

# Mark Scheme (Results)

## November 2021

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 last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

**Specific Marking Guidance**

- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

**Placing a mark within a level**

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

**Assessment Objectives**

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|---|---|
| AO1 | Demonstrate a close knowledge and understanding of texts,<br>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**<br>***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:**<br><br>**(AO1)**<br>• at the start of the play, Eddie Carbone is presented as a traditional, hard-working man who enjoys the respect of the local Red Hook community. By the end of the play, Eddie loses all respect, and, ultimately, his life<br>• when Eddie first learns of the imminent arrival of both Marco and Rodolpho, he shows empathy. He is supportive of Beatrice and is pleased that he is able to help the men, particularly as his father was also an immigrant from Italy. As the play progresses, and as Catherine's and Rodolpho's relationship develops, Eddie's relationship with the two men deteriorates significantly<br>• it becomes increasingly clear that Eddie no longer shows his wife any affection: 'When am I gonna be a wife again, Eddie?'<br>• early on in the play, Eddie nicknames Catherine 'Madonna', symbolising his perception of her as innocent and pure. However, even at this point, Eddie is protective of Catherine and is reluctant in allowing her to get a job where she might encounter other men. Later in the play, Eddie refers to Catherine as 'Garbo', a sexual icon, showing his increasingly apparent incestuous feelings<br>• Eddie's growing jealousy of Catherine's and Rodolpho's relationship is apparent in his heightened anger: 'his eyes were like tunnels'. Eddie is unable to control his feelings for her<br>• at the beginning of the play, Eddie shows a steadfast loyalty to the Italian code of honour. Following the story of 'snitch' Vinny Bolzano, Eddie questions how 'a guy do a thing like that? How's he gonna show his face?' However, by the end of the play, Eddie's jealousy and anger culminate in his reporting of Marco and Rodolpho to the Immigration Bureau. This is significant as it marks the end of his previously unfaltering devotion to the Italian code of honour and marks a point of no return for the tragic protagonist<br>• the narrative focuses on Eddie's growing feelings for Catherine and, as a result, the deterioration of his relationship with Beatrice. At the end of the play, Eddie's last words, 'My B!', show how he ultimately seeks comfort in Beatrice. The audience is left to speculate whether Eddie's love for Beatrice was ever in doubt.<br><br>**(AO2)**<br>• Language: Eddie becomes increasingly possessive over Catherine. He uses the hyperbolic simile 'heads are turning like windmills' to highlight the attention she receives from other men, in an effort to stop her from dressing and acting in public in a way he perceives to be provocative<br>• Language/Structure: the pronouns in Eddie's speech show how he deems Catherine to be his possession: 'he's stealing from me!' The exclamation emphasises his desperation, suggesting he recognises he is quickly losing Catherine's attention to Rodolpho<br>• Form: Eddie acts in an increasingly forceful manner towards Catherine. The stage directions show how Eddie '*grabs her arm*' when he returns home drunk to find Catherine with Rodolpho. Eddie attempts to control Catherine physically, which is perhaps the only way he can now<br>• Form: later in the play, Eddie shows some signs that he is aware that his behaviour has spiralled out of control. Immediately after Eddie kisses Catherine and then Rodolpho, Eddie is described as standing '*with tears rolling down his face as he laughs mockingly at Rodolpho*'<br>• Form/Structure: in this genre of play, a tragic protagonist would typically speak in a soliloquy to share inner thoughts and feelings with the audience. Eddie does not do so; he finds it difficult to express his emotions at any time in the play. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| Level 2 | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| Level 3 | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| Level 4 | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| Level 5 | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **2**<br>***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:**<br><br>**(AO1)**<br>• in Red Hook loyalty is expected in families and within the wider Italian community; the spiralling events of the play are seen as being a direct result of Eddie Carbone's disloyalty to the code of honour<br>• loyalty to family is evident in many of the relationships in the play. Beatrice acts as a loyal wife to Eddie even when it is clear she is not being shown the affection she craves, and, despite not being Catherine's birth mother, Beatrice loyally cares for Catherine and defends her<br>• Marco also shows loyalty to his family. When Beatrice questions Marco for sending all his money home to his wife and children, he shows ultimate trust in his wife and overarching loyalty to his family: 'Oh, no, she saves. I send everything'<br>• Marco shows brotherly loyalty to Rodolpho. When he witnesses Eddie hit Rodolpho, he challenges Eddie himself. Through his actions, Marco warns Eddie about behaving in a disrespectful manner towards his brother: '*Marco transforms what might appear like a glare of warning into a smile of triumph, and Eddie's grin vanishes as he absorbs his look*'<br>• Eddie challenges Rodolpho's loyalty to Catherine. He kisses Rodolpho in an attempt to prove to Catherine that Rodolpho is actually homosexual and that he does not truly love her<br>• Eddie initially shows loyalty to the Italian code of honour over American law. On Marco's and Rodolpho's arrival, Eddie warns: 'It never comes out of your mouth who they are or what they're doin' here'. Towards the end of the play, Eddie acts disloyally according to the law of the Italian community by reporting Rodolpho and Marco to the Immigration Bureau. He fails to heed his own earlier advice: 'Just remember, kid, you can quicker get back a million dollars that was stole than a word you gave away'<br>• when Marco is apprehended by the Immigration Officers, again his loyalty to his family is shown. His primary thoughts are on the impact his arrest will have on them: 'He stole food from the mouths of my children!'<br>• towards the end of the play, Eddie attempts in vain to cover up his disloyalty to the code of honour: 'For Christ's sake, I kept them, I give them the blankets off my bed!'<br><br>**(AO2)**<br>• Language: when Catherine is told the story of Vinny Bolzano, her astonishment is apparent in her question in response to the story: 'What, was he crazy?' The use of 'crazy' emphasises her incredulity at the mere possibility of someone acting disloyally and 'snitching'<br>• Language: Eddie's use of a declarative followed by sequential questions shows how he expects Beatrice to show him an unfaltering loyalty through thick and thin: 'I want my respect. Didn't you ever hear of that? From my wife?'<br>• Form: the stage directions point to Eddie's increasing anger and jealousy over Catherine's relationship with Rodolpho, which he perceives to be an act of disloyalty: '*his face puffed with trouble*'. Eddie expects Rodolpho's loyalty as he took him in when he first arrived in New York<br>• Form: the stage directions perhaps point to how even the Immigration Officer takes a moment to reflect on Eddie's betrayal of the Italian code of honour: '*Then First Officer turns and takes Marco's arm and then gives a last, informative look at Eddie*'. Lipari, the butcher, is described as walking away from the scene in disgust: '*turns and starts up left with his arm around his wife*'<br>• Structure: Eddie's lack of loyalty to the Italian code of honour ultimately results in his death. |

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

| Question Number | Indicative content |
|---|---|
| **3**<br>***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:**<br><br>**(AO1)**<br>• at the start of the play, Mrs Birling is described as a '*rather cold woman*'. In contrast, her daughter, Sheila, is '*very pleased with life and rather excited*'. From the outset, the characters are shown to be different<br>• Mrs Birling is straight-laced and primarily concerned with maintaining her standing in society. She reprimands her husband, Mr Birling, for paying compliments to the cook: '*(reproachfully)* Arthur, you're not supposed to say such things'. Sheila is more frivolous using words such as 'squiffy' of which her mother openly disapproves<br>• initially Sheila is blind to the idea of bearing any responsibility: 'You talk as if we were responsible'. At this point in the play, her behaviour mirrors that of her mother<br>• Mrs Birling appears to be out of touch with how others have to live. She is quick to judge and makes snobbish comments about Eva/Daisy: 'a girl of that sort'. Sheila shows empathy for Eva's/Daisy's position: 'But these girls aren't cheap labour - they're people'. However, Sheila is shown to have double standards as she condemns the way her father treated Eva/Daisy, yet it was only shortly afterwards that Sheila had Eva/Daisy sacked from her next job at Milwards<br>• during the Inspector's questioning, Mrs Birling appears to exacerbate the situation: 'he ought to be dealt with very severely'. In direct contrast, Sheila recognises the Inspector's skill in manipulating each member of the family to obtain answers and she co-operates fully with the Inspector: 'No, he's giving us the rope - so that we'll hang ourselves'<br>• indeed, later in the play, Sheila takes on the role of the Inspector, questioning her mother and contradicting her<br>• at the end of the play, Mrs Birling is untouched by the Inspector's questioning and remains resolute in her refusal to take any responsibility at all for Eva's/Daisy's tragic fate: 'I accept no blame for it at all'. Sheila matures and learns from the events of the evening, fully accepting her contribution to Eva's/Daisy's fate.<br><br>**(AO2)**<br>• Language: Mrs Birling adopts a condescending tone when reprimanding Sheila's use of what she perceives to be unladylike language: 'What an expression, Sheila! Really, the things you girls pick up these days!'<br>• Language: following Mr Birling's announcement that the Inspector is not a real policeman, the irony in Sheila's speech, 'I suppose we're all nice people now' contrasts with her mother's relief. Unlike her mother, Sheila continues to recognise the moral consequences of her actions<br>• Language/Structure: the imperatives in Mrs Birling's speech are an attempt to assert authority over the Inspector, to try to deflect any potential blame away from her: 'Go and look for the father of the child. It's his responsibility'. Mrs Birling is resolute in her denial of responsibility. In contrast, Sheila quickly reveals her full role in Eva's/Daisy's downfall: 'I went to the manager and told him this girl had been very impertinent – and – and –'. The dashes in her speech show how she wants to be open and honest by providing as much detail as possible in full co-operation with the investigation<br>• Form: Priestley's message of social responsibility is accentuated by the contrast in attitudes of Sheila and Mrs Birling<br>• Form/Structure: the stage directions highlight how Mrs Birling becomes '*distressed*' and '*alarmed*', in fear of her reputation being ruined. In contrast, Sheila becomes '*distressed*' when she realises the devastating impact her actions have had on Eva/Daisy. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **4**<br>***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:**<br><br>**(AO1)**<br>• the discovery of the truth is vital for the audience to see each character's contribution to the tragic demise of Eva/Daisy in the play. It also highlights the differing attitudes to accepting responsibility<br>• the Inspector arrives at the Birlings' house in pursuit of the truth. His questioning takes the form of 'one line of enquiry at a time', masterfully uncovering the truth from each of the characters in turn<br>• Mr Birling is first to admit the truth of his sacking of Eva/Daisy. At this point in the play, Mr Birling appears almost proud of his actions: 'The girl had been causing trouble in the works. I was quite justified'. Later in the play, Mr Birling desperately seeks to hide the truth to avoid public scandal: 'I'd give thousands'<br>• Sheila is quick to reveal the truth: 'I went to the manager and told him the girl was very impertinent'. Sheila's approach is in direct contrast with that of her mother, who initially refuses to admit that she has ever met Eva/Daisy. In response to the Inspector's direct questioning over whether Mrs Birling recognises Eva/Daisy, she replies bluntly: 'No. Why should I?'<br>• Gerald is hypocritical in his incredulity at Sheila's honest revelations: 'All right, Gerald, you needn't look at me like that. At least I'm trying to tell the truth'<br>• when Eric is questioned by the Inspector, it is revealed that he acted dishonestly in stealing money from his father's business, unable to tell his father the truth about Eva's/Daisy's pregnancy. After his interrogation by the Inspector, Eric shows how he has matured through his willingness to face up to the truth: 'You lot may be letting yourselves out nicely, but I can't. We did her in all right'<br>• Eva/Daisy did not tell the truth when she went to the Brumley Women's Committee for help. She acted out of desperation to ensure her and her unborn baby's survival<br>• when Gerald discovers that the Inspector is not a real Inspector it changes everything for him. His priority, just like Mr and Mrs Birling, but unlike Sheila and Eric, is to keep the truth hidden to avoid any public scandal.<br><br>**(AO2)**<br>• Language: Mr Birling uses the truth, perhaps in an exaggerated manner, in order to impress Gerald: 'I gather there's a very good chance of a knighthood'<br>• Language/Form: the description of the Birlings' home, with its extravagance and luxury, masks the reality of their family life: '*substantial and heavily comfortable, but not cosy and homelike*'<br>• Language/Structure: the Inspector uses matter-of-fact language to tell the Birlings the truth of Eva's/Daisy' fate: 'A girl died tonight. A pretty, lively sort of girl, who never did anybody any harm. But she died in misery and agony – hating life'. The dramatic pauses help to emphasise Eva's/Daisy's tragic fate<br>• Language/Structure: at the end of the play, Eric uses the truth to condemn the behaviour of his family, showing that he accepts responsibility: 'And I say the girl's dead and we all helped to kill her – and that's what matters'<br>• Form: the primary role of the Inspector throughout the play is to uncover the truth. |

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

| Question Number | Indicative content |
|---|---|
| **5**<br>***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:**<br><br>**(AO1)**<br>• candidates are likely to consider some of Christopher's relationships with female characters such as Siobhan, Mrs Gascoyne, Mrs Alexander and his mother, Judy Boone<br>• Christopher is particularly close to his teacher, Siobhan. He talks to her about his problems and she shows a personal interest in his hobbies: 'You like your Sherlock Holmes stories'<br>• Siobhan helps Christopher to keep calm in difficult situations and provides him with advice. When Christopher finds out that his father has hidden letters to him from his mother, he turns to Siobhan for support<br>• Christopher's headteacher, Mrs Gascoyne, is initially sceptical of Christopher's abilities and does not want to let him take his A-Level Maths exam. She subsequently relents and therefore plays a pivotal role in facilitating Christopher's academic achievement and thus his coming of age<br>• Mrs Alexander shows grandmotherly tendencies towards Christopher. She is kind and welcoming to him when he approaches her during his investigation into Wellington's murder. When Christopher tells her that he does not eat yellow food, she accommodates him without question: 'I'm afraid marzipan is yellow too. Perhaps I should bring out some biscuits instead. Do you like biscuits?'<br>• Mrs Alexander arguably acts responsibly by explaining to Christopher details of his mother's affair<br>• Christopher at first believes that his mother has died as a result of a heart attack. When he re-unites with his mother in London, she is vehemently protective of him when the London Policeman knocks on the door: 'He's been through enough today'. She then defends Christopher from Roger Shears' impatience and lack of understanding<br>• at the end of the play, Christopher chooses to live with his mother rather than his father. Nevertheless, his expression of desire to live with Siobhan instead suggests that he is not completely happy with the set-up and shows just how comfortable he feels in Siobhan's company: 'Can I come and live in your house…?'<br><br>**(AO2)**<br>• Language: in her letter to Christopher, Judy's use of the past tense may suggest a sense of her having given up on Christopher: 'I used to have dreams that you were an astronaut and you were on television and I thought that's my son'<br>• Language/Form: when Siobhan sees Christopher upon his return from London, she wants to make sure that he is coping: 'Are you ok?' Siobhan's questions throughout the play mirror those the audience are likely to want answers to<br>• Form: the character of Siobhan serves as a key dramatic device. Siobhan narrates parts of the play as she reads from Christopher's notebook and, at other times, she appears as a calming voice in Christopher's head, giving him advice and guidance through difficult situations<br>• Form: when Christopher goes to London to see his mother, the stage directions point to Judy's lack of understanding at first, particularly of her son's dislike of physical signs of affection: '*She goes to hug him. He pushes her away so hard she almost falls over*'<br>• Structure: Mrs Alexander reveals the truth to Christopher about his mother's affair. This fuels Christopher's quest for the truth and ultimately leads to the resumption of Christopher's relationship with his mother. |

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

| Question Number | Indicative content |
|---|---|
| **6**<br>***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:**<br><br>**(AO1)**<br>• there are a number of different settings in the play, including Mrs Shears' garden, Christopher's school, Christopher's home and the various locations on his journey to London and after he arrives<br>• the first half of the play is set in Christopher's home town of Swindon. Christopher describes the setting as familiar to him at this stage: 'home or school, or the bus, or the shop, or the street'<br>• the setting of Mrs Shears' garden is central to the events of the play. It is here that Christopher discovers Wellington's murder, which triggers his investigation and, consequently, leads him to uncover the truth about his mother<br>• Christopher's autism makes it difficult for him to appreciate when he should not be somewhere. After his arrest, he returns to Mrs Shears' house in pursuit of his investigation: 'I wanted to see if the fork was in the shed'<br>• Christopher finds new places bewildering and it takes him time to get used to them. He feels most comfortable in places familiar to him. Christopher admits: 'I have seen almost everything in it beforehand and all I have to do is to look at the things that have changed or moved'<br>• when Christopher discovers the truth about his mother being alive and living with Mr Shears in London, he overcomes his fears to travel to see her. In preparation for his journey to London, Christopher draws diagrams of the places en route. It is important for Christopher, wary of potential dangers, to know about the places in advance<br>• when Christopher travels on the tube, his bewilderment and trepidation at this unfamiliar setting are clear: 'I closed my eyes and I sweated and felt sick and I felt the feeling like a balloon inside my chest and it was so big I found it hard to breathe'<br>• Ed Boone goes to a meeting at the school with Christopher's headteacher, Mrs Gascoyne. He is determined to persuade her to allow Christopher to sit his Maths A-Level exam.<br><br>**(AO2)**<br>• Language: Christopher refers to precise detail in his plans to visit new places, which provides him with a sense of security: 'London NW2 5NG'<br>• Language/Form: at the police station, there is little understanding shown of Christopher's autism. The choice of verb in the stage directions highlights Christopher's sheer distress when he is asked to take off his watch: '*Christopher starts screaming*'<br>• Form: Christopher's journey to London to find his mother marks his coming of age. He overcomes his fears by travelling to London in pursuit of the truth about his mother<br>• Form: symbols of English culture are evident throughout the play, ranging from Christopher's watching David Attenborough on television, to Judy's reading Princess Diana's biography and then Ed's watching a football match between England and Romania<br>• Structure: at the end of the play, Christopher continues to feel uncomfortable in his childhood home: 'I pushed the bed up against the door in case Father tries to come in'. He chooses to live with his mother in a flat instead, but Ed's gift of the puppy, which has to stay at Ed's house, starts to restore Christopher's capacity to feel more secure staying there. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **7**<br>***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:**<br><br>**(AO1)**<br>• candidates may agree or disagree, wholly or in part, with the statement that Helga acts with good intentions throughout the play<br>• Helga sends Eva away on the Kindertransport as a child. She resolutely believes that she is acting in Eva's best interests in an effort to ensure her safety: 'Of course they would send them away if they had places. Any good parent would do that'<br>• the gravity of what Helga has to do in sending her daughter away to an unknown country is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you'. Helga is prepared to sacrifice life with her daughter in order to protect her from the Nazis<br>• the night before Eva leaves on the Kindertransport, Helga gives in to Eva's request that she reads to her about the Ratcatcher. Despite Helga's good intentions, the threatening figure of the Ratcatcher continues to appear as a looming presence over Eva/Evelyn<br>• Helga wants to make sure that Eva is self-sufficient. As a child, Eva is not able to see the reasoning for her mother's insistence that she sews on buttons for herself, which contrasts with Lil's sewing up Eva's skirt hem for her<br>• the reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga, and Eva's father, from coming to England as previously intended<br>• later in the play, when Helga comes to England, Evelyn confronts her over her actions and shows contempt for her: 'I never wanted to live without you and you made me. What is more cruel than that?' Evelyn blames Helga's sending of her on the Kindertransport for her own personal torment: 'You should have hung on to me and never let me go. Why did you send me away when you were in danger?'<br>• Helga travels to England as a '*wizened*' and '*old-looking*' woman, determined to find Eva/Evelyn. Helga is desperate for Eva/Evelyn to leave with her on the boat to America to start a new life with relatives there. Helga clearly still loves her daughter and, despite its being years later than promised, she wants them to be a family unit again.<br><br>**(AO2)**<br>• Language: Eva/Evelyn confronts her mother about her decision to send her to England: 'You threw me into the sea with all your baggage on my shoulders'. The word 'baggage' shows how Eva/Evelyn feels that Helga had put too much pressure and responsibility on her as a child<br>• Language: Helga's foreboding language suggests the urgency for Eva to leave on the Kindertransport: 'There's no later left'. Helga is clearly concerned for her daughter's safety<br>• Language: Helga's questioning of Eva shows her determination to prove to her daughter that she only ever acted with her best interests in mind: 'I was right to send you here, yes? It is good to survive. Is it not, Eva?'<br>• Language/Structure: at the end of the play, Evelyn compares Helga to the Ratcatcher, accusing her of having 'razor eyes'. This metaphor demonises Helga, suggesting Evelyn does not perceive her mother's actions as well intentioned<br>• Form/Structure: the play ends with the figure of the Ratcatcher covering the stage, signalling how Helga's decision to send Eva/Evelyn on the Kindertransport affects her daughter for her entire life, despite Helga's likely best intentions. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• 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:**<br><br>**(AO1)**<br>• the past is significant throughout the play. As an adult, Evelyn does all she can to keep her past hidden<br>• the Ratcatcher serves as a constant reminder of Eva's/Evelyn's past throughout the play<br>• Eva spends many years living in hope that her parents will join her in England. Eva's removal of her jewellery symbolises her giving up of hope: '*EVA takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it*'. Her jewellery serves as a painful reminder of her past<br>• in adulthood, Evelyn's desire to remove any remnants of her previous identity and the past is symbolised by her incessant cleaning<br>• when Helga travels to England to see Eva/Evelyn, it appears that Helga is still very much holding on to the past. Even after many years apart, Helga declares: 'I always promised that I would come and get you'<br>• Lil is complicit in Evelyn's hiding of the truth and when Lil is initially questioned by Faith in the attic, she refuses to answer her questions. Lil understands the importance Evelyn places on keeping her past life hidden<br>• when Faith discovers her mother's childhood possessions and papers, Evelyn becomes agitated, scared that Faith will find out the truth about her past. She regresses to childlike questioning, seeking support from her adoptive mother Lil: 'Why can't she respect my privacy?'<br>• Faith is angry with her mother for not being honest and open with her about her past. She is keen to learn more about her mother's life: 'I want to know about you'. At first Faith speaks in a detached way but she quickly realises how the discovery impacts on her personally. In Faith's mind, her mother's past is her past too: 'And my grandparents'<br>• at the end of the play, Faith continues to show a keen interest in her family history, as she seeks to get in touch with her relatives. She resolutely declares: 'I want to meet them'.<br><br>**(AO2)**<br>• Language/Form: when Faith discovers the truth about her mother's past, she wants to find out more and repeatedly questions her mother: 'You do admit that you were Eva Schlesinger then?' Evelyn initially refuses to answer, preferring to continue to block out the truth of her past life<br>• Language/Structure: the play ends with Evelyn making it clear to Faith that she has no desire whatsoever to get in touch with her relatives. Her simple, declarative sentence clearly shows this: 'I'd rather die than go back'<br>• Form/Structure: the shadow of the Ratcatcher looms over the whole play, even at the end signalling how Evelyn will always live in the shadow of her past<br>• Structure: Eva's/Evelyn's change of name represents her desire to block out her past and to start a new life with a new identity<br>• Structure: the interweaving of scenes between the past and the present helps to show the audience how the past plays such a significant role in how Evelyn is as an adult. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **9**<br>***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:**<br><br>**(AO1)**<br>• candidates are able to agree or disagree, wholly or in part, with the statement that Elesin never intends to complete his role as the King's Horseman<br>• as the King's Horseman, Elesin is entrusted with the responsibility of carrying out the ritual upon the King's death. The primary purpose of this role is to carry ritual beliefs from the world of the living to the world of the dead, accompanying the King<br>• the play is set on the intended day of Elesin's death. It could be argued that, as Elesin has not evaded responsibility by this point, he is clearly set on honouring the death ritual: 'Life is honour. It ends when honour ends' when Elesin deigns to have one last tryst with the virgin betrothed to Iyaloja's son, Iyalojah, out of respect for Elesin's role as the King's Horseman, complies with his wishes. Iyalojah's sinister warning is perhaps an early sign that Elesin might not carry out his promise: 'You wish to travel light. Well, the earth is yours. But be sure the seed you leave in it attracts no curse'<br>• when Olunde returns from his studies in England to pay his respects to his father and hears the sound of drums in the distance, he immediately believes his father has completed the ritual. Olunde does not question his father's intention to fulfil his role<br>• Elesin may be seizing on his desire for the girl betrothed to Iyaloja's son as an excuse to delay completing his role<br>• at the end of the play, Elesin strangles himself, unable to cope with the death of his son. It could be argued that Elesin's suicide shows his commitment to sacrificing his life in an honourable way. If Elesin had not been imprisoned, he may well therefore have fulfilled the ritual, though it was his delaying the ritual that allowed his imprisonment to take place.<br><br>**(AO2)**<br>• Language: in the eyes of the Yoruba community, there is no question of Elesin failing to complete his role. Joseph, the Pilkingses' houseboy, uses the modal verb 'must' to show the unquestioned nature of Elesin's duty to the King: 'But before they can bury him, the Elesin must die so as to accompany him to heaven'<br>• Language: the Praise-Singer apportions all the blame to Elesin for allowing others to interfere with the ritual, evident through the direct address: 'You sat with folded arms while evil strangers tilted the world from its course'<br>• Language/Form: when Elesin sees the woman betrothed to Iyaloja's son, the adverb '*suddenly*' in the stage directions shows how easily Elesin is distracted from his duty as the King's Horseman: '*Suddenly, his attention is caught by an object off-stage*'<br>• Language/Structure: at the end of the play, Elesin adopts a confessional tone to express his regret at conjuring up excuses to delay his fulfilment of the role: 'First I blamed the white man, then I blamed my gods for deserting me'<br>• Structure: the actions of Elesin and Olunde are presented in strong contrast: Olunde acts honourably and immediately in fulfilling his duty whilst Elesin draws out the process and ultimately fails in his role. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• 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:**<br><br>**(AO1)**<br>• there are a number of important Yoruba traditions presented in the play, including the death ritual, *egungun* costume, music and dance<br>• the play centres on the tradition of the death ritual. According to Yoruba tradition, Elesin must accompany the King into the world of the dead<br>• the Pilkingses show little respect for the Yoruba traditions and beliefs. When Olunde learns that the Pilkingses are to go to the party wearing ancestral masks, he shows utter disgust: 'And that is the good cause for which you desecrate an ancestral mask?'<br>• though a Moslem, Amusa shows respect for the Yoruba traditions. When the Pilkingses are dressed in traditional *egungun* costume, Amusa refuses to speak to them out of respect for the local traditions. Amusa declares the significance of the *egungun*: 'it belong to death cult, not for human being'<br>• when the Pilkingses' houseboy, Joseph, hears drumming in the distance, he instinctively interprets the sound as a celebration, either 'the death of a great chief' or 'the wedding of a great chief'. Music is a key part of life events in Yoruba society<br>• the Pilkingses show a casual disregard for the local culture, as they degrade the music by complaining: 'They always find an excuse for making a noise', 'all bush drumming sounded the same'<br>• Elesin ultimately fails to fulfil the ritual because of his desire first to marry the girl betrothed to Iyaloja's son. In Yoruba culture, it is traditional for men, particularly those in positions of power, to have many wives<br>• Simon Pilkings orders the detention of Elesin without any regard for the importance of the death ritual in Yoruba traditions.<br><br>**(AO2)**<br>• Language: when the Pilkingses wear the *egungun*, Amusa's interrogative shows his astonishment at their lack of respect for the Yoruba culture: 'How can man talk against death to person in uniform of death?' Amusa shows an understanding of the traditions and he respects the egungun<br>• Language: the Pilkingses trivialise the egungun as 'fancy dress'<br>• Language: Elesin's poetic language mirrors the musicality of the Yoruba culture: 'When the hour comes / Watch me dance along the narrowing path / Glazed by the souls of my great precursors'<br>• Form/Structure: the play opens with the stage directions depicting Elesin as a man who 'dances and sings with that infectious enjoyment of life'. For the Yoruba culture, dance was a part of everyday life, as well as a key part of times of celebration and of sadness. In contrast, the Pilkingses see dance as a part of formal occasions, as a way of showing their position in society.<br>• Form: Praise-Singers were traditionally attached to important people, to provide entertainment and to sing in their honour. At the end of the play, the Praise-Singer takes on the role of the deceased King, to remind Elesin of his obligation to the ritual: 'Remember when I said, if you cannot come, tell my horse' 'Is your tongue severed from the roots? |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• 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:**<br><br>**(AO1)**<br>• the relationship between Romeo and Friar Lawrence is important in the play as Romeo often confides in the Friar and seeks his counsel in times of need. Ultimately, the plan to pretend Juliet is dead and then the consequent tragic deaths of Romeo and Juliet are as a result of the relationship between Romeo and Friar Lawrence<br>• the day after Romeo first meets Juliet, he confides in Friar Lawrence. He feels more able to share his problems with the Friar than with his own father<br>• Friar Lawrence provides fatherly advice to Romeo: 'Young son, it argues a distempered head / So soon to bid good morrow to thy bed'<br>• Friar Lawrence agrees to marry Romeo and Juliet motivated by his desire to bring to an end the violent feud between the two families: 'I'll thy assistant be, / For this alliance may so happy prove / To turn your households' rancor to pure love'<br>• Romeo seeks help from the Friar in times of need. He trusts the Friar implicitly and acts on his advice: 'Go get thee to thy love, as was decreed / Ascend her chamber, hence and comfort her'. Friar Lawrence shows an assured confidence which puts Romeo's mind at ease and ultimately encourages him to pursue the plan<br>• when Romeo is banished, Friar Lawrence tries to help the pair by providing Juliet with the drug that will make her appear dead<br>• ultimately, Friar Lawrence feels responsible for the deaths of Romeo and Juliet: 'And here I stand, both to impeach and purge / Myself condemned and myself excused'.<br><br>**(AO2)**<br>• Language/Structure: Friar Lawrence's warning to Romeo and Juliet foreshadows their tragic end: 'These violent delights have violent ends'. The contrast between 'delights' and 'ends' marks the inevitable brutal end for the pair of lovers<br>• Language/Structure: Friar Lawrence acts as a fatherly figure to Romeo, providing words of wisdom about the possible consequences of Romeo's impetuous actions: 'They stumble that run fast'. Friar Lawrence warns Romeo to slow down, both physically and emotionally<br>• Form: from the Prologue, the audience knows the tragic outcome of the play: 'A pair of star-cross'd lovers take their life'. Romeo seeks help from the Friar but the audience is aware that it will be to no avail<br>• Structure: at the end of the play, Friar Lawrence is able to give a clear synopsis of the events which have led to the deaths of Romeo and Juliet. Without this, the families may not have found out the true events and their feud may not have ended.<br><br>**(AO4)**<br>• it could be argued that Friar Lawrence, as a Roman Catholic, would have been regarded with great suspicion in post-Reformation Protestant England, after the Armada and several Roman Catholic plots against the throne<br>• at the time the play was written, the clergy typically offered help to people in need. The audience of the time are therefore not likely to have found anything unusual about Friar Lawrence acting beyond the realms of his religious duties<br>• some friars were known for their studies of herbs as medicines. Some herbs do have powerful narcotic effects. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **12**<br>***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:**<br><br>**(AO1)**<br>• the lack of forgiveness by the Montague and Capulet families prevents the ending of the long-running feud, fuelling the events of the play<br>• when the Nurse first tells Juliet that Romeo has killed Tybalt, Juliet reacts with anger, lashing out at Romeo: 'O serpent heart!' After a moment of reflection, she realises she would be mourning her new husband's death if her cousin had not been killed in the duel, and she forgives Romeo<br>• despite the Prince having already decreed that anyone caught fighting would face execution, he shows forgiveness to Romeo by only exiling him from Verona<br>• following her refusal to marry Paris, Juliet then appears to seek her father's forgiveness and agree to the marriage. Lord Capulet does forgive Juliet, not knowing Juliet's actions are only part of her plan with the Friar<br>• Romeo apologises to Tybalt and seeks forgiveness when he is in the tomb of the Capulets: 'O, what more favour can I do to thee / Than with that hand that cut thy youth in twain… / Forgive me, cousin'<br>• at the end of the play, both families forgive each other for their part in the feud and agree to end it.<br><br>**(AO2)**<br>• Language: the Prince's grave, unconditional language shows no signs of possible forgiveness for the violent feuds in the city: 'If ever you disturb our streets again, your lives shall pay the forfeit of the peace'<br>• Language: Juliet's metaphorical language shows she is able to forgive Romeo for being a Montague: 'What's in a name? That which we call a rose / By any other word would smell as sweet'. In Juliet's eyes, a mere name should not be an obstacle to her love for Romeo<br>• Language/Structure: Tybalt is infuriated by Romeo's presence at the Capulet ball. In contrast, Lord Capulet shows a forgiving nature, by insisting that Romeo's presence is not with malicious intent, and commands Tybalt to refrain from fighting Romeo: 'Content thee, gentle coz, let him alone'. Lord Capulet even describes Romeo as a 'virtuous and well-govern'd youth'<br>• Form/Structure: the Prologue sets out 'the ancient grudge' between the two families which has caused years of violence. If the families had been able to forgive each other, the deadly events of the play might never have occurred. It is perhaps ironic that there is no indication of what caused the feud<br>• Structure: the end of the play signals an end to the feud. Capulet offers his hand to Montague and the men commit to raising statues of Romeo and Juliet.<br><br>**(AO4)**<br>• at the time the play is set, it was common for disagreements to be settled by duels. Forgiveness was often seen as a weakness<br>• when the play was written, law-makers had the power to execute or banish citizens without trial, typically showing little forgiveness for those who committed crimes. Romeo's and Juliet's fate could also be seen as a warning against disobeying the rightful ruler as in some other Shakespeare plays<br>• suicide and bigamy were outlawed by Elizabethan and Jacobean society and were considered mortal sins. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
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| **13**<br>***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:**<br><br>**(AO1)**<br>• masculinity is shown to be a powerful trait in the play, used in the pursuit of both good and evil<br>• at the start of the play, Macbeth is presented as a fearsome soldier. King Duncan praises him as 'valiant cousin' and 'worthy gentleman'. Having gruesomely slaughtered Macdonwald, Macbeth is rewarded with the title of Thane of Cawdor<br>• Macbeth has always been a courageous soldier but Lady Macbeth ridicules him for cowering like an infant, questioning his masculinity: 'My hands are of your colour – but I shame / To wear a heart so white!' Lady Macbeth chastises Macbeth for behaving in such a weak manner. Macbeth is resolute: 'I dare do all that may become a man –'<br>• Lady Macbeth perceives her femininity as a weakness, hindering her ability to contribute to the plot against King Duncan: 'Come, you spirits / That tend on mortal thoughts, unsex me here! –', wishing she were a man<br>• Macbeth appears shaken by the visitation of Banquo's ghost during the banquet. Lady Macbeth openly scorns Macbeth in front of the guests for his outburst, belittling him for acting like a woman: 'O! – these flaws and starts / (Impostors to true fear) would well become / A woman's story at a winter's fire, / Authorised by her grandam. Shame itself!'<br>• unlike Macbeth, Ross preserves the traditional view of masculinity by refusing to cry in front of a woman: 'I am so much a fool, should I stay longer, / It would be my disgrace and your discomfort'<br>• Lady Macduff feels abandoned and betrayed by her husband who seems to have failed in his duty as a father: 'Wisdom! – to leave his wife, to leave his babes, / His mansion and his titles, in a place / From whence himself does fly?' She condemns him for his unnatural fear, 'All is the fear, and nothing is the love', saying even the wren will fight the owl to defend her young.<br><br>**(AO2)**<br>• Language: the metaphor, 'Bellona's bridegroom', is used to portray Macbeth as a masculine, brave warrior, likening him to Mars, god of war<br>• Language: Lady Macbeth belittles Macbeth's masculinity in order to manipulate him: 'When you durst do it, then you were a man! / And, to be more than what you were, you would / Be so much more the man'<br>• Language/Structure: early on in the play, the significance and importance placed on masculine traits are implicit in the simile indicating the retaliation the First Witch intends to inflict on the sailor and make him impotent: 'I'll drain him dry as hay!'<br>• Form/Structure: the character of Macbeth is presented as a brave soldier at the start of the play and he is seen to use his masculine traits for good. By the end of the play, he dies in disgrace.<br><br>**(AO4)**<br>• the audience at the time the play was written would likely have been shocked by the actions of Lady Macbeth in wanting to give up her femininity, particularly followed by the suggestion she might have dashed out the brains of her child. This opposes the common Jacobean idea that women were nurturers and givers of life<br>• common beliefs at that time regarded men more highly the more violent and successful in battle they were. To die in battle, fighting for your country, was seen as a heroic and honourable way to die<br>• courage was considered by some a vital quality of masculinity in Jacobean England, as exemplified by Lady Macbeth's belittling of Macbeth because of his lack of courage. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **14**<br>***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:**<br><br>**(AO1)**<br>• candidates are likely to discuss the presentation of characters such as Duncan, Lady Macbeth, the witches and Banquo as characters who influence Macbeth in the play<br>• at the start of the play, Macbeth appears to be influenced to fight out of loyalty to King Duncan: 'our duties are to your throne'. His disappointment when Duncan names Malcolm Prince of Cumberland influences him to plot against Duncan<br>• Macbeth is later shown to be influenced by the witches. Macbeth is boosted by the prophecies, particularly when he becomes Thane of Cawdor, as prophesied, which serves to increase his trust in the witches<br>• Lady Macbeth is presented as a powerfully influential figure for Macbeth. She is motivated by her ambition, manipulating Macbeth into murdering King Duncan. Her intent wins him over: 'When you durst do it, then you were a man'<br>• Banquo is shown to be influential. Fear of his honesty, as well as the prophecy that he will be the father of kings, influence Macbeth to arrange the murder of Banquo and Fleance. The appearance of Banquo's ghost triggers Macbeth to express his internal guilt for the first time<br>• as the play draws to a close, Macbeth continues to rely on the witches' prophecies. Believing himself invulnerable, he warns Macduff: 'I bear a charmèd life, which must not yield, / To one of woman born'.<br><br>**(AO2)**<br>• Language: following Macbeth's murdering Duncan, Lady Macbeth is presented as giving calm, logical advice to him: 'These deeds must not be thought / After these ways: so, it will make us mad'<br>• Language: the declaratives in the witches' speech suggest a certainty of outcome: 'All hail, Macbeth – that shalt be King hereafter!' This authoritative tone helps to build Macbeth's trust in the prophecies<br>• Language/Structure: initially, Macbeth shows a resistance to Lady Macbeth's determination to pursue the plan to kill King Duncan: 'We will proceed no further in this business'<br>• Form: the letter Macbeth sends to Lady Macbeth having met the witches prompts Lady Macbeth to reveal her fears of Macbeth's sense of honour. In her soliloquy, she sets out her desire to influence Macbeth to fulfil the deadly plan: 'Yet do I fear thy nature'<br>• Structure: there is a contrast in the presentation of Macbeth, who decides to act on the influence of the witches' prophecy, and Banquo, who does not give in to his ambition despite what the witches say.<br><br>**(AO4)**<br>• James I, the king at the time the play was written, believed in the destructive influence of witches, mirroring the role of the witches in the play<br>• when the play was first staged, the audience are likely to have believed that the devil actively influenced people<br>• in Shakespeare's day, it was a patriarchal society where women were expected to be subordinate to men. Lady Macbeth's manipulative actions would probably have been shocking for the audience. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **15**<br>***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:**<br><br>**(AO1)**<br>• candidates may discuss how Portia behaves as a daughter, as a friend and in her interaction with other characters<br>• typical of the time, Portia was bound by her father, even after his death. Portia professes: 'If I live to be as old as Sibylla, I will die as chaste as Diana unless I be obtained by the manner of my father's will'<br>• Portia is dismissive of her suitors, such as the County Palatine and the Prince of Aragon, who are driven by desire for wealth and by vanity in their attempts to win her hand in marriage through the casket test. Of the Prince of Morocco, for example, she says if he has 'the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me'<br>• Portia behaves differently towards Bassanio as a suitor, because she is attracted to him, despite his lack of wealth. She urges him to 'Pause a day or two / Before you hazard – for in choosing wrong / I lose your company' and indirectly helps him to make the correct choice<br>• Nerissa, Portia's maid, is treated as a friend and confidante<br>• in Portia's quest to defend Bassanio's friend, Antonio, she and Nerissa, disguised as a lawyer and his clerk, go to the law court. Although women did not typically hold a position of power, such as a lawyer, Portia shows her unquestionable wit and sharp intelligence in her role as Doctor Balthazar as she interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh"'.<br><br>**(AO2)**<br>• Language: the Prince of Aragon, the second potential suitor to attempt the riddle, directly equates his success in the casket challenge with financial gain: 'I will assume desert. Give me a key for this, / And instantly unlock my fortunes here'. His desire to choose the correct casket is clearly motivated by the prospect of acquiring wealth and power from marrying a wife, justifying Portia's dismissive behaviour<br>• Language: as soon as Portia escapes the limits of her father's will through marriage, she is under the control of her husband: 'This house, these servants, and this same myself / Are yours – my lord's'. The list demonstrates how Portia gives her whole life to her beloved Bassanio<br>• Form: Portia's outspoken humour, very much uncharacteristic of the ideal of a woman at the time the play was written, is likely to have provoked laughter. When describing her second potential suitor, the County Palatine, she professes she would 'rather be married to a death's-head with a bone in his mouth'<br>• Structure: the play builds to a climax with Shylock's trial in which Portia plays a pivotal role.<br><br>**(AO4)**<br>• at the time the play was written, women were forbidden to hold positions of power, such as lawyers. It would have been unusual for women to officiate in a court of law<br>• women were seen as the property of their fathers and then, upon marriage, of their husbands. In the early stages of the play, Portia questions her father's will, something which is likely to have been frowned upon by society at the time Shakespeare wrote the play, as a daughter was not supposed to doubt the decisions made for her by her father<br>• female rights were restricted by the tyranny of the patriarchal society, suppressed by the societal ideals of 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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **16**<br>***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:**<br><br>**(AO1)**<br>• the theme of loss is central to the events of the play and many of the characters experience loss in some form<br>• the central narrative strand focuses on the bond Antonio commits to with Shylock. If Antonio is not able to repay the 3000 ducats to Shylock, he will lose a pound of flesh<br>• Antonio lends money to his good friend, Bassanio, so that he can court the eligible Portia. As Bassanio already owes him money, Antonio has to borrow money himself so that he can lend to his friend. This plan falls apart when the ships are lost at sea and the debt cannot be repaid<br>• Shylock loses his servant and friend Lancelot to his arch-nemesis, Antonio. Lancelot was forthright in his criticism of Shylock's treatment of him: 'a very Jew'<br>• Jessica recognises how her elopement with Lorenzo is a significant loss to her father: 'I have a father, you a daughter, lost'. She runs away with her Christian lover, taking Shylock's money. Shylock appears to be as concerned by the loss of his money as by the loss of his daughter<br>• Bassanio's loyalty is tested by Portia when she tricks him into giving away the ring she presented him: 'I give them with this ring – / Which when you part from, lose, or give away, / Let it presage the ruin of your love'.<br><br>**(AO2)**<br>• Language: Portia uses the ring she gives to Bassanio as a sign of their love. She says that, if he loses it, 'Let it presage the ruin of your love, / And be my vantage to exclaim on you'<br>• Language/Form: in his soliloquy, Lancelot chastises Shylock for causing his complete loss of dignity: 'I am famished in his service; you may tell every finger I have with my ribs'<br>• Language/Structure: Shylock is mortified by his daughter's betrayal. As a result of Jessica's trading in her mother's ring for a monkey, Shylock loses a prized possession which he cherishes as a memory of his dead wife: '…it was my turquoise. I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys'<br>• Structure: the reported loss of Antonio's ships drives the central narrative strand of the forfeit of the pound of flesh<br>• Structure: the play ends with Shylock having lost everything; his family, his religion, his wealth and all of his property. Shylock believes his punishment is worse than death: 'Nay, take my life and all – pardon not that'.<br><br>**(AO4)**<br>• personal loans and arrangements were commonplace between individuals in Venice at the time the play is set, to cover any losses from trades or deals<br>• many Elizabethans perceived any element of danger or risk of loss in a venture as adding to its nobility<br>• despite Shylock losing everything at the end of the play, the contemporary audience is not likely to have been sympathetic to him. Jews were vilified and shown little empathy. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question | Indicative content |
|---|---|
| **17**<br>***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:**<br><br>**(AO1)**<br>• Elizabeth Bennet is presented as a headstrong character who, despite showing both pride and prejudice in the novel, finally accepts Mr Darcy's offer of marriage. Much of the narrative focuses on how Elizabeth develops<br>• at the start of the novel, Elizabeth is described as being of 'a lively, playful disposition, which delighted in anything ridiculous'<br>• Elizabeth rejects the proposal of Mr Collins, telling him: 'you could not make me happy'. Elizabeth does not conform to the expectation that women would accept such a proposal from a man who is financially secure. In contrast, Charlotte conforms to such an expectation and agrees to marry Mr Collins without hesitation<br>• after meeting Mr Darcy for the first time, Elizabeth forms a fixed view of him as very arrogant. In contrast, Elizabeth instinctively likes Mr Wickham and she trusts his account of Mr Darcy's interference in his father's will<br>• Elizabeth's visit to Pemberley helps her to see Mr Darcy in a different light. Mr Darcy's housekeeper, Mrs Reynolds, speaks highly of him: 'If I was to go through the world, I could not meet with a better'<br>• Mr Darcy's letter after Elizabeth's first refusal of his proposal is pivotal in her developing understanding: 'Till this moment I never knew myself'<br>• when Jane questions her sister about when she first had feelings for Mr Darcy, Elizabeth replies: 'It has been coming on so gradually, that I hardly know when it began'. Elizabeth has not even recognised the change in herself<br>• at the end of the novel, Elizabeth shows more restraint than her earlier 'playful disposition', stopping herself from teasing Mr Darcy about Mr Bingley: 'she remembered that he had yet to learn to be laughed at, and it was rather too early to begin'.<br><br>**(AO2)**<br>• Language: Elizabeth was not impressed by Mr Darcy to start with as she hears him say that she is 'tolerable, but not handsome enough to tempt me'<br>• Language/Structure: when Elizabeth visits Pemberley, it is clear her feelings for Mr Darcy have changed completely. The list shows her new view of Mr Darcy: 'She respected, she esteemed, she was grateful to him, she felt a real interest in his welfare'<br>• Form: Austen often uses Elizabeth as a centre of consciousness in the novel, from which the reader views the events. This helps to show the development in Elizabeth's thoughts and feelings<br>• Form: Mr Darcy's letter to Elizabeth marks a moment of self-realisation for her; she recognises how she has been 'blind, prejudiced, absurd'<br>• Structure: by the end of the novel, Elizabeth is able to recognise her own pride, as well as the prejudice she has shown towards others, particularly Mr Darcy.<br><br>**(AO4)**<br>• the laws of entailment at the time the novel was written meant that the estate of the father often went to the nearest male heir. Elizabeth's change of view on Mr Darcy ultimately provides her with financial security<br>• typically, love was considered a less important factor in a good match than social and economic considerations. Elizabeth's views could be considered atypical of the time<br>• when Austen wrote the novel, letters were often used as a way of revealing characters' inner thoughts and feelings. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
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| **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:**<br><br>**(AO1)**<br>• misunderstandings are significant in the novel, fundamentally in the relationships between Mr Darcy and Elizabeth Bennet, and Mr Bingley and Jane Bennet<br>• at the ball, Mr Darcy is initially judged to be rude and off-hand by Elizabeth and others, as he conducts himself in an ill-mannered and haughty way. Even at this stage, Mr Darcy recognises Elizabeth's tendency 'wilfully to misunderstand' everybody<br>• Elizabeth's pride prevents her from seeing Mr Darcy's qualities and true nature. It also stops her from seeing Mr Wickham in a true light. Ultimately, after learning of Mr Wickham's actions, she realises the error in her view and recognises the role pride has played: 'I, who have prided myself on my discernment!'<br>• neither Jane nor Elizabeth realises how compliant Mr Bingley is. Jane believes that 'he is his own master' and Elizabeth is confident that it would be 'difficult to influence a young man so totally independent of everybody'. Yet Mr Bingley, influenced by his sisters and Mr Darcy, misunderstands Jane's feelings<br>• when Elizabeth walks three miles across the country to visit Jane at Netherfield, she arrives with 'dirty stockings'. Miss Bingley uses this apparent lack of manners to judge Elizabeth: 'her manners were pronounced to be very bad indeed'. Miss Bingley misunderstands, or at least trivialises, Elizabeth's affection for her sister.<br><br>**(AO2)**<br>• Language: when Mrs Bennet first meets Mr Darcy, she is wholly disparaging of him, describing him as 'rude and haughty'. Mrs Bennet is quick to form a judgement of Mr Darcy based solely on their first interaction<br>• Language: Elizabeth's opinion of Mr Darcy is informed by Mr Wickham declaring his mistreatment at the hands of Mr Darcy. Mr Wickham uses a triplet to emphasise his sheer dislike of Mr Darcy: 'did not suspect him of descending to such malicious revenge, such injustice, such inhumanity as this!'<br>• Language: the initial impression given by Mr Wickham is positive but the dash shows this must be qualified: 'blessed with such happy manners as may ensure his making friends – whether he may be equally capable of retaining them is less certain'<br>• Form: letters are used as a way to clear up misunderstandings. Mr Darcy's letter of explanation to Elizabeth after she rejects his proposal helps her to see his true feelings<br>• Structure: early in the novel, Elizabeth advises Jane to hold back her feelings from Mr Bingley, to guard her from potential embarrassment. This helps lead to Mr Bingley's misunderstanding of Jane's feelings, which is one of the key narrative strands in the novel.<br><br>**(AO4)**<br>• the epistolary novel was a popular genre in the eighteenth century. Although *Pride and Prejudice* is not an epistolary novel, it contains about forty letters which help to reveal characters' inner thoughts and feelings<br>• in her writing, Austen was typically critical of the assumptions and prejudices of those in the upper classes<br>• the ambiguity of emotions displayed by some characters in *Pride and Prejudice* is typical of the Romantic movement of 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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• 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:**<br><br>**(AO1)**<br>• candidates are likely to choose one of the following characters as morally good: Joe, Pip, Biddy, Herbert, Wemmick or even Magwitch. Accept any choice of character if a case is presented<br>• Joe is a constant in Pip's life throughout the novel, first as like a step-father and then as a friend. It was Joe rather than Mrs Joe, Pip's own sister, who took Pip in as an orphan: '"I said to your sister, "there's room for *him* at the forge!"'<br>• despite Joe being poorly treated by Pip, later Joe cares for him when he falls ill and pays off Pip's debts. When Pip asks Joe for forgiveness for the way he has treated him, Joe agrees without hesitation: '"God knows as I forgive you, if I have anythink to forgive"'<br>• despite Pip's treatment of Joe and Biddy, he does show some elements of a morally good character and comes to appreciate them in the end. It could be argued Pip initially helps Magwitch out of concern for him and, as an adult, Pip honestly reflects on his mistakes in life and does everything he possibly can to bring Magwitch peace at the end of his life<br>• Biddy is a genuine, kind-hearted girl who meets and befriends Pip at school. She is described as 'the most obliging of girls'. At school, she cares for Pip and helps to teach him to read. When Mrs Joe is attacked, Biddy goes to help her, taking a 'small speckled box containing the whole of her worldly effects'. Eventually she marries Joe<br>• Herbert is a good friend to Pip and he is trusted whole-heartedly: 'Herbert was my intimate companion and friend'. When Pip moves to London, Herbert is open with Pip about Estella, Miss Havisham and Jaggers. Herbert helps Pip acclimatise to life in London and he teaches him etiquette to help with his pursuit of becoming a gentleman<br>• Wemmick, clerk to Mr Jaggers, is kind and generous to Pip. When Pip returns to London having discovered the truth about his benefactor, he finds Wemmick's note warning him: 'Don't go home'. Wemmick acts to protect Pip in the knowledge that Compeyson is in pursuit of Magwitch<br>• it could be argued that Magwitch grows into a morally good character. Magwitch repays Pip's help to him, when an escaped convict, by sending Pip money anonymously from Australia where he has made his fortune. Magwitch is Pip's benefactor, which is a main narrative thread.<br><br>**(AO2)**<br>• Language: Pip's repeated use of the adverb 'never' emphasises his ultimate respect for his best friend Herbert: 'I had never seen anyone then, and I have never seen anyone since, who more strongly expressed to me, in every look and tone, a natural incapacity to do anything secret and mean'<br>• Language/Form: early in the novel, as the narrator, Pip affectionately reflects on Joe's character: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow – a sort of Hercules in strength, and also in weakness'<br>• Language/Structure: Biddy is presented as a tender, loving mother: 'Biddy looked down at her child and put its little hand to her lips'. She is a direct contrast to Mrs Joe as a mother figure<br>• Language/Structure: by the end of the novel, Magwitch openly shows affection to Pip: '"Look'ee here, Pip. I'm your second father. You're my son – more to me nor any son"'. When Magwitch dies in prison, Pip is by his side and Pip realises that Magwitch is a good man.<br><br>**(AO4)**<br>• Dickens believed that harsh punishments for criminals resulted in further crimes being committed. Dickens advocated giving people a chance, as demonstrated by Magwitch returning from Australia a better person<br>• Victorian Christianity placed much importance on carrying out good deeds and being charitable<br>• it is likely to have been a great scandal in Victorian society for a young man's wealth to come from a transported convict, regardless of the purpose or context. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

| Question Number | Indicative content |
|---|---|
| **20**<br>***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:**<br><br>**(AO1)**<br>• the theme of growing up is central to the development of a number of characters in the novel, including Pip, Herbert, Biddy and Estella<br>• Pip begins to change after visiting Satis House. He suddenly becomes aware of his 'coarse hands' and 'common boots'<br>• Pip wants to be well-educated and this is linked to his social ambitions. He learns the value of education when he is taught to read by Mr Wopsle's aunt and later when he takes lessons from Matthew Pocket<br>• Pip takes Joe for granted but he comes to his senses when he sees the relationship between Joe and Biddy, which helps him to see the true values of family, loyalty and kindness. Pip's growing up leads him to a more altruistic outlook. He wishes Joe 'children to love, and that some little fellow will sit in the chimney-corner, of a winter night'<br>• it could be argued that Magwitch matures and improves himself when he makes the most of the opportunities offered by his new life in Australia. He becomes wealthy from sheep farming and secretly uses his fortune to finance Pip back in England<br>• Magwitch's love of Pip is crucial to the novel's plot as he facilitates Pip's becoming a gentleman, enabling him to live a comfortable life in London<br>• Miss Havisham brings Estella up to hate men and then she suffers physical abuse in her marriage to Bentley. By the end of the novel, there are signs that Estella may have finally grown to love Pip.<br><br>**(AO2)**<br>• Language/Form: Dickens uses charactonym to represent Pip's good nature, as, like a seed, he grows throughout the novel<br>• Language/Structure: at the end of the novel, Estella uses metaphorical language to reflect on how she has grown and changed: 'I have been bent and broken, but - I hope - into a better shape'<br>• Form: as a bildungsroman, the novel focuses on the physical, emotional and spiritual growth of the main character<br>• Form/Structure: as the narrator, the older Pip is able to look back on his life and reflect on the decisions he has made. By the end of the novel, he is critical of his own earlier actions: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself'<br>• Structure: as a gentleman, Pip is no more happy or successful than he was as Joe's apprentice, working in the blacksmith's shop.<br><br>**(AO4)**<br>• many of Dickens' novels were based on the development of children. Pip's journey from poverty to a wealthy gentleman and making friends from different classes highlighted Dickens' desire for social change<br>• in Victorian Britain, many young children living in poverty were forced to work in harsh environments from as young as five years of age; therefore children often had to grow up quickly<br>• *Great Expectations*, following Pip's development into maturity, is a bildungsroman, a popular form of literature in the nineteenth century. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• 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:**<br><br>**(AO1)**<br>• candidates are likely to consider one character from Hester Prynne, Pearl, Arthur Dimmesdale, or even Roger Chillingworth, as someone they sympathise with, but accept any choice of character if a case is presented<br>• sympathy is most likely to be felt for Hester as she is punished for the sin of adultery for her entire life, initially imprisoned for three months, shamed in public and then forced to wear the scarlet letter<br>• Pearl is a symbol of her parents' sin throughout the novel. She spends her childhood as an outcast of the community, along with her mother. It is only at the end that there is a sign of hope for Pearl's future. She shows sympathy to Dimmesdale after his public confession and she forgives him. Pearl pledges to 'grow up amid human joy and sorrow, nor for ever do battle with the world, but be a woman in it'<br>• Dimmesdale could also elicit sympathy as he spends many years suffering as a result of his affair with Hester, not feeling able publicly to confess his guilt. His increasing mental torment leads to his physical decline, as he becomes pale and painfully thin. He also suffers at the hands of Chillingworth, who purports to care for him only to subject him to further psychological pain, leading to Dimmesdale's drastic mental and physical decline<br>• some sympathy might be felt for Chillingworth as his life becomes consumed by, first of all, his quest for the truth and, later, by his determination to seek revenge against Dimmesdale. Chillingworth's actions ultimately lead to his own death, soon after Dimmesdale's public confession of guilt, signalling how his sole purpose in life came to be his achieving vengeance against Dimmesdale. Chillingworth appears devoid of love when alive yet, in death, he is revealed to have left his wealth to Pearl.<br><br>**(AO2)**<br>• Language: Pearl is the living symbol of her parents' sin. She is described as 'an imp of evil, emblem and product of sin', judged by the actions of her parents<br>• Language: Dimmesdale appeals for sympathy for Pearl, using religion to defend her situation: "'This child of its father's guilt and its mother's shame hath come from the hand of God'"<br>• Form: the character of Pearl suggests Hawthorne believed that any person, regardless of background, had the potential to live a good life and be a noble person<br>• Structure: both Chillingworth and Dimmesdale die, ultimately as the result of one sin. The consequences of one sin are devastating<br>• Structure: the end of the novel points to Hester's reconciliation with life. The reader feels sympathy that it took Hester her whole life to change society's perception of her.<br><br>**(AO4)**<br>• the modern reader might sympathise with Hester because of her harsh punishment. However, at the time the novel was written, the typical punishment for adultery was the death sentence, so readers at the time may not have been quite as sympathetic<br>• despite suffering their own persecution, the Puritans showed little empathy for others. The Puritans were often persecuted in England in the fifteenth to seventeenth centuries, which led to many leaving England on the Mayflower in 1620 to move to the New World<br>• Hawthorne sympathised with those subject to the Puritan ideals and wanted to distance himself from his relative who was a strict Puritan judge, so he added a 'w' to his name. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• 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:**<br><br>**(AO1)**<br>• the theme of guilt is central to the events of the novel; some characters are forced to express guilt publicly whilst others keep their guilt a secret<br>• the townswomen discuss Hester's punishment at the start of the novel. They recognise the shame the scarlet letter will bring Hester, yet they are fully aware that it is Hester's inner personal knowledge of her sin that will lead to her feelings of guilt: 'cover the mark as she will, the pang of it will be always in her heart'<br>• at Governor Bellingham's house, when Hester is looking around: 'owing to the peculiar effect of this convex mirror, the scarlet letter was represented in exaggerated and gigantic proportions, so as to be greatly the most prominent feature of her appearance'. This symbolises how Hester has solely become the image of her guilt<br>• Dimmesdale's tendency to place his hand over his heart is a sign of his guilt. Pearl is not able to understand his actions: "Mother!– Mother!– Why does the minister keep his hand over his heart?" However, Hester and the wider readership are likely to recognise Dimmesdale's attempts to share some of the burden of Hester's guilt<br>• the main concern for Dimmesdale is to maintain his public reputation as a Puritan minister, the consequence of which is to intensify his growing inner guilt. Dimmesdale does attempt to tell the congregation of his sin but he is not believed<br>• Hester's and Dimmesdale's sin could be argued to be born from love, whereas Chillingworth's sin comes from spite. His obsession for revenge leads to his continuous psychological torture of Dimmesdale. He shows few signs of guilt, other than perhaps for the fact he married Hester in the first place.<br><br>**(AO2)**<br>• Language: the physical and psychological impact of Dimmesdale's inner guilt, intensified by Chillingworth's torture, is described by Chillingworth: 'A sickness, a sore place, if we may call it, in your spirit, hath immediately its appropriate manifestation in your bodily frame'<br>• Language: Chillingworth commands Hester not to reveal his true identity as her husband. He fears having to bear the burden, at least publicly, of Hester's guilt: 'Breathe not, to any human soul, that thou didst ever call me husband!'<br>• Structure: Hester is forced to display her guilt publicly. Throughout the novel, she garners forgiveness as a result of her acts of kindness. In contrast, Dimmesdale can only wish to be able to reveal his guilt to the community, believing it would be less of a burden than the secret guilt he harbours: 'Happy are you, Hester, that wear that scarlet letter openly upon your bosom!'<br>• Structure: Dimmesdale dies upon publicly confessing his guilt. His death marks the end of his suffering because of his guilt.<br><br>**(AO4)**<br>• guilt was amplified by the Puritans' strict interpretation of the Bible. The religious sect was intolerant of dissenting ideas and believed those who sinned should suffer the guilt of their actions. Redemption could only be achieved through hard work and self-improvement, as reflected by the transformation of society's perception of Hester by the end of the novel<br>• the dilemma of having to make moral choices and the feeling of guilt were major themes in Hawthorne's novels. Hawthorne is believed to have wanted to challenge the strict ideals of the Puritans, including their belief in forcing those who sin to display their guilt publicly<br>• Hawthorne felt guilt for his ancestor's role as one of the leading judges in the Salem witch trials two hundred years before he wrote the novel. This was believed to have been a big influence in his works. |

| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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