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Mark Scheme

Extra Assessment Materials

Pearson Edexcel International GCSE
in English Literature (4ET1) Paper 02

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Extra Assessment Materials

Publications Code

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General Marking Guidance

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

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

SECTION A – Modern Drama

Question number	Indicative content
1 <i>A View from the Bridge</i>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none">• Eddie can be considered a tragic figure because at the start of the play he is in a strong and happy position. Like other tragic characters, Eddie's <i>hamartia</i> (fatal flaw) leads to his downfall. Although his life is ordinary, he is employed, has a family and enjoys the respect of the local Red Hook community• it is his unnatural love for his niece, Catherine, that drives Eddie's descent into dishonour and, ultimately, death. He comments that she is 'walking wavy' and acts in a possessive and inappropriate way. This is noticed by his wife, Beatrice, and his lawyer, Alfieri, but neither is able to convince him to back away from his destructive course• Eddie's reaction to Catherine's relationship with Rodolfo indicates to the audience that he is descending into irrationality and self-destruction: 'he's stealing from me'• in reporting Marco and Rodolfo to the Immigration Bureau, Eddie condemns himself to a tragic end. The code of honour followed by the Sicilian community in Red Hook cannot forgive Eddie's actions of betraying one of his own. He does so, however, fully aware of the consequences. He says of Vinny Bolzano's fate: 'He was crazy after, I tell you that, boy'• by the end of the play, Eddie has lost everything. Catherine has called him 'a rat' and he is alienated from the community. Marco confronts him, which leads to his violent demise. <p>(AO2)</p> <ul style="list-style-type: none">• Language: early in the play, Eddie has a role as provider and protector. He treats Catherine like a young child, but appears to mean well: 'I'm responsible for you. You're a baby, you don't understand these things'• Language: Eddie is portrayed as an honourable man in the first part of the play. He remarks that he 'walked hungry plenty days in this city!' showing that he has engaged in honest struggle to reach his current, secure position• Language: Eddie's decline is evident in his increasingly desperate language. He exclaims: 'I want my name! He didn't take my name; he's a punk.' The word 'punk' is offensive and derogatory• Form/Structure: the play's course follows the pattern of a Greek tragedy with a choric narrator (Alfieri), a protagonist with a fatal flaw (Eddie) and a wronged character who seeks revenge (Marco)• Structure: the ending of the play reflects a tragic outcome as Eddie dies following a confrontation with Marco. Words of conciliation are on his lips as he turns to Beatrice in his final words: 'My B!'

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>2 <i>A View From the Bridge</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the theme of masculinity is significant in this play. The idea of what makes a man is reflected in several different characters including Eddie, Rodolfo and Marco, and is also seen through the eyes of Beatrice and Catherine • Eddie is presented as a conventional male. He has a physical job as a longshoreman and provides for his family. He tries to lay down rules and struggles with Catherine’s growing independence • Rodolfo does not fulfil the conventional criteria for manliness in 1950s Red Hook. Eddie is critical of Rodolfo’s singing, cooking and modern dress. He says: ‘The guy ain’t right’. Catherine, however, is attracted to Rodolfo and enjoys spending time in his company. The two go to the movies and become boyfriend and girlfriend, much to Eddie’s distaste • Eddie’s sexuality is questioned in several ways. Firstly, his obsession with the idea of Rodolfo being gay leads him to make reference to it repeatedly. His words: ‘He looked so sweet there like an angel – you could kiss him he was so sweet’ are followed by Eddie actually kissing Rodolfo on the lips • Beatrice is unhappy about her relationship with Eddie and asks him: ‘When am I gonna be a wife again, Eddie?’ implying that they have not slept together for some time, perhaps questioning his masculinity • Marco is a family man, sending money back to his wife and children in Sicily. Marco is presented in terms of conventional masculinity. Unlike Eddie, he has no concerns about his brother’s lifestyle. He is described as strong and hard-working. He shows off his strength in the scene, where Eddie is teaching Rodolfo to box, by lifting the chair above his head using only one hand. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: the importance of Eddie’s reputation as a man is reflected in his own self-respect and the respect held for him by the community. This is lost when Eddie breaks the code of honour and snitches to the Immigration Bureau. In the second part of the play, he repeats his name over and over: ‘Eddie Carbone. Eddie Carbone. Eddie Carbone’, reaffirming his masculine identity • Language: Marco is described in strongly masculine terms. The metaphor ‘He’s a regular bull’ likens him to a strong, powerful animal • Language/Structure: Eddie uses innuendo and hyperbole to suggest that Rodolfo is gay: ‘if you close the paper fast, you could blow him over’. Ironically, Eddie kisses Rodolfo to undermine his manliness • Form: the play is set in the 1950s when it was seen in such societies as important for men to preserve authority in their families • Structure: the power in the play shifts as different men seek to dominate. Initially, Eddie holds the power, but this changes as Alfieri takes the moral and legal prerogative, offering him sound advice and warnings that Eddie rejects. Marco becomes dominant by the end and his actions lead to Eddie’s demise. Catherine confirms the shift in power when she chooses Rodolfo over Eddie.

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	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>3 <i>An Inspector Calls</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the Inspector's interrogation of the Birlings and Gerald exposes a great deal of social injustice. The play is set in 1912 at a time when society was severely divided by class discrimination • injustice in the work place, as shown by Eva/Daisy's dismissal from Mr Birling's factory, is explored through the Inspector's questioning. She was sacked simply for protesting against low pay and asking for a rise: 'we were paying the usual rates and if they didn't like those rates, they could go and work somewhere else' • social injustice is also evident when the audience learns of Sheila's petty and unfounded complaint that got Eva/Daisy sacked from Milwards • Gerald abuses his position as Eva's/Daisy's benefactor, exploiting the fact that she is poor by taking her as his mistress and rescuing her from poverty, but only temporarily. She is 'very grateful' to him • Mrs Birling's charity exists to support women like Eva/Daisy, but she abuses her position of power, unfairly judging the pregnant woman and refusing her aid because of perceived impertinence • injustice is evident as Eva/Daisy is unable to accept Eric's proposal partly because of his higher class. She is fully aware that they come from different worlds and that their relationship could never work. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Birling uses hyperbole to imply that the workers are asking for too much pay: 'If you don't come down on these people, they'll soon be asking for the earth' • Language: Mrs Birling refers to lower-class women as girls 'of that class'. This language reflects her dismissive resentment of lower-class women, leading to her unjust treatment of Eva/Daisy when she seeks help from the charity • Language/Structure: Inspector Goole uses first-person plural to emphasise the communal responsibility of all people for social justice. His words 'We are members of one body ...' drive home Priestley's message that we must all act fairly and responsibly for the good of every member of humanity, regardless of class • Form/Structure: the play's very specific setting and detailed stage directions outline the lavish comfort enjoyed by the Birlings and Gerald. This contrasts harshly with Eva/Daisy's situation • Structure: the Inspector is Priestley's mouthpiece through whom he comments on, and condemns, injustice.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>4 <i>An Inspector Calls</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the quotation in the question reflects Sybil Birling's arrogant and unyielding character. In the opening stage directions Sybil Birling is described as 'a rather cold woman'. There is a lack of warmth that is at odds with her role as a mother and supposed philanthropist • Mrs Birling is very concerned about appearances and etiquette. As Mr Birling's social superior, she puts him down for paying compliments to the cook: '(reproachfully) Arthur, you're not supposed to say such things' • as mother to Sheila and Eric, Mrs Birling refuses to accept the reality of their growing up and treats them as children. She appears close to Sheila and approves of Gerald as a fiancé. She admonishes Sheila as if she were a child: 'What an expression, Sheila! Really, the things you girls pick up these days' • even though she is bossy, Mrs Birling considers men to be superior and to have different rules of behaviour. She does not blame Gerald in any way for his actions and makes excuses for his absences: '... you'll realise that men with important work to do sometimes have to spend all their time and energy on their business' • as she leads the Brumley Women's Charity Organisation, Mrs Birling should be supportive of women like Eva/Daisy. Instead she rejects her for the trivial reason of using the 'Birling' name to introduce herself to the charity: 'She was giving herself ridiculous airs'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Mrs Birling is a snob and her language reflects this. She is dismissive of Eva/Daisy and refers to her and those like her as girls 'of that class' • Language: Mrs Birling's language is absolute, so confident is she in the place she holds in society. She is defiant in the face of the Inspector's revelations: 'You have no power to make me change my mind'. Her status makes her bold • Language/Structure: dramatic irony is particularly effective as it relates to Mrs Birling when she retorts to Inspector Goole that the father of Eva's/Daisy's baby should take responsibility, not realising that this is, in fact, Eric • Structure: Mrs Birling is the penultimate character to be questioned by the Inspector and her testimony builds the dramatic tension that leads to Eric's climactic revelation that he is the father of the baby.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>5 <i>The Curious Incident of the Dog in the Night-time</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • animals are very important in the play and include Wellington, Toby (Christopher's rat) and the puppy at the end of the play • when Christopher discovers the dead body of Wellington, his neighbours' dog, he resolves to find out who killed him. Mrs Shears at first accuses Christopher himself of committing the murder. He tells the policeman: 'I like dogs' • although Christopher finds human relationships difficult, he is very close to his pet rat, Toby. He tells Mrs Alexander: 'Rats are very clean' • when Ed Boone, Christopher's father, confesses to his son that he killed Wellington, he shows that he took out his anger and frustration at the breakdown of his marriage on the animal: 'You know what that bloody dog was like' • when Christopher flees to London to escape his father, he thinks first of having Toby cared for and tries to leave him with Mrs Alexander: 'Can you look after Toby for me?' • Christopher has to take Toby with him to London and when Toby escapes on the tube line, Christopher puts himself into great danger trying to retrieve him by climbing down onto the track • at the end of the play, Christopher is given a Golden Retriever puppy as a gift from his father which gives him pleasure. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Christopher speaks practically to Mrs Alexander about Toby's needs: 'He eats special pellets and you can buy them from a pet shop' • Language/Structure: the play opens dramatically with the stage direction: 'A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side'. Christopher's quest to find Wellington's killer forms the central narrative of the first part of the play • Language/Structure: when Toby dies, Christopher comments flatly: 'And another bad thing is that Toby died'. He comes to terms with the loss by explaining that 'he was very old for a rat' • Language/Structure: the play's happy ending is partly a result of Christopher being given a puppy by his father. He names him Sandy and falls in love with him immediately: 'I would never do anything to hurt you'. • Form/Structure: the title of the play, <i>The Curious Incident of the Dog in the Night-time</i> sums up the play's focus on the death of Wellington and its aftermath.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>6 <i>The Curious Incident of the Dog in the Night-time</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • fantasy and reality are frequently blurred in Christopher's world. His autism means that his perception of reality is distorted and is not always distinguishable from fantasy • the reality of Wellington's violent death leads to Christopher's launching an ad hoc investigation into the crime which he is suspected of committing • the central drama is interspersed with Christopher's reflections on physics and the universe. The contrast between the drama playing out in his life and the vast cosmological perspective is significant: 'And stars are the places where the molecules that life is made of were constructed billions of years ago' • Christopher's unique mind, memory and perception channel all the play's events, blurring fantasy and reality in a poignant manner. An example is when Christopher experiences the cacophonous chorus of voices on the train • the chronology of events is mixed up at times, challenging the line between reality and fantasy. When Christopher finds the hidden letters from his mother, he discovers the reality that his mother is still alive. He had believed her to be dead. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: the chorus of voices that Christopher hears in his head when he sees the signs leads to a confusion between fantasy and reality: 'Yo! Sushi', 'Stationlink', 'Buses', 'WH Smith', crowd in, in aural form, as he gets off the train • Language/Structure: the gruesome opening of the play sets a realistically graphic scene: 'A dead dog lies in the middle of the stage' • Language/Structure: some of Christopher's views and experiences are filtered through Siobhan, who reads his diary out loud. He takes sayings so literally that they are rendered fantastical: 'and when I try and make a picture of the phrase in my head it just confuses me because imagining an apple in someone's eye doesn't have anything to do with liking someone a lot' • Form/Structure: the staging of the play merges fantasy and reality as all characters are on stage at the same time, even when they are not involved in the action. The scenes run together • Form/Structure: as a play within a play, <i>The Curious Incident of the Dog in the Night-time</i> overlaps reality and fantasy. Reality is stretched by the idea that it is a play and anything can happen. Towards the end, Christopher is directing the action. In the milkshake incident he says to Judy: 'You need to shout more loudly at him. Like you're really angry with him not just being nice'.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>7 <i>Kinder-transport</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the central conflict that forces Eva to leave Germany is the crisis that loomed for German Jews prior to the outbreak of World War Two. Eva has experienced bullying in Hamburg because she was a Jew: 'Girls in school say I smell' • conflict between Eva and Lil is evident after Eva misses lessons to go round the wealthy houses in the area to try to find jobs for her parents so they can come to England. Lil thinks this makes her look desperate and explains that Eva's parents would have to work as servants even though they had much better jobs in Germany: 'Vatti in bank. He master in bank' • conflict of religious observance is a factor in the play as Eva begins to eat ham which is strictly against Jewish law. This is an example of the conflicts she suffers as she is torn between two cultures • there is conflict between Faith and Evelyn as Faith does not want to go to university as planned. Evelyn insists that she sticks to her commitments • conflict between Eva/Evelyn and Helga can be seen when Helga travels to England after the war to collect her daughter. Evelyn refuses to accompany her mother to New York and accuses her of being 'The Ratcatcher', coming to take her away from her new life and identity • when Eva tries to sell her jewellery there is conflict between her present and her past. She dismisses the items saying: 'I don't want these on me any more' • there is conflict between past and present as Eva/Evelyn struggles to reconcile where she has come from with her new life. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: confrontational language used by Faith towards her mother illustrates their conflict. She calls her mother an 'awful lying cow of a mother' • Language: in the attic, Lil suggests that Evelyn destroys the old papers. She uses strong nouns to describe Lil: 'Murderer' and 'Child Stealer' • Form/Structure: music is a dramatic device used to suggest threat and conflict, for example when Eva arrives in England. It is also used when Faith and Evelyn argue. The frightening music creates a sense of unease and tension • Structure: the symbol of the Jewish star represents the religious and cultural conflict. The train guard draws it on Eva's ID tag on the train.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. Minimal identification of language, form and structure. Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. Some comment on the language, form and structure. Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. Sound understanding of language, form and structure. Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal engagement and a sustained critical style. Sustained analysis of language, form and structure. Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Cohesive evaluation of language, form and structure. Discriminating use of relevant examples in support.

Question number	Indicative content
<p>8 <i>Kinder-transport</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • at nine years old Eva becomes one of the first children to escape to England on the Kindertransport and her life changes forever. She becomes Evelyn when she changes her name on her naturalisation papers when she is 16 • upon reaching England, Eva realises that life is not the same and learns to adapt to her new home • when she finds that her adopted mother, Lil, smokes, Eva is shocked but the older Evelyn becomes a smoker herself: <i>'Beside her is an ashtray containing a large number of cigarette stubs'</i> • Eva's attitude to her real parents changes. At first she is eager to find jobs for them so that they can come to England but at 17 she rejects her mother, Helga, when she comes to pick her up • from speaking German exclusively and following the Jewish faith, Evelyn becomes extremely English in her language, manners and ways. In a typically English way she offers tea in a crisis: 'Would cups and saucers be of any use?' This is a contrast to her German Jewish heritage • as a child she clings to her jewellery but the older Evelyn detaches herself from it and gets rid of it. Because of her experiences as a child, she later develops obsessive behaviour, always cleaning, and being frightened of trains and men in uniform. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: the irony of Eva's situation forces change upon her as she is told by her mother: 'You have to be able to manage on your own'. The reality is that Eva manages so well on her own that she no longer needs Helga and embraces independence • Language: Evelyn's harsh bitterness is a contrast to her softness as a child. As a grown woman she bears extreme bitterness towards her mother, Helga, because her arrival seems to reproach Eva/Evelyn for adapting so well. She even accuses her mother of having 'razor eyes' like 'The Ratcatcher' • Language: as Faith's mother, Evelyn is vulnerable, weeping at the end of the play as she wants Faith to remain her 'little girl forever' • Language/Structure: Evelyn becomes an echo of her own mother when she becomes possessive of her daughter, Faith. It is suggested that she too has fallen beneath the 'shadow of the Ratcatcher' • Form/Structure: Eva and Evelyn share the stage as past and present are dramatically interlocked. This demonstrates the change very visually for the audience.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>9 <i>Death and the King's Horseman</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the market women of West Africa are a very powerful group in society and are presented as such by Soyinka • Iyaloja is the leader of the market women and is referred to as 'Mother' of the market. She asserts her will over a significant part of the community. She also upholds Yoruba values and honours Elesin for what he is about to do when he first arrives in the market • before his ritual suicide is to take place, Elesin sees a young woman and demands that she marry him before he dies, even though she is betrothed to another man. Iyaloja's power is such that she can grant his request and the wedding goes ahead: 'The voice I hear is already touched by the waiting fingers of our departed. I dare not refuse' • although Iyaloja and the chorus of the market women have a lot of power, the bride is silent and more or less an object to be given to Elesin at his whim • the Yoruba women stop Amusa and the constables from acting by using their bodies and voices to intervene. They are unable to stop Elesin being put in prison despite their efforts • it is Iyaloja who brings Olunde, Elesin's son, to the horseman after Elesin has failed to fulfil his ritual death. In the play's final moments she stops the Pilkings from interfering with the body. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: the women speak with confident authority using short sentences to deliver their wisdom: 'The gods are kind. A fault soon remedied is soon forgiven' • Language: Yoruba women use repetition to place emphasis on their message, for example when saying to Elesin 'We know you'll leave it so' • Language: the Yoruba women use insults to defend their culture and their rituals: '... official business, You white man's eunuch' • Form/Structure: the dramatic effect of the women emphasises the importance of Yoruba culture and its shared history • Form/Structure: the choric voices of the market women of the Yoruba tribe are dramatically powerful. They speak as one using first person plural, 'we': 'we know you for a man of honour' • Structure: the Yoruba women encircle Elesin prior to the suicide ritual. Their words reflect the significance of this ritual through metaphor: 'For a while we truly feared / Our hands had wrenched the world adrift / In emptiness'.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>10 <i>Death and the King's Horseman</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • the play is based on a real event that took place in 1946 during British colonial rule. Settings are used to emphasise the clash between the cultures of the Yoruba and the British • the market is the setting for the opening scene and sets the backdrop for the location. The market is closing as Elesin enters accompanied by <i>'drummers and praise singers'</i> • the verandah of the District Officer's bungalow is representative of the different culture embraced by British residents: <i>'A tango is playing from an old hand-cranked gramophone'</i>. The Pilkings can be seen dancing to the music through the 'wide windows' • the Residency is described as <i>'redolent of the tawdry decadence of a far-flung but key imperial frontier'</i>. Detail is specific and sets out the context of shabby colonial power • when the audience first sees the Residency, a masque is taking place. Interestingly, leisure activities take place in the British settings. This contrasts with the power of deeply-entrenched tradition of the Yoruba. The Residency is a place of manners and elitism: <i>'After polite coughs he succeeds in excusing the Pilkings'</i> • Elesin's cell is a dramatically charged location later in the play. <i>'A wide iron-barred gate stretches almost the whole width of the cell'</i>. This emphasises Elesin's bad situation. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Soyinka's stage directions build the detail of the settings. The flower pot on the verandah and the <i>'rich velvets and woven cloth'</i> that cover the entrance to the cloth stall at the market create a vibrant atmosphere • Language: <i>'The orchestra's waltz rendition is not of the highest musical standard'</i>: British settings tend to have a rundown appearance. Like the British settings, colonial rule is an unkempt outdated thing • Language: Elesin looks out from the cell window, his hands manacled. <i>'... he stands against the bars, looking out'</i>. This reflects his reduced status and paralysis at the hands of the western authorities • Structure: the play moves between the market where the traditions of the Yoruba are dominant and the settings controlled by the British: the Residency and bungalow of the Pilkings • Structure: the marketplace is a lively and vital setting. Scenes here and in British settings are interspersed throughout the play to highlight the contrast between them.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>11 <i>Romeo and Juliet</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Lord and Lady Capulet have one daughter, Juliet, aged 13. It is suggested that other children have died • Lord Capulet talks with Paris near the opening of the play about a match with Juliet but decides: 'let two summers wither in their pride / Ere we may think her ripe to be a bride' • Juliet's mother is not close to her daughter and finds talking with her about the match with Paris uncomfortable. She needs the Nurse to be present: 'Nurse, come back again' • after the death of Tybalt, Lord Capulet seeks to hasten the marriage of Juliet to Paris and sets a date 'early next Thursday morn' • Lady Capulet's delivery of Lord Capulet's edict is met with refusal by Juliet. Lady Capulet washes her hands of Juliet: 'Tell him so yourself' • both Lord and Lady Capulet are shocked and upset when it appears Juliet has taken her own life. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Lord Capulet's language when talking to Paris suggests he is protective and tender towards Juliet: 'My child is yet a stranger in the world' • Language: Lady Capulet's questioning of Juliet is quite cold and matter of fact: 'How stands your disposition to be married?' • Language: Capulet's response to Juliet's refusal to marry Paris is violent and extreme: 'Hang thee, young baggage! Disobedient wretch' • Language/Structure: the Capulets' preparations for the wedding the morning after Juliet takes the Friar's potion are in contrast to her soliloquy and bent on practicality: 'Look to the baked meats, good Angelica. Spare not the cost' • Form/Structure: the Capulet parents play more significant roles in the play than the Montagues • Form/Structure: the will and words of Lord and Lady Capulet in rushing the marriage to Paris are instrumental in accelerating the pace of the play as it moves to its tragic outcome. <p>(AO4)</p> <ul style="list-style-type: none"> • in the patriarchal society of Elizabethan England, a man like Lord Capulet would effectively own his daughter. It is Capulet's affection for Juliet that makes him hold off from agreeing to the marriage at once • Lady Capulet intimates that she herself was a young girl when she married and gave birth. This was very common in Shakespeare's time for reasons of lack of longevity and morality • many of Shakespeare's plays show conflict between parents and children. Juliet is closer to the Nurse. In high society, wet nurses were employed to raise infants who subsequently did not have a close relationship with parents.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between a texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>12 <i>Romeo and Juliet</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • <i>Romeo and Juliet</i> takes place over just four days and nights: this accelerates the pace and focuses dramatic tension • violent acts seem to take place during the day. The opening scene which features the brawl is in the day, as is the confrontation between Tybalt and Mercutio. As Benvolio points out: 'The day is hot, the Capels are abroad' • the heat of the daytime in Verona perhaps fuels violence: 'For now, these hot days, is the mad blood stirring' • night-time is when Romeo and Juliet fall in love at the Capulet ball. Her beauty shines 'like a rich jewel in an Ethiop's ear'. They spend their wedding night together after the death of Tybalt • night is the time when Juliet takes the Friar's potion. This offers a tense dramatic backdrop: 'At some hours in the night spirits resort ...' • it is at night that Romeo comes to Juliet's seemingly-dead body and believes her to be truly dead. He is able to come to the tomb as he is protected by night and therefore is not arrested. Both take their own lives. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Juliet uses personification when she longs for her wedding night to arrive: 'Spread thy close curtain ...' • Language: Juliet associates night and its protection with Romeo: 'Come night, come Romeo, come thou day into night'. The language mirrors the two aspects of time: night and day • Language: in the balcony scene Juliet is compared to the brightness of the sun against the sky with the metaphor: 'Juliet is the sun' • Language: night protects Romeo from being seen: 'I have night's cloak to hide me from their eyes' • Form/Structure: night and day are used by Shakespeare to build the fast pace of this play • Form/Structure: use of night and day supports the play's form as a tragedy • Structure: night is always used for scenes of love. Romeo and Juliet meet at night, agree to marry the same night and spend their wedding night together. <p>(AO4)</p> <ul style="list-style-type: none"> • astrology fascinated Elizabethan audiences and the commonplace belief in fate suggested that stars and planets influenced emotion and destiny • Elizabethans believed that night time was a conducive setting to supernatural and evil forces. Juliet's fear and isolation are enhanced by this • Juliet being compared to the sun is significant as scientists of the Renaissance had put the sun at the centre of the solar system rather than, as previously thought, the Earth.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between a texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>13 <i>Macbeth</i></p>	<p>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:</p> <p>(A01)</p> <ul style="list-style-type: none"> • Macbeth and Banquo are Duncan's captains, fighting side by side against the Norwegian army • both Macbeth and Banquo are brave, courageous fighters and also friends. Upon meeting the Witches near the start of the play, Banquo is the first to notice them. When they deliver their prophecies, Macbeth appears to be more interested than Banquo in what they are saying: 'Stay, you imperfect speakers! Tell me more' • Macbeth is told he will be Thane of Cawdor and King while Banquo is told he will be father to a line of kings • when Macbeth meets Fleance and Banquo in the courtyard, Banquo speaks positively about the King's mood and presents Macbeth with the generous gift of a diamond: 'This diamond he greets your wife withal'. Macbeth claims he has not thought of the Witches • after the murder of Duncan, Macbeth's attention turns to Banquo who now poses a threat. He is bitterly jealous of the prophecies Banquo is given about being father to a line of kings • Banquo suspects that Macbeth has murdered Duncan: 'I fear, / Thou playedst most foully for't' • after Banquo is killed at Macbeth's command, his ghost (or Macbeth's belief in it) haunts Macbeth: 'Never shake / Thy gory locks at me!' <p>(A02)</p> <ul style="list-style-type: none"> • Language: animal imagery is used to describe Macbeth's and Banquo's courage. When Duncan asks if they were dismayed, the Captain replies ironically: 'as sparrows eagles, or the hare the lion' • Language: Banquo questions the intention of the Witches, suggesting that they are evil: 'What! Can the devil speak true?' • Language/Structure: as they meet in the darkness of the courtyard, there is irony when Macbeth identifies himself to Banquo as 'A friend'. The relationship between Macbeth and Banquo is much less secure as suspicion and ambition have come between them • Form: Macbeth's actions set him on the path to tragedy. Banquo's inaction protects his honour and soul but ultimately results in his death • Structure: the plans of Macbeth and Banquo turn in very different directions. Banquo keeps his thoughts to himself while Macbeth shares his with his wife and the audience. <p>(A04)</p> <ul style="list-style-type: none"> • as a tragic hero, Macbeth's fall from grace is significant and made all the more obvious by Banquo's decision not to act on the Witches' words • both Macbeth and Banquo are presented with prophecies related to kingship. The Divine Right of Kings meant that only God could appoint a King; by killing Duncan and usurping the throne, Macbeth transgresses this law • <i>Macbeth</i> was written for James I and the presentation of Banquo as father to a line of kings could be seen as an acknowledgement to him.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>14 Macbeth</p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • ambition is a driving force for Macbeth and other characters such as Lady Macbeth • Macbeth is a successful soldier and enjoys Duncan's gratitude and approval, but he is 'rapt withal' at the Witches' prophecies of greater things • Lady Macbeth's ambition leads her to persuade her husband to kill the king and take the throne for himself. She remarks that he is 'not without ambition, but without / The illness that should attend it' • Macbeth's ambition is thwarted when Duncan names Malcolm as his successor after the battle and this strengthens Macbeth's resolve to kill Duncan • ambition further motivates Macbeth to have Banquo killed in order to cut off Banquo's line of future heirs. However, the escape of Fleance drives him to return to the Witches to demand reassurance. This further shows that he sets great store by the Witches' prophecies • towards the end of the play, Malcolm's ambition is evident when he harnesses the grief of Macduff at the slaughter of his whole family to take revenge on Macbeth and oust him from power. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: in his soliloquy, Macbeth acknowledges that he is fuelled only by his own ambition with the metaphor: 'I have no spur / To prick the sides of my intent, but only / Vaulting ambition' • Language: the strength of Lady Macbeth's ambition is clear when Macbeth praises her after she pushes him to kill Duncan: 'Bring forth men-children only!' • Language/Structure: early in the play, Macbeth acknowledges that his ambition has unsettled him with the metaphor: 'My thought, whose murder yet is but fantastical, / Shakes so my single state of man' • Language/Structure: Macbeth's use of imagery in his soliloquy following Duncan's appointment of Malcolm as his successor highlights his frustrated ambition: 'The Prince of Cumberland!- That is a step / On which I must fall down, or else o'erleap' • Form/Structure: Macbeth fulfils the archetype of a tragic hero; his fatal flaw is excessive ambition. <p>(AO4)</p> <ul style="list-style-type: none"> • belief in the power of witchcraft was widespread in Shakespeare's time. Witches were deemed able to tell the future as one of their powers • James I was the ruling monarch at the time the play was written. He wrote a book, <i>Daemonologie</i>, about the power of witches over human decisions and actions • the philosophy of The Great Chain of Being was that it was a sin for people to aspire to, or to try to alter, their place in society. Macbeth's actions are especially heinous because they also flout The Divine Right of Kings.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>15 <i>The Merchant of Venice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • mercy is an important theme and is set against themes of justice and revenge. It is at the heart of the play's dramatic and moral concerns • Portia seeks mercy for Antonio but is not initially keen to show it in the case of Shylock when the situation is reversed. She says he shall have 'merely justice and his bond'. He is forced to beg • at Portia's behest, the Duke shows mercy to Shylock at the end of the play by allowing him to live • Shylock does not show mercy to Antonio: 'I crave the law, / The penalty and forfeit of my bond' • Antonio can be seen to be merciful when he chooses not to confiscate Shylock's possessions as punishment for plotting against him. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Portia uses imagery to show the value of mercy in her famous courtroom speech: 'The quality of mercy is not strained- / It droppeth as the gentle rain from heaven' • Language: the Duke uses imagery to accuse Shylock of being 'void and empty / From any dram of mercy' • Language: Shylock believes that he is treated differently because he is Jewish. He emotively asserts that the distribution of mercy is unfair • Structure: mercy is weighed against justice as part of the dramatic tension of the play. Characterisation is affected by the quality of mercy as Shylock pits himself against the Christian characters • Structure: mercy is arguably dealt to Shylock as he keeps his belongings but dramatic irony is evident as he loses his profession of usury and also his religion. <p>(AO4)</p> <ul style="list-style-type: none"> • the Christian society of Shakespeare's England would have identified the significance of mercy as a key value spoken of in the Old and New Testaments of the Bible • anti-semitism was widespread at the time Shakespeare was writing. The treatment of Shylock in the play may support this view of discrimination in Elizabethan society • a reluctance to show mercy to Shylock may have stemmed from the fact that Christians were not allowed to practise usury (lending money and charging interest).

Level	Mark	<p>A01 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>A02 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>A04 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>16 <i>The Merchant of Venice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Shylock can be considered a victim but it is arguable to what extent he is persecuted for being a Jew • Christians such as Antonio mistreat Shylock for his beliefs and he retorts: 'You call me misbeliever' • Lorenzo refers to the fact that Shylock is a Jew when he says of Jessica: 'If e'er the Jew her father come to heaven, / It will be for his gentle daughter's sake' • Antonio remarks that he has kicked Shylock in the past and would be prepared to do it again • Shylock is also hated for his practice of usury. As Christians were not permitted to conduct this kind of moneylending, it can be argued that Shylock's profession and religion are inseparable • Shylock's cold and calculating plan to take revenge on Antonio prevents the audience from viewing him sympathetically. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Shylock complains that he is a person with human rights and feelings: 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions ... as a Christian is?' • Language/Structure: Shylock shows care for other things than money when he berates Jessica for trading a ring of sentimental value for a monkey: 'Out upon her! Thou torturest me' • Language/Structure: Shylock's character is presented by Shakespeare to be read in several ways. It can be argued that he represents a Jewish stereotype • Language/Structure: towards the end of the play, Shylock attributes his villainy to his treatment as a Jew with a chilling warning: 'The villainy you teach me I will execute and it shall go hard but I will better the instruction'. <p>(AO4)</p> <ul style="list-style-type: none"> • in Elizabethan times, Shylock would have been viewed as a villain by many because he was a Jew. Anti-semitism was widespread • Jews were suspected of being mean and covetous because of the practice of usury (lending money and charging interest) • Shylock was portrayed by actors of the time in an exaggerated way. Richard Burbage and Will Kempe, Shakespeare's actors, used false beards and red noses to portray Shylock as a monster, increasing the likelihood of further persecution of Jews by wider society.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>17 <i>Pride and Prejudice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • any characters may be chosen to illustrate Austen's use of humour and those discussed below are examples • Mrs Bennet is humorous in her words and actions as she desperately seeks husbands for her five daughters. She is foolish and outspoken, exaggerating and providing a figure of fun who is mocked even by her own husband • Mr Collins is a source of humour in the novel as his pompous pronouncements and inflated view of himself entertain the reader, especially his obsequious worship of his 'patron', Lady Catherine • Lady Catherine de Bourgh can be considered a character who is a source of humour. She is wealthy and controlling, attempting to use her power to prevent Darcy and Elizabeth marrying. She is foiled in this attempt • Elizabeth's witty remarks and engaging disposition lead her to be amusing to the reader. Her sharpness is accompanied by honesty and loyalty, making her a likeable character • Lydia's flippant and foolish behaviour is simultaneously reckless and dangerous, but there is humour in some of what she says and does. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Elizabeth Bennet's response to Jane's question about how long she has loved Darcy is amusing in its clarity and satire: "I believe I must date it from my first seeing his beautiful grounds at Pemberley" • Language/Structure: Mr Collins can be considered a caricature in the exaggerated way Austen presents him. His pomposity is extreme, for example his reasons for wanting to marry: 'it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness ...' • Language/Structure: the irony used in Austen's opening to the novel establishes its satirical tone and focuses on the central motif of marrying well. It can be related to a number of characters: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Structure: Mrs Bennet presents a middle-class contrast to upper class female characters that look down on others such as Lady Catherine • Structure: it can be argued that it is the way in which Austen combines humour and seriousness that makes her work compelling. <p>(AO4)</p> <ul style="list-style-type: none"> • Jane Austen is considered a moralist and humorist of the Regency period. Her humour is part of her exploration of human nature and reflects on human foolishness as an amusing aspect of life • much of Austen's humour surrounds marriage and this theme is handled with subtle irony to explore the conventions of her time • class was a very significant factor in Austen's England and much of her humour surrounds the differing social classes of key characters.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>18 <i>Pride and Prejudice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • letters are used by Austen throughout the novel to convey information, support the plot and create tension and drama. • a letter announces the arrival of Mr Collins and identifies his part in the novel's concerns • Miss Bingley's letter to Jane early in the novel creates excitement in the Bennet household with mention of dining 'with the officers' • Jane's letters from London to Elizabeth reveal her hopes and fears as well as further information about her character. She is candid with her sister, telling her everything and admitting that Elizabeth was right about Caroline Bingley's false friendship • Elizabeth's letter to her aunt, Mrs Gardiner, shows their close relationship. She tells her that Mr Wickham has shifted his affections to the eligible Miss King • Darcy's letter to Elizabeth is polite and revealing. He explains his reasons for separating Bingley from Jane, his treatment of Wickham and his subsequent feelings • several other letters could be considered. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: the revelation of Lydia's situation arrives by letter. It is a shock and is blunt: 'I have seen them both. They are not married' • Language/Structure: the letter from Mr Collins near the beginning of the novel prepares the reader for his character and heightens the humour when he appears at the home of the Bennets. His pedantic tone is evident: 'The disagreement subsisting between yourself and my late honoured father ...' • Language/Structure: long letters, such as Mrs Gardiner's reply to Elizabeth about Mr Darcy's intervention in Lydia's situation, convey large amounts of information: 'I foresee that a little writing will not compromise what I have to tell' • Form/Structure: the use of letters serves to layer and frame Austen's narrative • Structure: Austen uses letters to condense the stories of some characters, for example Lydia and Jane. They also give the reader a clear picture of events and provide insight into the character of the letter writer. <p>(AO4)</p> <ul style="list-style-type: none"> • in Austen's time, letters were a popular and practical form of communication • letters used in Regency England reflected the propriety of the time in terms of language, layout and formality. They were an important feature of social engagement • Jane Austen herself wrote hundreds of letters during her lifetime.

Level	Mark	<p>A01 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>A02 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>A04 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>19 <i>Great Expectations</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • revenge is most significantly featured in that of Miss Havisham against men because of her experience of being jilted as a bride • Miss Havisham uses Estella as the tool of her revenge. She ensures that Pip is enchanted by the girl and then that he is rejected by her • Dolge Orlick is a jealous man who seeks revenge on Pip. He is employed by Joe as a journeyman and later tries to kill Pip. He also plots with Compeyson • Magwitch and Compeyson are locked in a vendetta until death. Magwitch seeks revenge as Compeyson set him up during their trial • Dickens reinforces the destructive nature of revenge as characters suffer in its shadow. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Miss Havisham's description is haunting and exaggerated: 'Now waxwork and skeleton seemed to have dark eyes that moved and looked at me' • Language: Orlick's revenge is menacing and he is compared to a predator: '...with a mouth snarling like a tiger's' • Language: Magwitch's vengeful language is violent. He wants to 'smash that face of his' • Language/Form: Miss Havisham's quest for revenge and horrific appearance form the novel's dramatic tension and elements of the Gothic genre as well as framing the plot • Form: Orlick's evil also contributes to the gothic nature of the novel • Structure: Miss Havisham can be said to personify revenge. <p>(AO4)</p> <ul style="list-style-type: none"> • social standing, class and appearance carried credibility in Victorian England and it is not surprising that Compeyson was believed over the rough-looking Magwitch at their trial • the nineteenth century saw the concept of the self-made man come into being. Magwitch embodies this idea and his success is part of his revenge • marriage was an important and respected institution. For a woman to be jilted at the altar was scandalous and likely to fuel bitter revenge.

Level	Mark	<p>A01 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>A02 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>A04 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>20 <i>Great Expectations</i></p>	<p>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:</p> <p>(A01)</p> <ul style="list-style-type: none"> • Biddy is a young girl from the country, the granddaughter of Mr Wopsle's great aunt, who meets Pip in class. Joe is Pip's brother-in-law and works as a blacksmith • in the first part of the novel, Joe is married to Pip's overbearing sister, known as Mrs Joe. It is possible that he only stays with his nagging and bullying wife because of Pip • Joe is a good man but lacks education and refinement. He is very well-meaning, always putting Pip first. He is treated coldly by Pip later in the novel because of his lowly station in life. In spite of this he welcomes Pip home and says: 'you and me was ever friends' • Biddy moves in with Pip and Joe after Mrs Joe is attacked by Orlick. She looks after the severely injured woman and cares for Joe and Pip too • eventually, Pip realises that Biddy is a beautiful person, especially when compared to Estella: 'she had curiously thoughtful and attentive eyes; eyes that were very pretty and very good' • Biddy and Joe marry at the end of the novel. <p>(A02)</p> <ul style="list-style-type: none"> • Language: Joe warns Pip that Mrs Joe is looking for him to give him a beating: '...and what's worse she's got Tickler with her', Tickler being the name of a stick she used to beat Pip with • Language: at first Biddy is described like a domestic servant, 'washing' and 'mending'; her hair 'always wanted brushing'. Later in the novel, Pip notices that she is 'pleasant and wholesome and sweet-tempered' • Form/Structure: the marriage of Biddy and Joe comes as a surprise in the novel, especially as she is 20 years younger than him, and is part of the happy ending • Structure: Biddy and Joe represent the goodness in the novel. They are selfless and forgiving. Joe is the only person that Mr Jaggers discovers he cannot buy • Structure: Biddy is the antithesis of Estella and acts as a counterbalance for her in Pip's life and in the novel as a whole. <p>(A04)</p> <ul style="list-style-type: none"> • family was crucial to society and large extended families were the norm. As Pip is an orphan, it would be expected that his nearest relatives would take him in • society was strictly divided and the likes of Joe and Biddy would not have associated with those of the upper and middle classes • a lack of social and medical care meant that there would be no-one to care for Mrs Joe after she suffered her injuries.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>21 <i>The Scarlet Letter</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Roger Chillingworth is Hester’s husband. He had sent her on ahead of him to Boston, Massachusetts, but went missing for some time. Readers learn that this is because he was held prisoner by native Americans where he learnt about ‘herbs and roots’ • he goes to see Hester in prison after arriving in time to see her shamed in the marketplace. He pledges to discover the identity of Pearl’s father • after discovering Arthur Dimmesdale’s secret self-mutilation in the form of a scarlet ‘A’ carved into his chest, he gleefully realises that Dimmesdale is the father of Hester’s child • he is described as thin, short and stoop-shouldered, much older than Hester. His deformed body reflects his twisted and malevolent soul, bent on revenge • his vengeful punishment of Dimmesdale leads to the death of the latter, but Chillingworth too dies a year later, leaving all his wealth to Pearl, perhaps in an act of redemption. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Hawthorne uses the word ‘leech’ to describe Chillingworth’s profession as a practising doctor. This is a common metaphor but in this case it also reflects his tenacity in pursuing Dimmesdale • Language: Chillingworth is described as ‘starting from the nether earth’, suggesting his hellish demeanour • Language: Hawthorne creates a semantic field of evil in Chillingworth’s words to Hester, describing himself as a ‘fiend’ at Dimmesdale’s elbow. He also uses the word ‘evil’ and the alliterative ‘perpetual poison’ to convey his self-confessed intent to harm Dimmesdale • Language/Structure: Chillingworth is the antagonist who drives the narrative. He describes himself as ‘a mortal man with once a human heart [who] has become a fiend for his especial torment’ • Language/Structure: he is a symbol of evil. He is described as having ‘a quiet depth of malice’ • Structure: Roger Chillingworth is effectively a two-dimensional character. He is driven by a need for vengeance and lacks human warmth. His sole aim is to punish Dimmesdale. <p>(AO4)</p> <ul style="list-style-type: none"> • while not a Puritan himself, Roger Chillingworth’s actions and evil intent are able to thrive in the repressive authority and intolerance of Puritan society • Transcendentalism was a system of beliefs popular in the 19th century. The philosophy behind it maintained that godliness is omnipresent, especially in nature • leeches were placed on the sick to draw out illness. Chillingworth is termed a ‘leech’ but, far from healing, he drains Dimmesdale’s strength and hope, reducing him to a miserable life and causing his sudden death.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>22 <i>The Scarlet Letter</i></p>	<p>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:</p> <p>(A01)</p> <ul style="list-style-type: none"> • it can be argued that the novel is a tragic love story. The central love story is that of Hester Prynne and Arthur Dimmesdale along with their illegitimate daughter, Pearl • the illicit nature of Hester and Arthur’s relationship – she a married woman and he a Puritan minister – leads to punishment for them both. She is shamed and shunned by the town while he suffers spiritual torture through his conscience and at the hands of Chillingworth: ‘He hath done a wild thing ere now, this pious Mr Dimmesdale, in the hot passion of his heart’ • Dimmesdale and Hester’s love is frustrated by the fact that she is already married and by his job as a minister. He cannot declare that he is Pearl’s father, even though he loves her • Roger Chillingworth is thwarted by lost love when he returns after two years presumed missing to find that his wife has committed adultery in his absence and has had a daughter • love for Pearl is the strength that keeps Hester going when she is shunned. Pearl is described as ‘her mother’s only pleasure’. <p>(A02)</p> <ul style="list-style-type: none"> • Language: forbidden love is likened to ‘a sin of passion, not of principle, nor even purpose’, emphasised by the use of plosive alliteration • Language/Structure: Hawthorne uses the juxtaposition of love and hate to explore the nature of love: ‘It is a curious subject of observation and inquiry, whether hatred and love be not the same thing at the bottom’ • Form/Structure: in the Custom House preface to the novel, Hawthorne sets out his view of the nature of a romance novel, referring to it as ‘life seen through moonlight’ • Form/Structure: the novel is a psychological love story as Hawthorne sets out to consider how the tensions and conflicts of the story affect the emotions of the characters • Structure: Hawthorne uses the character of Hester to symbolise love. She is a warm and sensitive human being who follows her heart. <p>(A04)</p> <ul style="list-style-type: none"> • the true story of Hester Craford was an inspiration for the novel. She was sentenced for fornicating with John Wedge. Her punishment was a public flogging but this was put off until after the birth of her child • the Puritans of Massachusetts in 1640 followed very strict rules, including in relation to love. Relationships outside wedlock were considered sinful and condemned as being against God’s law • when first published, the novel was entitled <i>The Scarlet Letter, A Romance</i>. It was published at the height of Romanticism in America between 1830 and the 1860s.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

