking and trade • Christianity forbade the charging of interest. As a result, Christians were scornful of Jews who did charge interest.

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)** • Jessica is presented as a girl frustrated by Shylock's over-protectiveness. She goes behind her father's back and schemes against him • Jessica is unhappy living at home with her father: 'Our house is hell'. She professes how 'ashamed' she is to be Shylock's daughter • she sees herself as completely different from her father. She therefore believes that she does not need to respect him, contrary to her upbringing: 'But though I am daughter to his blood / I am not to his manners' • Shylock is protective and intentionally isolates Jessica from the outside world: 'lock up doors' • Jessica chooses to steal Shylock's money so that she is able to elope with Lorenzo. Her behaviour causes Shylock to feel a 'passion so confused, so strange, outrageous' • Shylock is devastated by Jessica's actions when he learns that she has stolen the turquoise ring, given to him by his wife, and traded it for a pet monkey. **(AO2)** • Language: Jessica uses the future tense when referring to her change of religion upon marrying Lorenzo: 'shall… become a Christian'. Jessica sees her change of religion as a necessity in order to marry Lorenzo and she is determined to do so • Language/Structure: exclamations show Shylock's incredulity at Jessica's lack of loyalty to him: 'My own flesh and blood to rebel!' • Form: Jessica often speaks in verse but Lorenzo replies in prose, showing the disparity between their backgrounds and education • Form/Structure: Jessica and Lorenzo frequently speak of their love for each other to other characters or through monologues to the audience, but rarely express their love directly to each other • Structure: the loss of the turquoise ring signifies Shylock's loss of love for Jessica. **(AO4)** • at the time the play was set, daughters lived under the control of their fathers. Jessica's desire to elope with Lorenzo was a direct result of Jessica's unhappiness at life with her father • Jessica's conversion to Christianity meant that she was dead in the eyes of the Jewish community, as all cultural and religious traditions were handed down through the women • when Shakespeare was writing, wives became the property of their husbands upon marriage. This would have suited Jessica because of her hatred for her father.

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)** • candidates are likely to agree with the statement that Elizabeth and Jane are very different characters, despite Jane's and Elizabeth's relationship being presented as the closest of all five Bennet sisters. Candidates may also consider some of the similarities the two characters share • Jane is the eldest Bennet sister. She is less quick-witted than her younger sister, Elizabeth, but Elizabeth feels able to confide in Jane more than anyone else. Unlike Elizabeth, Jane likes to think the best of everyone, even Wickham, for as long as she can • Elizabeth is witty and a brilliant conversationalist. She is able to hold her own in social situations and often stands up for Jane in such circumstances when Jane is too good natured to assert herself. It is Jane's reluctance to show her feelings for Bingley that leads to Darcy telling his good friend, Bingley, that he should not marry the eldest Bennet sister • both Elizabeth and Jane are rejected by potential suitors. Darcy at first dismisses Elizabeth as someone not sufficiently 'attractive enough' for him, whereas Jane is abandoned by Bingley when he is persuaded that she does not truly love him • Jane falls in love with Bingley at first sight and she does not appear to need to get to know his true character before she decides that she would like to marry him. In contrast, Elizabeth only starts to fall in love with Darcy at Pemberley, as a result of spending time getting to know his true character. **(AO2)** • Language: Elizabeth's rejection of Darcy's first proposal leaves him shocked, as it goes against the expectation that any woman would accept a proposal from such an eligible man. This is exemplified by the description of Darcy's reaction in the situation as one of 'mingled incredulity and mortification' • Language: Jane is forgiving and refuses to see fault in anyone. Bingley uses the sequential adjective 'first' to emphasise his sorrow at treating such a sweet-tempered Jane improperly: 'First I must tell you I've been the most unmitigated and comprehensive ass' • Form: when Jane learns of Lydia's elopement with Wickham, it is Elizabeth who Jane writes to for guidance in the situation. Elizabeth is more independent whilst Jane often turns to others to seek solace • Structure: towards the end of the novel, Elizabeth exemplifies the contrast between her and Jane's attitude to marriage. When Jane expresses her wish for Elizabeth to find a future husband similar to hers, Elizabeth retorts: "'Till I have your disposition and your goodness, I never can have your happiness'" • Structure: it is ironic that soon after Elizabeth declares that she would not be happy even if she were to receive forty husbands like Jane's future husband, she becomes engaged to Darcy. **(AO4)** • Austen's Regency England was socially divided and class divisions were established in family connections. Mrs Bennet spends the duration of the novel trying to secure the marriage of Jane and Bingley. It is therefore ironic that Elizabeth ends up marrying the

	wealthier Darcy without that idea having entered Mrs Bennet's mind • Elizabeth is the romantic heroine of the novel in her relationship with Darcy. She rises above the role that society would dictate for her at the time and is determined to marry for love rather than convenience • at the time Austen wrote the novel, society expected women to accept the proposals of prosperous men without question. Elizabeth's rejection of Mr Collins' offer of marriage and Darcy's original proposal would have shocked the reader at the time.

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

Question Number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the title of the novel is significant because it links directly to the two central characters, Elizabeth Bennet and Mr Darcy. Both Elizabeth and Darcy show their pride, as well as prejudice, in the novel • at the ball, Darcy describes Elizabeth as 'tolerable; but not handsome enough to tempt me'. Elizabeth's prejudice is formed on the basis of her own pride being injured • Darcy's pride prevents him from professing his love for Elizabeth earlier in the novel • Elizabeth represents prejudice and develops a dislike for Darcy immediately, based on Darcy's haughty manners and then what she hears about him from Wickham • it is Elizabeth's refusal of Darcy's proposal, 'had you behaved in a more gentlemanlike manner', that starts a process of introspection in Darcy • Elizabeth acknowledges the subsequent change in Darcy and her feelings for him: 'indeed he has no improper pride. He is perfectly amiable'. **(AO2)** • Language/Structure: Elizabeth repeats the verb 'walked' to show the extent of Darcy's pride and his unwillingness to interact with guests: 'He walked here and he walked there, fancying himself so very great' • Language/Structure: Elizabeth uses the adverb 'despicably' to display the disappointment she holds for herself in basing her views of Darcy on her misguided first impressions: 'how despicably have I acted' • Language/Structure: the placing of the subordinate clause at the end of the sentence signifies how Elizabeth's prejudice builds as a direct result of Darcy's pride: 'And I could easily forgive his pride, if he had not mortified mine' • Form: Darcy's letter to Elizabeth in the novel marks the beginning of Elizabeth's understanding of Darcy's true character • Structure: Lady Catherine's visit to Elizabeth at Longbourn prompts Elizabeth to understand fully the magnitude of Darcy's love for her. She is able to see beyond Darcy's apparent pride. **(AO4)** • *Pride and Prejudice* was written in 1797 under the title *First Impressions* but Austen thought that the original title did not truly reflect the central characters of Elizabeth and Darcy • pressure from family was particularly focused on the expectation that women should make a good match. Love was not a factor. Elizabeth's attitude to marriage contradicts this view • women like Elizabeth were expected to show pride in their actions and in their appearance. At the time the novel was written, the reader would have been shocked by Elizabeth walking to Netherfield and arriving in a muddy skirt, putting affection for her sister before appearances.

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

Question Number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Dickens presents the relationship of Joe and Mrs Joe in a marriage that is not characterised by affection • the nature of their relationship is demonstrated by their contrasting treatment of Pip. Mrs Joe is Pip's elder sister and she takes him into her care after the death of their parents. Mrs Joe is happy to declare how she is violent and aggressive towards Pip and raises him 'by hand'. In contrast, Joe shows a fatherly love and affection for Pip • Joe has a cowering subservience to Mrs Joe. The memory he has of his father's abusive behaviour towards his mother prevents him from taking a stand against his wife • Mrs Joe is cruel and abusive to Joe as well as Pip. Joe does not physically step in to prevent Mrs Joe's abuse of Pip • after Orlick attacks Mrs Joe, she reverts to childlike innocence. Despite Mrs Joe's despicable treatment of him in their marriage, Joe stands by his wife and cares for her, alongside Biddy • after Mrs Joe's death, Joe struggles to say anything nice about his wife. **(AO2)** • Language: Joe shows his fear of Mrs Joe's violence: '"she made a grab at Tickler, and she Ram-paged out"'. It is ironic that Joe calls the stick that she beats Pip with 'Tickler' • Language/Structure: Mrs Joe repeatedly physically and verbally abuses her husband. She also belittles him: '"it's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother"' • Language/Structure: when Pip asks Joe if he is alright following Mrs Joe's death, Joe replies: 'Pip, old chap, you knowed her when she were a fine figure of a-'. The pause at the end of Joe's speech shows how he stops himself from saying positive statements about Mrs Joe, which both Joe and Pip would know to be false • Form: the characterisation of Mrs Joe helps to define Joe as a character. He is everything his wife is not • Structure: Joe is a static character and does not change throughout the novel. This is in direct contrast with Mrs Joe, who changes and becomes dependent on Joe, after she is attacked by Orlick. **(AO4)** • at the time Dickens wrote the novel, divorce was perceived as inconceivable for the working class. Regardless of Mrs Joe's abhorrent behaviour, Joe could never divorce her • the inverted relationship of Joe and Mrs Joe flies in the face of society's expectations at the time the novel was written that women should be subservient to men. It was more typically expected that men might use violence to dominate their wives, and certainly not vice versa • Joe fulfils the stereotypical image of the time of a working-class man undertaking manual labour. Nevertheless, he helps Biddy care for Mrs Joe after the attack.

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)** • the theme of wealth is important in the novel. It influences the actions of different characters, who mostly seek money to fulfil their own selfish needs • when Pip is invited to go and play at Miss Havisham's, Mrs Joe focuses her mind on what monetary recompense Miss Havisham might provide • Miss Havisham's relatives only visit her in expectation that they will inherit some of her wealth • Pip's pursuit of his great expectations leads to his forgetting his roots. Ironically, the convict, Magwitch, made his wealth following his transportation as punishment for his criminal activities. He selflessly gives it to Pip as Pip is the only one who has helped him • Joe feels uncomfortable in a wealthy environment. When responding to Miss Havisham, he only replies to Pip, showing how nervous and awkward he feels around rich individuals and is not motivated by a desire to become wealthy • ultimately, Miss Havisham's wealth brings her no comfort at all. Miss Havisham's misery lies in her broken-off engagement; her life is ruined by her fiancé • it is only those who are able to pay for defence lawyers, such as Jaggers, who have any real prospect of being acquitted of any crimes they are accused of. In these cases, money could be the difference between freedom and death • Bentley Drummle's wealth is through inheritance and not hard work • although Jaggers is a wealthy man, everything in his life is cold and unrelenting. His home is described as 'nothing merely ornamental'. **(AO2)** • Language/Structure: adjectives used to describe the wealthy Bentley Drummle portray him as a man who lacks intelligence and finesse: 'in the sluggish complexion of his face, and in the large awkward tongue' • Form: after Pip moves to London, Joe is forced to communicate with Pip through letters, representing how money has caused a distance in their relationship • Structure: at the start of the novel, Pip is happy as a member of the lower class and is destined to be Joe's apprentice • Structure: the anonymous source of Pip's wealth is a mystery for Pip throughout the novel. Pip's unhappiness at the end of the novel is a direct result of finding out that Magwitch is the source of his wealth. **(AO4)** • at the time Dickens was writing, society was very class-conscious and marriage between an upper-class and a lower-class person was very rare and frowned upon • Dickens understood that being wealthy, and from a higher class, 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 • the novel echoes Dickens' belief that wealth does not guarantee happiness and that inherited wealth can cause great dangers.

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 theme of crime is pivotal in the novel. The plot centres on the aftermath of the sin of adultery committed by Hester Prynne and Arthur Dimmesdale. The crime of witchcraft also plays a part • Hester is the protagonist of the novel and bears an illegitimate child as a result of her adultery. She is not willing to cooperate with the investigation into the crime and does not reveal the father • although Dimmesdale does not face a similar punishment to Hester, he still suffers as a result of his part in the crime. Dimmesdale is crippled by guilt and ultimately dies as a result • Mistress Hibbins tries to lure Hester to the forest, thinking that she can tempt Hester into witchcraft. Hester rejects participation in this crime for the sake of her daughter and her ability to continue to live within the community • the crime of adultery also consumes Chillingworth's life. He dedicates his life to finding the culprit and then focuses on seeking revenge on Dimmesdale • the impact of the crime committed changes Hester's nature. The fact that she has an affair shows that she was once strong-willed. However, her shaming alienates her from the community • ultimately, Hester uses what she has learnt from her crime in a positive light. She is visited by members of the community who seek her advice. **(AO2)** • Language/Structure: Hester is defiant when Governor Bellingham wants to punish her further for her crime by taking Pearl away from her. Hester's exclamations show that she feels this is a disproportionate punishment for her crime: 'Ye shall not take her! I shall die first!' • Form: the novel's psychological focus explores the nature of crime and its impact on the lives of individuals • Structure: although the novel does not detail the affair between Prynne and Dimmesdale, the aftermath of the adultery forms the basis of the rest of the novel • Structure: by the end of the novel, Hester no longer has to be punished for her crime. **(AO4)** • when the novel was written, adultery and witchcraft were sins and made crimes by the Puritans • the Puritans had strict ideas and beliefs, as reflected by Hester's treatment by society in the novel • Hawthorne was direct descendant of John Hathorne. In his role as a judge in the Salem Witch Trials, Hathorne sentenced a number of innocent people to death for allegedly practising witchcraft.

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

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)** • Arthur Dimmesdale changes as the novel progresses primarily because of his guilt and as a result of his treatment by Roger Chillingworth • at the start of the novel, Dimmesdale is able to hide his guilt and he does not take responsibility publicly for his actions. Dimmesdale is scared of being shamed publicly for fathering Pearl. He cares deeply about the views of the community: 'All the dread of public exposure' • as a Puritan minister, Dimmesdale feels a growing guilt, as the novel progresses, for fathering Hester's child. Ultimately, he cannot contain his guilt any longer • Dimmesdale increasingly punishes himself privately for his sin by starving himself, denying himself sleep and even whipping himself. None of the acts of self-punishment pacify his feelings of guilt which ultimately results in his public confession • Chillingworth contributes to Dimmesdale's deterioration. Chillingworth becomes Dimmesdale's medical adviser and inflicts psychological warfare on Dimmesdale in pursuit of a confession of his guilt • Dimmesdale finally confesses the truth at the end of the novel. Because of his untimely death, his change of character does not happen quickly enough for him to be able to experience life as a family with Hester and Pearl. **(AO2)** • Language: Pearl questions why Dimmesdale has a tendency to keep "his hand over his heart". As Pearl is a child, she does not understand that Dimmesdale is actually expressing his guilt through his actions • Language/Structure: Dimmesdale uses an exclamation towards the end of the novel to show his relief at finally revealing the truth. It is only at this point that Dimmesdale feels at peace with the world: 'Had either of these agonies been wanting, I had been lost for ever!' • Form/Structure: at the end of the novel, Dimmesdale makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He exposes his chest to the congregation and then dies immediately • Structure: the end of the novel marks the end of Dimmesdale's anguish as a result of Chillingworth's vengeance. Chillingworth is angry that Dimmesdale will no longer suffer: 'Thou hast escaped me!' **(AO4)** • the Puritan religion was really strict and at the time the novel was set the punishment for a minister committing such a crime would have been unquestionably severe • American colonies were founded on religion and religious ministers were held with the highest regard by the community. Dimmesdale's actions would have shocked the reader when the novel was first published • Dimmesdale's death immediately after his confession could reflect Hawthorne's views that society was too fixed on ideas and beliefs. Dimmesdale's death was inevitable because society would not have forgiven his sinful act.

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

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