

INTERNATIONAL GCSE

English Literature (9-1)

SAMPLE ASSESSMENT MATERIALS

Pearson Edexcel International GCSE in English Literature (4ET1)

For first teaching September 2016

First examination June 2018



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Edexcel, BTEC and LCCI qualifications

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Acknowledgements

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Introduction

The Pearson Edexcel International GCSE (9-1) in English Literature is designed for use in schools and colleges. It is part of a suite of International GCSE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.
- Candidates' responses need to provide evidence that meets the whole of the level, and preceding levels in a levels based mark scheme, before being considered against a higher level.

Marking guidance - specific

- The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Examiners of International GCSE English Literature should be mindful of the weighting of assessment objectives within the mark grid. The proportion of marks is represented in the indicative content and the levels-based mark scheme. Examiners must consider this when making their judgements.
- The mark grid heading identifies which Assessment Objective is being targeted by each bullet point within the level descriptors.
- Indicative content is exactly that – it includes factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

- For AO4, context is information which informs the understanding of a text. Candidate responses should treat it in ways that are suitable to the text, the author and the specific task. It is important that the contextual information provided is directly relevant, rather than being 'bolt-on', general context that does not illuminate the response to the particular question. Responses to particular questions should select from relevant context to illustrate and develop their interpretation of what is required by the task. The examples in the indicative content section show the link between text, task and context. Points that make these links should be rewarded; general statements which do not support the interpretation should not

Pearson Edexcel International GCSE

English Literature

Paper 1: Poetry and Modern Prose

Sample assessment material for first teaching
September 2016
Question Booklet

Paper Reference
4ET1/01

Do not return this booklet with your Answer Booklet.

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PEARSON

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Answer THREE questions:

**Answer the question in Section A,
ONE question from Section B
and ONE question from Section C.**

The poems for use with Section B are included with this paper.

	Page
SECTION A: Unseen Poetry	4
SECTION B: Anthology Poetry	6
SECTION C: Modern Prose	
<i>To Kill a Mockingbird</i> , Harper Lee	7
<i>Of Mice and Men</i> , John Steinbeck	7
<i>The Whale Rider</i> , Witi Ihimaera	8
<i>The Joy Luck Club</i> , Amy Tan	8
<i>Things Fall Apart</i> , Chinua Achebe	9

1 Explore how the writer presents the geography teacher in this poem.

In your answer, you should consider the poet's:

- descriptive skills
- choice of language
- use of structure and form.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: Anthology Poetry

Answer ONE question from this section.

You should spend 40 minutes on your chosen question.

EITHER

- 2 Re-read *Blessing* and *War Photographer*.

Compare the ways the writers present powerful images in *Blessing* and *War Photographer*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)

OR

- 3 Re-read *La Belle Dame sans Merci*.

Compare how the writers present relationships in *La Belle Dame sans Merci* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)

TOTAL FOR SECTION B = 30 MARKS

SECTION C: Modern Prose

Answer ONE question on ONE text from this section.

You should spend 45 minutes on this section.

***To Kill a Mockingbird*, Harper Lee**

EITHER

- 4** Explore the character of Jem in the novel.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

OR

- 5** Show how prejudice is significant in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

***Of Mice and Men*, John Steinbeck**

EITHER

- 6** 'Candy is central to our understanding of life on the ranch.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

OR

- 7** Explore the theme of power in the novel.

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

The Whale Rider, Witi Ihimaera

EITHER

- 8** Examine the conflict between male and female characters in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

OR

- 9** Explore the character of Koro Apirana in the novel.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

The Joy Luck Club, Amy Tan

EITHER

- 10** Explore the character of Jing-mei (June) Woo in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

OR

- 11** 'In America I will have a daughter just like me. But over there nobody will say her worth is measured by the loudness of her husband's belch.' (Prologue)

How is identity significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

***Things Fall Apart*, Chinua Achebe**

EITHER

12 In what ways are rituals important in *Things Fall Apart*?

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

OR

13 Discuss the relationship between Okonkwo and his children.

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 90 MARKS

Write your name here

Surname

Other names

Pearson Edexcel
International GCSE

Centre Number

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Candidate Number

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English Literature

Paper 1: Poetry and Modern Prose

Sample assessment material for first teaching
September 2016
Time: 2 hours

Paper Reference

4ET1/01

You must have:

Question Booklet and Booklet of poems from Part 3 of the
Pearson Edexcel International GCSE English Anthology (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question from Section A, **ONE** question from Section B and **ONE** question from Section C.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 90.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Copies of the *Pearson Edexcel International GCSE English Anthology* may **not** be brought into the examination.
- Copies of the texts studied may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

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SECTION A: Unseen Poetry

Question 1

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(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: Anthology Poetry

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 2 ☒

Question 3 ☒

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TOTAL FOR SECTION B = 30 MARKS

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ~~☒~~ and then indicate your new question with a cross ☒.

Question 11

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TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 90 MARKS

Mark Scheme

Sample assessment materials
for first teaching September
2016

International GCSE in
English Literature

Paper 1: Poetry and Modern
Prose

SECTION A – Unseen Poetry

Question number	Indicative content
1	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</p> <p>The writer's descriptive skills</p> <ul style="list-style-type: none"> • The writer describes how his Geography teacher inspired him to travel: 'To places our teacher taught me to love'. • The use of colour imagery provides contrasts between the 'grey' house where the teacher lived his grey life with the 'green leaves', 'orange tree' and 'glass-clear and blue [ocean]' abroad. • The writer creates a sense of empathy for the teacher who never realises his dream, as he 'took ill' and 'never returned'; the teacher is described as nearing retirement, as he is in his 'final term'. • The writer describes how the classroom changed after the teacher 'left', but he acknowledges how inspirational the teacher was: 'a lesson he never knew he taught'. • The writer creates pathos at the end of the poem when he says that the places he has visited, the teacher 'never knew'. <p>The writer's choice of language</p> <ul style="list-style-type: none"> • Alliteration (sibilance) is mostly used to create a calm atmosphere, almost mirroring the sound of the sea: 'sail across a warm blue sea', 'Sweet scented'; alliteration (sibilance) is also used in a more sinister way in order to emphasise the constraints of the teacher's job: 'shook off the school's stranglehold'. • Metaphors are repeated with a slight variation, to suggest the intensity of the heat in other countries: 'green leaves burning on an orange tree', 'green leaves of the orange trees burned'. • The 'Sweet-scented jasmine' is personified, as it is 'clinging to the walls'. • The 'walls' are juxtaposed – the classroom walls are covered with maps, whereas the walls overseas are covered with 'jasmine'; the theme of 'walls' is repeated and perhaps suggest how the teacher was constrained within the classroom. • Simple language is used to convey the writer's ideas about the teacher and his aspirations, but the location of 'that place on the map' or the teacher's name is not identified.

Question number	Indicative content
1 (continued)	<p>The writer's use of structure and form</p> <ul style="list-style-type: none"> • The writer starts the poem by recounting memories of his school days and ends on a poignant note about how he has travelled and seen a world that the Geography teacher never will; although the teacher's name has been 'forgotten', his influence has had a profound effect on the writer. • The poem is structured in six quatrains of alternate rhyme, providing a regular structure and perhaps reflecting the stability and regularity of the teacher's lessons. • The use of first person narrative makes the poem more personal and realistic. • The euphemism for the teacher's death, 'never returned', creates a sense of poignancy. • The tone is elegiac; there is a sense of sorrow for the teacher who did not experience the places he dreamed of visiting.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure used by the writer is minimal. • Limited use of relevant examples to support the response.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive, with some comment on the language, form and structure used by the writer. • Some use of relevant examples to support the response.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • Use of clearly relevant examples to support the response.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • Use of fully relevant examples to support the response.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • Discriminating use of relevant examples to support the response.

SECTION B – Anthology Poetry

Question number	Indicative content
2	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient to simply list literary devices.</p> <p><i>Blessing</i></p> <p>(AO2) Responses may include:</p> <ul style="list-style-type: none"> • a vivid picture is created of the dramatic and excitable reactions of the crowds of people when a 'municipal' water pipe bursts • the writer contrasts the picture of an imagined drip of water with the torrent of water from the burst pipe • there is a vivid description of the miscellany of containers to collect the water • the writer uses precious metal imagery for water: 'silver crashes to the ground' • onomatopoeia helps to convey the images: 'cracks', 'splash', 'bursts', 'crashes', 'roar' • alliteration supports the visual image: 'polished to perfection', describing the skin of children glistening under the water • striking images convey the movement as the water breaks free: 'cracks like a pod', 'the flow has found a roar of tongues' • the structure of the poem moves from the sight of parched earth to a small drip to images of gushing water and the euphoria of the people. The poem builds towards a climax of dramatic movement and sound. <p><i>War Photographer</i></p> <p>(AO2) Responses may include:</p> <ul style="list-style-type: none"> • colours are used symbolically in relation to the poem's theme: the lack of light 'in the darkroom', punctuated only by the red glow – the colour of bloodshed; 'black-and-white' photographs are mentioned, as they are often considered the most powerful for depicting war and they create stark, bleak pictures • there is initially an atmosphere of mystery and secrecy, sustained by the ghostly visual effect as the images start to form on the negative: 'faintly start to twist ...' • the simile 'as though this were a church' presents religious imagery, as does the phrase 'priest preparing' • powerful images are conveyed through the use of alliteration: 'spools of suffering', 'Sunday's supplement' and onomatopoeia: 'slop' provides powerful reality to the image production process • pictures are created in the phrases 'eyeballs prick with tears' and, contrastingly, 'between the bath and pre-lunch beers' • the writer presents powerful images of the horrors of war: 'running children in a nightmare heat' • the simple ending provides a powerful image as the photographer looks down towards the apathetic people below: 'earns his living and they do not care' • the structure of the poem takes the reader on a journey from a dark, claustrophobic interior in the opening lines through the conflict zones, to the final open vista seen from an aeroplane.

Question number	Indicative content
<p>2 (continued)</p>	<p>Both poems</p> <p>All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambment.</p> <p>All points of comparison should be developed and supported by close reference and evaluation of specific examples.</p> <p>(A03) Responses may include:</p> <ul style="list-style-type: none"> • both poems explore the way events affect people caught up in them • there is a strong contrast between the images in the two poems: in the former, excitement, rapid movement, joy; in the latter, stillness, pain, suffering • both poems use lists to build up their images: in <i>Blessing</i>, there is the varied list of containers; in <i>War Photographer</i>, there is a list of war-torn cities from various parts of the world • both poems use a simile in the opening lines to strengthen the visual impact: 'like a pod', 'as though this were a church' • colour effects are found in both poems to reinforce meaning and atmosphere: 'silver', 'red' • both poems include social comment – the effect of events on the societies concerned: unexpected water for a drought-ridden area and the apathy of people in the West towards war-torn countries far away.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks) A03 Explore links and connections between texts (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure used by the writer is minimal. There is little or no comparison of the two poems. Limited use of relevant examples to support the response.
Level 2	7–12	<ul style="list-style-type: none"> The response is largely descriptive, with some comment on the language, form and structure used by the writer. There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. Some use of relevant examples to support the response. <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	13–18	<ul style="list-style-type: none"> The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. Use of clearly relevant examples to support the response.
Level 4	19–24	<ul style="list-style-type: none"> The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. Use of fully relevant examples to support the response.
Level 5	25–30	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. Discriminating use of relevant examples to support the response.

Question number	Indicative content
3	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered on <i>La Belle Dame sans Merci</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not possible to indicate content for the second except in generic ways.</p> <p><i>La Belle Dame sans Merci</i></p> <p>(AO2) Responses may include:</p> <ul style="list-style-type: none"> the narrative poem, a ballad, written in 12 four-line stanzas each with regular rhythm and rhyming pattern, opens with the voice of an unknown narrator questioning the knight with concern at his state which is 'so haggard and so woe-begone' the opening describes the poor state of the knight, which foreshadows the traumatic nature of the knight's relationship with the lady. His pale and feverish state contrasts with the magical beauty of the lady described in stanzas 4 and 5 which results in his seeing nothing else than her 'all day long' the repeated question 'O what can ail thee', contrasts with the negative effects of the relationship that the knight goes on to describe with the lady/fairy in stanzas 4-9. So the poem presents two kinds of relationships: the casual kindness of a stranger and the misleading affection of the lady who declares 'I love thee true' but in fact has him 'in thrall' colour imagery is used to describe the dramatic effect that his meeting with, and subsequent desertion by, the lady has had on the knight: his pale skin is described with the metaphor 'lily on thy brow' the magical nature of the lady is developed by the use of a triplet: 'Her hair was long, her foot was light,/And her eyes were wild'. Archaic language 'fast withereth' provides a sense of time and place as the relationship is developed this language suggests that love is like an illness: the knight is wasting away ('ail', 'fever-dew'). In stanza 10, 'pale' is repeated 3 times in the description of the 'kings', 'princes' and 'warriors' who have been tricked by the lady, suggesting that women are more generally dangerous to enter into relationships with the bewitching nature of the relationship is emphasised when the lady/fairy feeds the knight with food from heaven 'manna'. This mitigates the impression that the knight was foolish to be taken in by the lady the poem uses symbolism (seasons ['the harvest's done'], pale colours, dreams, sleep) to create the fairytale atmosphere for the doomed relationship and how it has affected the knight.

Question number	Indicative content
3 (continued)	<p><i>La Belle Dame sans Merci</i> and one other poem</p> <p>All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length and enjambment.</p> <p>All points of comparison should be developed and supported by close reference and evaluation of specific examples.</p> <p>(AO3) Responses may include:</p> <ul style="list-style-type: none"> • the poem chosen must be one in which relationships are a significant theme, such as: <i>Do Not Go Gentle into that Good Night</i>, <i>Poem at Thirty-Nine</i>, <i>Piano</i>, <i>Remember</i> or any other appropriate poem from the collection • the type of relationship may be central to the comparison: love; parent–child relationship; loss in a relationship; death in a relationship; suffering in a relationship • graphic images used to convey the relationship • comparative links between the writer’s attitudes to love in <i>La Belle Dame Sans Merci</i> and those of the writer towards the featured relationship in the second poem • comparisons in the way the thoughts and feelings of the writers about how relationships are portrayed in the two poems.

Level	Mark	A02 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks) A03 Explore links and connections between texts (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure used by the writer is minimal. There is little or no comparison of the two poems. Limited use of relevant examples to support the response.
Level 2	7–12	<ul style="list-style-type: none"> The response is largely descriptive, with some comment on the language, form and structure used by the writer. There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. Some use of relevant examples to support the response. <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	13–18	<ul style="list-style-type: none"> The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. Use of clearly relevant examples to support the response.
Level 4	19–24	<ul style="list-style-type: none"> The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. Use of fully relevant examples to support the response.
Level 5	25–30	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. Discriminating use of relevant examples to support the response.

SECTION C – Modern Prose

Question number	Indicative content
<p>4</p> <p><i>To Kill a Mockingbird</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • At the start of the novel, we learn about Jem’s broken arm and Scout undertakes to tell the story of how this happened. Thus, Jem is put at the centre of the narrative and he moves from the age of ten to thirteen during its course. • Jem is imaginative and inventive. He creates a description of Boo Radley and fascinates Dill with his tale about ‘Hot Steam’. He improvises particularly well when he builds a snowman largely out of soil, prompting Atticus to say: ‘I’ll never worry about what’ll become of you, son, you’ll always have an idea.’ • Jem’s relationship with Scout is central to the novel. As siblings, they play and fight each other. He is protective of her, as in the flight from the Radley yard and during Tom Ewell’s assault towards the end of the novel. But he can also be patronising and Scout often finds him irritating. • He shows courage when he visits the Radley yard but particularly during Ewell’s assault. Throughout the novel, his notion of what it takes to be courageous is strongly influenced by Atticus, particularly in the episodes involving Mrs Dubose and over the defence of Tom Robinson. • Jem has great admiration and respect for his father and wants to avoid getting on the wrong side of Atticus. However, he refuses to go home when Atticus tells him to in the face of the lynch mob. He is strongly affected by Atticus’s prowess in shooting the rabid dog. <p>(AO4)</p> <ul style="list-style-type: none"> • The trial verdict horrifies Jem and shatters his belief in the fairness of Maycomb people and even the law itself. When Scout tells him about Miss Gates’ hypocrisy and prejudice, he is ‘furious’. • The realisation that society is divided along racial grounds is at the heart of the lessons that the young Finches have to learn but some of the complexities involved are illustrated by narrative concerning Mrs Dubose, who makes Jem angry when she accuses Atticus of defending a black man. His violent response and Atticus’s subsequent lesson in empathy are instrumental in helping Jem widen his perspective. • The white population of Maycomb is also divided between the comfortably off and the poor. Aunt Alexandra is particularly concerned that Scout and Jem behave like a lady and a gentleman. • Racial segregation and the Jim Crow Laws provide a context for many events of the novel, including the children’s visit to Calpurnia’s church. Tom Robinson’s trial may well have been informed by the Scottsboro trials of 1931.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	9–16	<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. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal engagement and a sustained critical style. There is a detailed awareness of the relationship between text and contexts. Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. 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>5</p> <p><i>To Kill a Mockingbird</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Virtually every character is either prejudiced against others, or the victim of prejudice. The text presents racial prejudice, class prejudice and prejudice against individuals who do not fit in. • Mrs Dubose illustrates racial prejudice, explaining to Scout and Jem that their father is 'no better than the ... trash he works for'; Scout's cousin Francis claims Atticus is ruining the family by taking on the Robinson case and Mr Cunningham is part of the mob of men who would have lynched Tom Robinson. • Aunt Alexandra is obsessed with the superiority of the Finch family, part of the higher white class of citizens; she will not allow Scout to play with Walter Cunningham because she considers them of a lower class being farmers. The Ewells are considered 'white trash'. They are the lowest class of white citizens, uneducated and poor. The black community is automatically seen as the bottom of the class system. • Many of the townspeople are prejudiced against Boo Radley. Local gossip portrays him as a 'malevolent phantom' – children are afraid to pass the house or eat anything from the Radley tree. Atticus tries to make Scout and Jem understand Boo and not torment him. By the end of the novel they also respect him. • Tolerant attitudes – Atticus hates the town's racist and class prejudiced attitudes; Jem cannot believe a jury can convict an innocent man and Scout sees the hypocrisy of her teacher in opposing Hitler but defending racist attitudes. <p>(AO4)</p> <ul style="list-style-type: none"> • Despite the abolition of slavery, black people were still virtually powerless. The white people had too much to lose to allow black people any rights. Nothing was equal, including education, transport and religion. • Hatred for the black community was extreme, especially during the Great Depression, when money was tight. Tom Robinson as a victim epitomises Maycomb's racist attitudes. • Social and class status was extremely important for the white community. Many upper class citizens resented the lower classes believing them to benefit from the New Deal and handouts.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<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. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • 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>6</p> <p><i>Of Mice and Men</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Candy is unusual in that he is one of the few workers on the ranch who is not itinerant. Nevertheless, he is one of the more lonely, not being able to go into town with the other men: 'I ain't got the poop no more.' • He provides information for George and Lennie, and the reader, about people and previous events on the ranch: the boss, Whitey, Slim, Crooks and his fight with Smitty, Curley and Curley's wife. • He is an observer and a listener, to the extent that George accuses him of eavesdropping, but he is reluctant to give his opinions at first. He says the boss is 'nice' and only gradually does he offer any criticism: Curley's bullying 'never did seem right' to him and Curley's wife is 'a tart'. • After losing his dog, he is keen to contribute to George and Lennie's dream and he gains strength when in a group, joining in the 'attack' on Curley and defending Crooks against Curley's wife. Even so, he subsides when challenged by those who are more powerful: 'Nobody'd listen to us.' • The episodes involving his dog are important in a number of ways, not only illustrating the need for companionship. The dog's fate suggests what might happen to Candy when he becomes useless in old age: 'When they can me here I wisht somebody'd shoot me.' He admits that he should have shot the dog himself. • Candy's changing temperament shows how life on the ranch can be tough. Although usually mild, Candy can become excited and angry, particularly when he launches a verbal assault over the body of Curley's wife, calling her a 'God damn tramp'. <p>(AO4)</p> <ul style="list-style-type: none"> • Candy is one of the more vulnerable people on the ranch, being old and disabled. His situation highlights the insecurity of many workers in 1930s' America. He is constantly afraid of those who might 'can' him. He knows that he would not find employment elsewhere due to his arm. He demonstrates the caution needed to survive as a man low in the pecking order. • In giving information to George and Lennie when they first arrive, he paints a picture of relationships and the power/social structure on the ranch. • Candy's admission that he should have shot his dog himself resonates when George shoots Lennie. There is no safety net for those unable to work, nor for those who fall victim to rough justice. • He may show anger towards the body of Curley's wife but his last comment is one of sympathy and plaintive longing: "'Poor bastard,'" he said softly', stressing an essential humanity in the face of a frequently brutal way of life.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<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. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • 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>7</p> <p><i>Of Mice and Men</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • The ranch is presented as having a clear power structure. At the top are the boss and his son Curley. At the bottom are Curley's wife and those below her: Crooks, Lennie and Candy. • The boss has economic power, being able to hire and fire. He is, reports Candy, 'sore as hell' when Lennie and George are late. However, we are told that he is generous with whisky at Christmas and Candy tells us he is a 'pretty nice fella'. He only appears to abuse his power with Crooks, giving him 'hell when he's mad', but his absolute power stresses the vulnerability of itinerant workers. • His son Curley is a more direct threat to the men, always being ready to demonstrate his boxing skills against those bigger than him and showing jealousy and aggression where his wife is concerned. Carlson and Slim stand up to him, despite the threat of being 'canned', and he is humiliated by Lennie's physical power. When his wife is killed, however, the ranch hands support him. • George has intellectual power over Lennie and tells Slim that he has abused this power in the past. Now, though, he attempts to protect Lennie. On the other hand, Lennie is cunning enough to exercise the power of emotional blackmail over George. • The least powerful are Candy, old and disabled and on the edge of his useful life, and Crooks, a black man in a society riven by racial inequality. Crooks' attempt to assert himself is easily countered by the threats of Curley's wife who, as a woman, is also severely disadvantaged. • Slim, 'the prince of the ranch', has an almost metaphysical power and 'calm, Godlike eyes'. <p>(AO4)</p> <ul style="list-style-type: none"> • Steinbeck's choice of title, and its source in the Burns poem, hint at the ultimate power of fate in controlling human affairs. • The boss's ability to sack workers shows his absolute power on the ranch and the itinerant workers seem to have little protection against this. The issue of worker rights is raised when the workers act in unison. After Lennie's fight with Curley, Curley's power is temporarily neutralised. However, Candy's attempt to support Crooks against Curley's wife comes to nothing. • The 1930s' views on race are reflected as black people are seen as being at the bottom of the chain of power, as we see from Crooks' monologue and the treatment of him throughout. • Society of the time offers little to help the old and infirm (Candy says 'they'll put me on the county'). Curley's wife represents the women in society who are defined by their husbands and have little hope of independence. The women who work at the cat house are able to make money only by selling themselves.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<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. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • 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>8</p> <p><i>The Whale Rider</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • We see antipathy towards females when Koro Apirana is 'disgusted' at the birth of his granddaughter Kahu and her naming. • This causes conflict between Koro and Nanny Flowers, who tries to get the better of him by using female wiles ('fluttered her eyelashes') but mainly insults ('paka'), threats of divorce and violence: 'pushed Koro onto the floor'. Nanny Flowers also uses her tribal ancestry and the burying of the birth cord to counter Koro's insistence on male dominance. • Koro's behaviour is fully focused on exercising the traditional supremacy of the male line through his meetings, teaching and search for a boy successor. He physically ejects Kahu from one meeting and is generally hostile towards her. • Kahu's love for Koro, her persistence and determination are not discouraged by Koro's rejection but it is her diving for the stone and her whale riding which eventually convince him: 'boy or girl, it doesn't matter'. • Ihimaera often presents this conflict with humour, as when Kahu bites Koro's toe and when Nanny Flowers' behaviour causes hilarity among observers. • Generally, brutality towards whales is caused by male characters and it is female characters, for instance the 'woman in pink slippers', who are in the forefront of their rescue. <p>(AO4)</p> <ul style="list-style-type: none"> • Ihimaera creates the voice of a narrator, Rawiri, who is sympathetic to the female Kahu and states 'it was Kahu's intervention which perhaps saved us all'. Rawiri represents a modernised version of Maori society, which is portrayed as a masculine hegemony where women are undervalued. • The italicised accounts of Maori myth and legend reinforce male supremacy: dominant figures are invariably male. This paradigm is challenged by strong women (Kahu and Nanny Flowers) who have male antecedents but stress the value of their own identity and contribution. • In the whale stories, females comfort and support the masculine 'ancient bull whale'. • In the accounts of Maori myth and legend the word 'man' stands in for all humankind. Kahu represents a new paradigm: leaders and myth-makers can be women, not always men.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<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. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • 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>9</p> <p><i>The Whale Rider</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> Initially, Koro is seen as an old fool who rejects Kahu, is berated by Nanny Flowers and sulks. His aspirations to assert himself as chief are ridiculed and he seems ineffectual: 'turn his back on her and look elsewhere'. He has no answer to Nanny Flowers ('Yeah, yeah, yeah') who always appears to be on the point of divorcing him. He is 'steadfast' in his 'opposition' to Kahu, despite her affection, and appears to be a figure of fun: a 'bald man with no teeth'. His studied inability to acknowledge Kahu is in contrast to his attempts to find a male heir. Nevertheless, Ihimaera gradually makes us aware of his importance: he holds tribal meetings; he helps establish Kohanga Reo (language nests); his lessons are seen to be popular; he has a knowledge of the fishing grounds; he has a close affinity with the whales; he is a guardian of 'sacred knowledge' and displays genuine wisdom: 'It is a reminder of the oneness which the world once had.' The whales land when he is away and he is genuinely moved when he returns, showing affection to Nanny Flowers: 'Oh, wife' and has an instinctive awareness of portents: 'Something's going on.' He passes through fatalism and misery to a point where 'the old man understood'. He accepts Kahu, gives in to Nanny Flowers and cries for forgiveness. <p>(AO4)</p> <ul style="list-style-type: none"> Koro is the epitome of a male-dominated Maori society. He is the guardian of Maori customs, language and beliefs and is a part of a wider movement to support Maori heritage and land rites. He is closely associated with the relationship between man and the natural world, particularly the whales, and laments the betrayal of the whales by man. He comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<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. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • 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>10</p> <p><i>The Joy Luck Club</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Jing-mei Woo's narrative serves as a bridge between the two generations: the mothers and daughters. She speaks for both herself and her deceased mother, Suyuan. She takes her mother's place on the mah-jong table: 'to be the fourth corner' at the Joy Luck Club. • She also acts as a bridge between the American and Chinese cultures, going by the English name of 'June'. • Jing-mei resents and misunderstands her mother's alien Chinese ways and dismisses them as just 'Chinese superstitions'. Suyuan cannot understand why she does not have the same relationship with her daughter as she had with her own mother back in China. • Jing-mei fulfils her mother's 'long-cherished wish' to travel to China and tell Suyuan's story to her long-lost daughters. This journey provides her with a deeper understanding of who her mother was in the past. • Her fears are explored throughout her and the other daughters' narratives about their alienation from the Chinese culture and heritage. All of the mother-daughter pairs experience the same misunderstanding, which stems from cultural differences. <p>(AO4)</p> <ul style="list-style-type: none"> • The Chinese culture is a high-context culture: the bonds among people are very strong, within the family unit, particularly to Suyuan. The ways of behaving are important and not observing cultural traditions brings shame on the entire family. This is in contrast to the low-context culture of America, epitomised through Jing-mei: change is rapid and easy and bonds between people are looser. • Chinese families are highly stable and slow to change, as they are rooted in the past: the practice of ancestor worship. They are a unified and cohesive culture. Suyuan expects Jing-mei to obey her elders and learn by obedience, observation and imitation. • During and after World War II, immigration restrictions were eased as the United States allied with China against Japanese expansionism. Jing-mei's life is influenced by her exposure to American culture and her mother's Chinese heritage.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<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. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • 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>11 <i>The Joy Luck Club</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • The daughters in the novel are genetically Chinese (apart from Lena, who is half Chinese) and have been raised in mostly Chinese households. They have western names: 'June', 'Rose', 'Waverly' and 'Lena' and they identify and feel at home with a modern American culture. • Waverly, Rose and Lena all have boyfriends or husbands and regard many of their mothers' customs and tastes as old-fashioned or ridiculous. Most of them during their childhoods, have tried to escape their Chinese identities; Lena walks around her house with her 'eyes wide open to make them look European'. • Waverly expresses the concern over her cultural identity. When she is arranging to go to China for her second honeymoon, she is worried that they will 'think I'm one of them' and won't let her 'come back to the United States'. • As the daughters mature they begin to show an interest in their Chinese heritage. Jing-mei's greatest fear about her trip to China is that she will be seen as an American and she will fail to see any Chinese elements within herself. However, as she enters 'Shenzhen' she feels she 'is becoming Chinese'. • Despite her fears, Jing-mei's trip to China illustrates the richly mixed identity of the Chinese and American cultures, rather than an identity of warring opposites. Her first meal in China consists of 'hamburger and apple pie'. <p>(AO4)</p> <ul style="list-style-type: none"> • Chinese Americans grow up learning English, but some teach their children Chinese for a variety of reasons: preservation of an ancient civilisation; preservation of a unique identity; pride in their cultural ancestry and desire for easy communication within the family. • During and after World War II, immigration restrictions were eased as the United States allied with China against Japanese expansionism. The mothers in the novel are forced to flee China and start new lives in America. • The daughters are all born in America; this emphasises the difference in the sense of identity between different generations. • Both cultures share many central traits and identities: San Francisco has Chinatown, while China serves western food: hamburgers and apple pie.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<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. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • 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>Things Fall Apart</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Rituals and ceremonies are important as they are held in an attempt to show respect to some external being – another man, an ancestral spirit, or a god. The respect and knowledge of one's role in society is very important to the 'Igbo' in determining such customs. • The Igbo celebrate the 'Feast of the Yam' and the new harvest as a way of giving thanks to the 'goddess Ani' and the fertility of the land. This is significant as yams are an important resource for the community. The women of the village make vast quantities of 'yam foo foo' and soup so nobody goes hungry. • The rituals highlight the gender roles in the novel; Obierika's daughter is to be married and the 'bride-price' is decided using a ritual. Her price is negotiated between the bride's family and the groom's relatives by passing back and forth quantities of sticks that represent numbers. • Rituals also show how the village comes together to celebrate – the village celebrates the marriage of the daughter of Obierika. During the uri ritual, the husband to be presents 'palm-oil' to everyone in the bride's immediate family, her relatives, and her extended group of kinsmen. For this ceremony, the bride's mother prepares food for the whole village with the help of other women. 'Palm-wine' is drunk by the male relatives. • Rituals are important as they show how the villagers grieve – the funeral ceremony of 'Ezeudu' includes the ritual banging of drums; firing of guns; the wailing of the women and the language of the 'ekwe'. The warriors dress in raffia shirts and are painted with chalk and charcoal. Some of the villagers dress up as ancestral spirits – the 'egwuwu', which are either very violent, or harmless. Machetes are hit together in salute. <p>(AO4)</p> <ul style="list-style-type: none"> • Ceremonies and rituals are important in every aspect of the villagers' lives: eating, drinking, marriage, war, religion: Umuofia's 'Priests and medicine men were feared' by other tribes. • Life is underpinned by the rhythm of the seasons, marked by festivals: 'Peace week', 'The Feast of the Yam'. • The rites of passage are based on tradition and the respect and veneration of the gods: the initiation into adulthood, birth of children and death. After he commits a murder, Okonkwo's compound is burnt down and his animals killed. • Traditional Nigerian society is contrasted with the impending colonialism and Christian influences.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<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. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • 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</p> <p><i>Things Fall Apart</i></p>	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Okonkwo's oldest son 'Nwoye' finds it difficult to cope in the shadow of his powerful and demanding father. His interests are different from Okonkwo's and are more like his grandfather's. He enjoys 'the stories that his mother used to tell'. He suffers many beatings from his father. • Ikemefuna is given to Okonkwo by a neighbouring village and becomes like an older brother to Nwoye, teaching him a gentler form of masculinity. Due to this, Okonkwo eases off his beatings of Nwoye, and Nwoye even starts to win his father's approval: 'Okonkwo was inwardly pleased at his son's development.' • Okonkwo becomes very fond of Ikemefuna, who calls him 'father' and is a perfect clansman, but Okonkwo does not demonstrate his affection because he fears that 'doing so would make him look weak'. Okonkwo deals the fatal blow in Ikemefuna's killing. • Following Ikemefuna's death, Nwoye changes his attitude towards his father. He refuses to accept Okonkwo's masculine values, which turns into pure embitterment toward him and his ways. Nwoye joins with the Christian missionaries. Okonkwo tries to disown Nwoye calling him his 'effeminate' son. • Ezinma is Okonkwo's favourite child and she understands him better than any of his other children. She reminds him of Ekwefi when Ekwefi was the village beauty. Okonkwo rarely demonstrates his affection for her, because as she is a girl, it would make him look weak. He says 'she should have been a boy', because she would have been the perfect son. • The reader sees the tender and worried side of Okonkwo as a father when he collects plants to produce a medicine for Ezinma and stays to treat her when she is ill. He follows Ekwefi into the forest in pursuit of Ezinma and Chielo when they visit 'Agbala' in the caves. <p>(AO4)</p> <ul style="list-style-type: none"> • The novel explores the overriding importance of kinship: extended families and their roles and responsibilities. • Life is underpinned by rituals and cultural traditions, initiation into adulthood; marriage and death. All adult men in Umuofia have to 'gather at the marketplace' following the killing of Ogbuefi's wife. • The novel is set in a patriarchal society although some women have power such as the priestess and Okonkwo's daughter, Ezinma. • The novel is set in a society in which it is common to have more than one wife and numerous children. Okonkwo has three wives.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
Level 1	1–8	<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. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<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. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Pearson Edexcel International GCSE

English Literature

Paper 2: Modern Drama and Literary Heritage Texts

Sample assessment material for first teaching
September 2016
Question Booklet

Paper Reference
4ET1/02

**Do not return this booklet with your Answer Booklet.
Clean copies of your set texts may be taken into
the examination.**

Turn over ►

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PEARSON

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Answer TWO questions:

**Answer ONE question from Section A
and ONE question from Section B.**

SECTION A: Modern Drama	Page
<i>A View from the Bridge</i> , Arthur Miller	4
<i>An Inspector Calls</i> , J B Priestley	4
<i>The Curious Incident of the Dog in the Night-time</i> , Mark Haddon (adapted by Simon Stephens)	5
<i>Kindertransport</i> , Diane Samuels	5
<i>Death and the King's Horseman</i> , Wole Soyinka	6
 SECTION B: Literary Heritage Texts	
<i>Romeo and Juliet</i> , William Shakespeare	7
<i>Macbeth</i> , William Shakespeare	7
<i>The Merchant of Venice</i> , William Shakespeare	8
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<i>Great Expectations</i> , Charles Dickens	9
<i>The Scarlet Letter</i> , Nathaniel Hawthorne	9

SECTION A: Modern Drama

Answer ONE question on ONE text from this section.

You should spend 45 minutes on your chosen question.

A View from the Bridge, Arthur Miller

EITHER

- 1 Alfieri: 'You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you!'

Explore the significance of community in the play.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

OR

- 2 Show how the relationship between Catherine and Beatrice develops throughout the play.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

An Inspector Calls, J B Priestley

EITHER

- 3 Inspector: 'There'll be plenty of time, when I am gone, for you all to adjust your family relationships.'

Explore the significance of family relationships in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

- 4 Explore Priestley's presentation of Gerald in the play.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

The Curious Incident of the Dog in the Night-time, Mark Haddon
(adapted by Simon Stephens)

EITHER

- 5** Explore how coping with loss is a major theme in the play.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

OR

- 6** Christopher: 'when someone gets murdered you have to find out who did it so that they can be punished.'

In what ways is the murder investigation significant in the play?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

Kindertransport, Diane Samuels

EITHER

- 7** How does the writer explore relationships between mothers and daughters in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

- 8** Faith: 'All the parents say, "If you're not good the Ratcatcher will come and get you." But the children don't listen.'

Explore the significance of the Ratcatcher in the play.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

Death and the King's Horseman, Wole Soyinka

EITHER

9 In what ways does Elesin's betrayal of duty lead to personal tragedy?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

OR

10 Iyaloja: 'Now forget the dead, forget even the living. Turn your mind only to the unborn.'

Explore the significance of the character of Iyaloja in the play.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

TOTAL FOR SECTION A = 30 MARKS

SECTION B: Literary Heritage Texts

Answer ONE question on ONE text from this section.

You should spend 45 minutes on your chosen question.

***Romeo and Juliet*, William Shakespeare**

EITHER

- 11** Explore the idea that Tybalt is responsible for the violence in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

OR

- 12** 'Love is a major theme in *Romeo and Juliet*.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

***Macbeth*, William Shakespeare**

EITHER

- 13** Explore the relationship between Macbeth and Lady Macbeth.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

OR

- 14** 'The witches are to blame for Duncan's murder.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

The Merchant of Venice, William Shakespeare

EITHER

15 'In Belmont is a lady richly left, / And she is fair...'

To what extent do you agree that Portia's power comes from her money and beauty?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

OR

16 Explore the theme of hatred in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

Pride and Prejudice, Jane Austen

EITHER

17 How is Pemberley an important setting in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

OR

18 Explore the character of Mr Collins in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

***Great Expectations*, Charles Dickens**

EITHER

19 'You and me was ever friends.' (Joe to Pip)

Show how friendship is explored in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

OR

20 How does Dickens present Miss Havisham in *Great Expectations*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

***The Scarlet Letter*, Nathaniel Hawthorne**

EITHER

21 How does Hawthorne present Pearl in the novel?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 21 = 30 marks)

OR

22 Explore the setting of *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 22 = 30 marks)

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS

Write your name here

Surname

Other names

**Pearson Edexcel
International GCSE**

Centre Number

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Candidate Number

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English Literature

Paper 2: Modern Drama and Literary Heritage texts

Sample assessment material for first teaching
September 2016

Time: 1 hour 30 minutes

Paper Reference

4ET1/02

You must have:

Question Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **ONE** question from each section.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Copies of the *Pearson Edexcel International GCSE English Anthology* may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.
- Clean copies of your set texts may be taken into the examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A: Modern Drama

Indicate which question you are answering by marking a cross ☐. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☐.

Chosen question number:

Question 1 ☐

Question 2 ☐

Question 3 ☐

Question 4 ☐

Question 5 ☐

Question 6 ☐

Question 7 ☐

Question 8 ☐

Question 9 ☐

Question 10 ☐

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TOTAL FOR SECTION A = 30 MARKS

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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS

Mark Scheme

Sample assessment materials for
first teaching September 2016

International GCSE in
English Literature

Paper 2: Modern Drama and
Literary Heritage Texts

SECTION A – Modern Drama

Question number	Indicative content
<p>1</p> <p><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 community has its own values, adhering to the values that originally came from Sicily. Eddie sees little wrong in shielding illegal immigrants: 'suppose ... I was starving like them over there ... and I had people in America could keep me a couple of months?' • The clash between what is legal – 'this is the United States Government you're playing with now' and 'honourable' – is epitomised by the Vinny Bolzano incident. The boy 'snitched' on his family and was severely punished for betraying the community's trust. • There is great respect for family. There are firm guidelines for what constitutes how men and women should behave. Trust in the family is very important; Eddie betrays this trust and, as Alfieri has warned him, is left alone. • A basic idea of masculinity defines the community; Eddie is described as '<i>a husky slightly overweight longshoreman</i>', a family man who prides himself on his duties. Rodolpho's feminine side offends Eddie: 'He give me the heeby-jeebies the first moment I seen him.' • Marco epitomises the feelings of the community. He wants revenge for having been betrayed: 'He degraded my brother. My blood.' Eddie in his way respects Marco and where honour is concerned he will deal only with Marco: 'He didn't take my name ... Marco's got my name.' <p>(AO2)</p> <ul style="list-style-type: none"> • Language: the code of the community drives the play reflected in the repetition of 'law': 'the law? All the law is not in a book.' • Structure: the play opens with Alfieri introducing the community; they are distrustful of him as a representative of law: 'behind that suspicious little nod of theirs lie three thousand years of distrust.' • Language: the use of the noun 'justice' distinguishes the contrasts between law and justice. Alfieri distinguishes between law and justice, the latter being so important to the community: 'Oh, there were many here who were justly shot by unjust men. Justice is very important here.' • Language/structure: Eddie's belief in his self-esteem and the community's perception of him is revealed in his rhetorical questions: 'Which I put my roof over their head and my food in their mouth? Like in the Bible?' • Form: the audience is aware that Eddie lives by the code of the community, whose trust he betrays and pays the ultimate price because he could not 'settle for half'.

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 language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>2</p> <p><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"> • Beatrice is the wife of Eddie Carbone and aunt of Catherine whom she has raised as her own daughter when her mother was 'on her deathbed'. • Unlike Eddie, Beatrice accepts that Catherine is growing up and needs to be independent: 'I don't understand you; she's seventeen years old, you gonna keep her in the house all her life?' • Catherine's and Beatrice's conversations in Act 1 demonstrate a close bond between them and mutual respect. When Catherine informs Eddie of her new job, Beatrice supports her wholeheartedly: 'Be that way you are, Katie, don't listen to him.' • When Beatrice realises the strength of Eddie's obsession with Catherine she confronts her and speaks of the girl's behaviour towards Eddie: 'I told you fifty times already, you can't act the way you act.' • Catherine and Beatrice, in spite of the age gap, are similar especially in their loyalty towards the men they love. • Beatrice feels no anger towards Catherine and they part with Beatrice's blessing: 'God bless you. God bless your children.' <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Beatrice, although often faced with difficult situations because of Eddie's and Catherine's behaviour, remains calm; at the start of the play she speaks to Eddie about his attitude to Catherine: '<i>with sympathy but insistent force</i>'. • Structure: in their 'confrontational scene', both women are portrayed as calm and kind to one another. • Language: Beatrice makes Catherine realise that 'now the time came when you said good-by.' Catherine senses the strength behind Beatrice's calm words: 'Honey ... you gotta' as an '<i>imperious demand</i>' and replies with a simple 'Okay.' • Structure: Beatrice tries to reason with Eddie on Catherine's behalf. Both women want Catherine's wedding to go well and they try to patch up the situation. • Language: Beatrice is more aware than Catherine that they all have blundered into the confrontational situation they find themselves in: 'Whatever happened we all done it, and don't you ever forget it, Catherine.' The strength of her emotions is shown by her calling her niece 'Catherine' and not 'Katie'. • Language/structure: When Eddie is mortally wounded '<i>The two women support him for a moment, calling his name again and again</i>'. They are united in their grief.

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 language, form and structure. Discriminating use of relevant examples in support.

Question number	Indicative content
<p>3</p> <p>An Inspector Calls</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"> • Family conversation appears to be good natured, but undercurrents of unease and suspicion are present and the first cracks in the relationships seem to appear: Sheila's '<i>half serious, half playful</i>' banter with Gerald: '... you never came near me, and I wondered what had happened to you.' • Birling's comments, on the one hand that Sheila's engagement to Gerald is 'one of the happiest nights of my life', while immediately afterwards making his true position clear: 'we may look forward to the time when Crofts and Birling are no longer competing' showing that business is more important to him than family relations built on love and trust. • Through the Inspector's interrogations, the veneer of good family relationships is shown to be just that as Birling and Eric argue: 'look – just you keep out of this'. • Eric sums up the unsatisfactory family relations with an outburst towards his mother: 'You don't understand anything. You never did. You never even tried' and towards his father: 'Because you're not the kind of father a chap could go to when he's in trouble – that's why.' • The family's lack of unity in their relationship with each other is totally exposed, with Sheila and Eric refusing to accept the whole incident was a hoax: 'whoever the Inspector was, it was anything but a hoax. You knew it then.' • Eva and the Inspector are catalysts which contribute to the irrevocable split in the family relationships with recriminations and arguments continuing after the Inspector has left. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: comments on how each character is individually described at the start of the play: Birling '<i>rather portentous</i>'; Sybil '<i>rather cold</i>'; Sheila '<i>very pleased with life</i>'; Gerald '<i>man-about-town</i>'; Eric '<i>not quite at ease</i>'; they are '<i>pleased with themselves</i>'. This creates the impression that there is no real sense of family unity in their relationship with one another. • Structure: the detailed description of the setting, noting that as the play progresses the 'pink and intimate lighting' becomes 'brighter and harder' as each member of the family is put under the spotlight and their secrets from one another are exposed. • Language: the use of dramatic irony creates a sense of unease, hinting that all is not really as it should be with the family. • Form: the play progresses from ignorance to knowledge for both the audience and the characters themselves with each incident becoming increasingly dramatic from the sacking of a 'ring-leader' to Eva's 'horrible death' as the family relationships are exposed. • Structure: the ambiguous ending leaves the audience to decide whether or not the family will 'adjust' their relationships with one another, or continue living in lies and hypocrisy.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 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. • 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 language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>4</p> <p>An Inspector Calls</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"> • Gerald, as the son of Sir George and Lady Croft, will bring a superior social position to the Birlings who are considered by his parents as 'nouveau riche'. The fact that the Birlings have the money while the Crofts have the title gives the impression that Gerald is perhaps marrying for money rather than love. • During his conversation with Sheila there is a note of secrecy about his behaviour: 'for all last summer, when you never came near me.' His reply: 'I was awfully busy at the works all the time' does not appear to be convincing. • Gerald is unwilling to admit his part in Eva/Daisy's death. He finally admits he knew the girl. She became his mistress because 'she was young and pretty and warm-hearted and intensely grateful' for rescuing her from Alderman Meggarty. • While she was his mistress he was kind to her providing her with food and shelter. • In a less obvious manner than Birling he wants to protect his own interests. He does this by not only exposing the Inspector as an imposter but suggesting that there was 'no proof it was the same girl'. • Like the older Birlings he is relieved that his secret and behaviour will not be disclosed: 'while I was out of the house I'd time to cool off and think things out a little'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: as the play opens, Gerald is described as '<i>a very much easy well-bred man-about-town.</i>' • Structure: his tendency to protect himself and his interests is apparent by Act 3 where he shows his true nature and denies his involvement in Eva's death: 'there's no more real evidence we did than there was that that chap was a police inspector'. • Form: he takes full control of the situation: '<i>He looks around triumphantly at them.</i>' In this situation he becomes similar to Birling: 'a man has to mind his own business and look after himself'. • Language: he dispels doubts with short, confident comments: 'That's right. You've got it. How do we know any girl killed herself today?' Finally, he convinces the family that it was a hoax: 'Gerald, you've argued this very cleverly.' • Language/structure: his final words in the play are to Sheila, brushing his behaviour towards both Sheila and Daisy to one side: 'Everything's all right now, Sheila. (<i>Holds up the ring.</i>) What about the ring?' showing that he is not unduly worried about the heartache his behaviour has caused. • Form: as the play progresses, Gerald comes across as confident but lacks moral grounding because of his upper-class life.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 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. 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 language, form and structure. Discriminating use of relevant examples in support.

Question number	Indicative content
<p>5</p> <p><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"> • Each of the major characters endures loss in the play and the play opens with a death: 'the dog was not running or asleep. The dog was dead.' Christopher is naturally upset. • This prompts Christopher to think back to an earlier moment of loss in his life – the death of his mother. • Ed copes with the infidelity and the loss of his wife by cutting her out of his and Christopher's life: 'Christopher, I'm sorry your mother's died. She's had a heart attack.' • Ed's feeling of loss arises again when Mrs Shears ends their relationship and he responds violently by murdering Wellington. • Ed loses his son's trust when Christopher discovers he had murdered Wellington: 'Father killed Wellington who is a dog and so that meant that he could kill me.' • With the loss of Christopher's pet rat, Ed tries to restore some of the trust lost between them by giving him a puppy, Sandy: 'I've got you a present. To show you that I really mean what I say. And to say sorry.' <p>(AO2)</p> <ul style="list-style-type: none"> • Structure: the loss of Wellington sets the play in motion: 'I wanted to come and tell you that I didn't kill Wellington. And also I want to find out who killed him.' • Language: Christopher's search for the killer reveals his father's deception caused by the loss of his wife: 'I thought she was dead but she was still alive. And Father lied to me.' • Form: the loss of the dog comes to represent Christopher's search for the truth about the loss of his mother: 'When I started writing my book there was only one mystery to solve. Now there are two.' • Structure: when Toby dies Christopher loses a companion whom he trusted more than people. • Language: The simplicity of the language belies the complexity of the emotions felt by the characters.

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 language, form and structure. Discriminating use of relevant examples in support.

Question number	Indicative content
<p>6</p> <p><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"> • Christopher's book, a murder mystery novel, read by the character Siobhan, begins as a mystery about the murder of his neighbour's dog: 'I am going to find out who killed Wellington.' • Christopher searches for clues about Wellington's murder and finds evidence that his father has been lying to him about his mother's death. • Ed finds out that Christopher has been writing down the results of his investigation in a note book and 'loses his rag'. • Investigating Wellington's murder becomes an excuse for Christopher to uncover the secrets his father keeps from him: 'the only room left to detect in was Father's bedroom.' • Ed's deception acts as a crime in itself and Christopher suffers a breakdown of trust when he learns that it was Ed who murdered the dog after Mrs Shears broke off their affair. • Solving Wellington's murder figures into his efforts to be independent and gives him the ability to solve problems on his own, 'I can do these things,' 'I went to London on my own', 'I found my mother. I was brave.' <p>(AO2)</p> <ul style="list-style-type: none"> • Structure: Wellington's murder and Ed's deception constitute separate parts of the same investigation: 'When I started to write my book there was only one mystery to solve. Now there are two.' • Form: Christopher's search for the truth about Wellington leads him to the truth about his mother and father. • Language: the simplicity of Christopher's language highlights the depth and complexity of emotions felt by him: 'I made a decision. I did this by thinking of all the things I could do and deciding whether they were the right decision or not.' • Form: although some elements of a murder-mystery narrative are used, this cannot be considered a conventional story of its genre. • Language/structure: many of the digressions give the audience an insight into Christopher's views of the world.

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 language, form and structure. Discriminating use of relevant examples in support.

Question number	Indicative content
<p>7</p> <p><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 play opens with a scene depicting the loving relationship between Eva and her mother, Helga, who is preparing Eva for her journey to England, to safety. • At the same time, we see the painful relationship between the adult, Evelyn, and her daughter, Faith, who is about to leave home. • Faith loves her mother but wants to be free to live her own life. However, she wants to leave with her mother's blessing and knowing that her mother will be all right. • In England, Eva is taken in by Lil who adopts her and whose first action is to get rid of Eva's label with the Star of David on it: 'Over. Finished. Done. Goodbye. Yes. That's the word. Goodbye.' • Eva truly loves her adoptive mother, Lil, who replaces Helga. She becomes anglicised, changing her name to Evelyn, because she wants to be accepted. • Evelyn finally rejects Helga because living with feelings of abandonment would be too painful: 'Didn't it ever occur to you that I wanted to die with you?' <p>(AO2)</p> <ul style="list-style-type: none"> • Structure: although the play is essentially about Jewish children and the war, it centres around three different relationships of mothers and daughters. • Structure: scenes from the past and the present undercut each other so each relationship casts a light on the other. • Language: when confronted with her past, Evelyn blames Lil for making her 'betray' her parents. Lil retaliates in anger: 'Go on then. Bare your grudge at me. What else do you want to blame me for?' • Language/form: in a calmer moment, Evelyn explains to Faith why she turned her back on her past: 'Germany spat me out. England took me in.' • Structure: the final confrontational scene with her mother is a cathartic experience for Evelyn, an opening-up after years of silence. Evelyn cannot forgive her mother for, 'coming back from the dead and punishing me for surviving on my own.'

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 language, form and structure. Discriminating use of relevant examples in support.

Question number	Indicative content
<p>8</p> <p><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"> • On the eve of leaving her parents behind and travelling to the safety of England, Eva, a young Jewish girl, is reading a book entitled <i>Der Rattenfänger</i> (<i>The Ratcatcher</i>) instead of sewing on the buttons of her coat. • All the while she is disobedient '<i>Ratcatcher music</i>' is heard. • On her way to England she meets the Ratcatcher in the guise of a Nazi Border Official who humiliates her. Throughout her life she comes into contact with different versions of the Ratcatcher: the Postman who thinks 'everyone in Boche Land learnt to march': the station guard thinks she is a spy. • The Ratcatcher is like a shape-shifter and becomes all the people in uniform who may send the child away or be unkind to her simply because she is a foreigner: 'I will search you out whoever wherever you are.' • In her eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat. • The Ratcatcher symbolises everything that is feared: cruelty, loss of childhood, the dark side of humanity: 'Then a cloud appeared in the clear, blue sky casting a shadow down below.' <p>(AO2)</p> <ul style="list-style-type: none"> • Language/structure: in the opening dialogue with her mother it soon becomes clear that the Ratcatcher is associated with unpleasant words and images: 'What's an abyss, Mutti?' 'What's a chasm?' • Form: when Helga reads the story to Eva for the last time, the Ratcatcher takes on a frightening and threatening form: 'I shall take the heart of your happiness away' and as the play progresses the Ratcatcher becomes a symbol of Evelyn's blame, grief and sense of guilt of having survived. • Language/structure: towards the end of Act 1, Evelyn promises her childhood self that she will protect her from the Ratcatcher: 'I won't go away. I'll make it all disappear. I'll get rid of him. He won't take you anywhere, ever again.' The adult Evelyn is reliving the trauma of her separation from her parents. • Language: during the adult Evelyn's confrontation with her mother when each accuses the other of being the Ratcatcher: 'Hitler started the job and you finished it.', 'You were the Ratcatcher.' Evelyn cannot forgive her mother for 'coming back from the dead and punishing me for surviving on my own'. • Form: Evelyn's inability to find some rapprochement with her own daughter means that '<i>the shadow of the Ratcatcher covers the stage</i>' at the end of the play.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<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 language, form and structure. Discriminating use of relevant examples in support.

Question number	Indicative content
<p>9</p> <p><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"> • Elesin, a '<i>man of enormous vitality</i>' and an '<i>infectious enjoyment of life</i>' is parading through the streets and as the 'King's Horseman' he has led a very good life: 'the juiciest fruit on every tree was mine'. • His ritual suicide is prevented by the British authorities as they believe it is 'a barbaric custom'. • Elesin loses the will to continue fulfilling his duty to his King and allows himself to be arrested for attempted suicide: 'My will was squelched in the spittle of an alien race.' • His son disowns him: 'I have no father, eater of left-overs.' In order to expiate his father's betrayal of his duty, the son commits suicide as he cannot bear to 'let honour fly out of doors, he stopped it with his life'. • Elesin wishes to look at the body of his son so that he may mourn his death: 'I speak my message from heart to heart of silence.' • In despair he kills himself with his own chains. <p>(AO2)</p> <ul style="list-style-type: none"> • Structure: the play begins thirty days after the death of the King of Oyo on the day of his burial and the play ends with the unborn child being presented as a hope for the future. • Language: initially he 'embraces' his duty claiming: 'We are already parted the world and I.' • Language: he is sure of his strength and vitality, he 'approaches a brand new bride' with whom he hopes to have a child, using the metaphor: 'The fruit of this union will be rare.' • Language/form: Elesin tries to cast the blame for his failure to fulfil his duty on a number of causes, but he knows that ultimately 'there was a longing on my earth-held limbs'. • Language: he cannot expect salvation in 'the ancestor world'; his 'passage is clogged with droppings from the King's stallion'. • Language/form: his dereliction of duty went against his and his people's beliefs and their 'world is tumbling in the void of strangers' and he cannot bear to live with his shame.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 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. • 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 language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>10</p> <p><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"> • Iyaloja is the 'Mother' of the market. She is a powerful and charismatic matriarchal figure. • She is the nearest to an equal Elesin encounters. When he wants to claim his new bride he has to have her permission: 'then honour me. I deserve a bed of honour to lie upon.' • Iyaloja warns Elesin not to be turned aside from his sacred duty by an attachment to worldly things: 'Even at the narrow end of the passage, I know you will look back and sigh a last regret for the flesh that flashed past.' • She has little use for the colonial world of the British and this is evidenced in her scorn for the colonial police. She refers insultingly to Pilkings, the District Officer, as 'Child'. • In the final moments of the play, she orders Pilkings to move away from Elesin's body as he is about: '<i>to close Elesin's staring eyes</i>'. <p>(AO2)</p> <ul style="list-style-type: none"> • Structure: throughout the play Iyaloja asserts her will over the market women and by extension over a large part of the community: 'Daughters, please.', 'My children, I beg of you ...' • Language: when Elesin fails in his duty it is Iyaloja's scorn he must face, using the metaphor: 'The river which fills up before our eyes does not sweep us away in its flood.' • Language/structure: she has the power to order the District Officer to stop interfering with Elesin's body after his death: 'Since when have strangers donned clothes of indigo before the bereaved cries out his loss?' • Structure: she ensures that the Bride, as the vessel of future hope, carries out her prescribed role of closing her husband's eyes and '<i>pours some earth over each eyelid</i>'. • Form: she is the upholder of traditional values which means she will never transgress the fundamental values which underpin her world.

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 language, form and structure. Discriminating use of relevant examples in support.

SECTION B – Literary Heritage Texts

Question number	Indicative content
<p>11</p> <p><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"> • The audience first encounters Tybalt's violence early in the play when he participates in the fighting and disturbance which is directly against the Prince's rules: 'What, drawn and talk of peace! I hate the word as I hate hell, all Montagues, and thee.' • At the Capulet ball Tybalt is incensed by Romeo's presence ('Fetch me my rapier, boy') and has to be held back by Lord Capulet from confronting Romeo. • Tybalt's fight with Mercutio acts as a turning point in the play. Using the term 'Boy', Tybalt expresses his frustration with Romeo's refusal to fight. Tybalt mortally wounds Mercutio. • Romeo responds with fury to the death of his friend, and turns from peace because of Tybalt's actions. Romeo's act of revenge in killing Tybalt is instrumental in sustaining and fuelling the violence. His actions lead to his banishment and to the ensuing problems that occur as a result of his violent act. It is he who kills Paris outside the Capulet tomb. • It can be argued that Tybalt is not fully to blame for the violence in the play. The feuding families are led by Lords Capulet and Montague who preside over the continuing violence. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: he appears as the enemy to peace in the encounter with the Montagues in the streets of Verona. His fierce exclamation and repetition of the word 'peace' indicates his loathing of it. • Language/structure: at the Capulet ball, Tybalt's anger and desire to fight with Romeo is quashed by Lord Capulet, but he states: 'I will withdraw, but this intrusion shall, / Now seeming sweet, convert to bitt'rest gall.' Speaking in rhyming couplets, Tybalt sounds menacing and threatening while his metaphor about sweetness becoming sickness is foreboding. • Language: Tybalt's encounter with Mercutio following the Capulet ball is fuelled by his desire for revenge. He seeks out Romeo. His language when confronting Mercutio and Benvolio is hostile and provocative: 'thou make minstrels of us'. • Language: Romeo's desperate language after pursuing and cornering Tybalt reflects the inevitability of death and violence as he frantically outlines the options: 'Either thou, or I, or both must go with him.' • Language/structure: the role of Mercutio in the conflict in Act 3 Scene 1. Benvolio does his best to persuade his friend to go inside with peaceful and persuasive language: 'the Capels are abroad. And if we meet we shall not scape a brawl.' It is Mercutio who rejects this advice and seeks out trouble in the heat of the day.

Question number	Indicative content
11 <i>Romeo and Juliet</i> (continued)	(AO4) <ul style="list-style-type: none"> • The play's Italian setting has connotations of violence and revenge. The heat of the day is often related to violent outbursts. • Tybalt's name itself is related to violence, meaning 'King of Cats', animals renowned at the time for their fighting and aggression. • Quarrels and misunderstandings were often resolved through duelling at the time Shakespeare was writing. In Tybalt's confrontation with Mercutio he is frustrated as his original intent was to recover his wounded honour through a duel with Romeo.

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 contexts. • 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 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"> • Love is mentioned in the Prologue that opens the play. • When Romeo and Juliet fall in love at first sight, the immediacy and passion of their love is clearly evident: 'It is my lady, O, it is my love!' Even when they discover that their families are enemies, the force of love is too strong and the lovers commit to marrying the next day. • Passion is important in the play. Juliet's passion for Romeo propels her to accept the Friar's ill-considered plan to fake her own death. Her love for Romeo is stronger than her fear of death: 'Romeo, Romeo, Romeo! Here's drink – I drink to thee.' • Love is demonstrated at the Capulet tomb when Romeo arrives to mourn Juliet's 'death': 'Why I descend into this bed of death / Is partly to behold my lady's face ...' • At the end of the play, it can be argued that love triumphs as the Capulets and Montagues reach peace in the shadow of their children's deaths. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: love is presented paradoxically in the play, for example, Romeo speaks of 'loving hate' in his dialogue with Benvolio in Act 1 Scene 1. This oxymoron captures the contradiction in love. • Language/form: love is related to pleasure and recklessness in the play, for example in Act 2 Scene 6, Friar Lawrence tells Romeo: 'These violent delights have violent ends', suggesting that an excess of love and passion is dangerous. He advises Romeo to 'love moderately'. • Structure: in Act 3 Scene 1, Benvolio attempts to deter Mercutio from conflict by warning about 'the mad blood stirring'. He is aware of the powerful emotions held by Mercutio. This dramatic turning point may reflect Mercutio's love for Romeo. To Mercutio's horror, Romeo says to Tybalt: 'the reason that I have to love thee'. • Language: hyperbole is used in 'But my true love is grown to such excess / I cannot sum up some of half my wealth' as Juliet struggles to describe the strength of her love for Romeo. <p>(AO4)</p> <ul style="list-style-type: none"> • Elizabethan marriages were often arranged by parents to benefit the wider family rather than for love, so the marriage of Romeo and Juliet may have been quite shocking to an audience of the time. • The tragedy of the play is linked closely to love. The play's protagonists must confront the impediment to their love that is the hatred between their families. Shakespearean tragedy follows a recognisable pattern. • The tradition of courtly love was a familiar concept to an Elizabethan audience and involved the idea of love as an all-consuming passion which often led to the deaths of the lovers.

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 contexts. • 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 language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
13 <i>Macbeth</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"> • Macbeth's letter to Lady Macbeth demonstrates that he does not keep any secrets from his wife, telling her about everything that has happened during his absence and his meeting with the 'weird sisters'. • Macbeth has been away in battle, but on his return Lady Macbeth is more concerned about the impending visit by King Duncan: 'I feel now / The future in the instant'. • The relationship between Macbeth and his wife is close and they share the same objectives; they are both hypocritical when they welcome the king, greeting him warmly yet knowing they are planning to murder him: 'All our service, / In every point twice done and then done double'. • Lady Macbeth is the dominant partner who has power over her husband. Macbeth decides that he will not kill Duncan, but Lady Macbeth uses accusation and her powers of persuasion to make him reconsider: 'When you durst do it, then you were a man.' After the murder, Macbeth is wracked with guilt, but Lady Macbeth tells her husband what he must do and how to behave: 'Get on you night-gown ... / And show us to be watchers'. • The relationship becomes strained; the couple draw apart through their feelings of guilt and their actions after Duncan's murder. Macbeth's response to the news of his wife's death is ambivalent: 'She should have died hereafter'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Lady Macbeth's soliloquy reveals her innermost thoughts; she believes that her husband is 'too full o'th'milk of human kindness'. • Language: Lady Macbeth knows that she can influence her husband; she is manipulative: 'I may pour my spirits in thine ear'; she uses a metaphor to influence her husband's behaviour: 'look like th'innocent flower, / But be the serpent under't'. • Language: the couple have had a child ('I have given suck'), but Lady Macbeth uses shocking language when she admits that she would kill her own child to achieve her aims: 'dashed the brains out'. • Language: the use of stichomythia heightens the couple's closeness and nervous energy after Duncan's murder. • Form/structure: Lady Macbeth's lines begin in blank verse and iambic pentameter, but as the play progresses and she loses her mind, her lines are written in prose; the short sentences, repetition and exclamations illustrate her disturbed frame of mind: 'Out damned spot! Out, I say! One, two.'

Question number	Indicative content
13 <i>Macbeth</i> (continued)	(A04) <ul style="list-style-type: none"> • At the time, women were normally subservient to men; Lady Macbeth tends to break conventional stereotypes. • The play is set during the eleventh century in Scotland, which was a troubled and violent country; it was a time of feuding clans – murder and revenge were commonplace, perhaps explaining why Lady Macbeth had no hesitation about the regicide they are about to commit. • The belief in the Divine Right of Kings is questioned by Shakespeare’s portrayal of Lady Macbeth and Macbeth’s conspiracy to remove Duncan from the throne.

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 contexts. • 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 language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
14 <i>Macbeth</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"> • The witches may be considered to blame for Duncan's murder, as they provide Macbeth with the idea that he would become king: 'All hail Macbeth, that shalt be king hereafter'. • The witches' predictions, Macbeth's return visit to them and Hecate's anger at the 'weird' sisters' behaviour, suggest that the witches have influenced Macbeth: 'How did you dare / To trade and traffic with Macbeth ...'. • Macbeth deliberately seeks out the witches in Act 4 and hears the three prophecies, interpreting them in his own way: 'That will never be: / Who can impress the forest, bid the tree ...'. • Macbeth could be deemed responsible for King Duncan's death; the witches had not told him to murder the king; it was his own decision. • Lady Macbeth could be considered to blame, as she used her manipulative skills to persuade her husband to kill the king so that she could be queen: 'look like th'innocent flower, / But be the serpent under't'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/structure: the play opens with the witches' vow to meet Macbeth; their chant in rhyming couplets is ominous and full of the supernatural; they call upon their familiars Graymalkin and Paddock, and the oxymoron 'Fair is foul, and foul is fair' provides a warning that not everything is as it seems. • Form/structure: in his soliloquy, Macbeth's thoughts are full of evil images and he believes the sound of the bell is an ominous warning for the King: 'it is a knell / That summons thee to heaven or to hell'. • Language/structure: Lady Macbeth's soliloquy reveals her manipulative and persuasive nature. She is determined that her husband will be king; she knows that her husband is too kind-natured and is resolute in persuading him to kill the king: 'pour my spirits in thine ear', perhaps suggesting that she too has supernatural powers of control. • Language/structure: Shakespeare uses supernatural references to highlight the influence of the witches and their prophecies. <p>(AO4)</p> <ul style="list-style-type: none"> • The belief in witchcraft and the supernatural was commonplace. People at the time strongly believed in prophecies and curses. • Religious belief was important; Macbeth's inability to say 'Amen' after murdering Duncan. • The play was written for King James I and served as a warning against dabbling with witchcraft.

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 contexts. • 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 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</p> <p><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"> • Portia is an attractive and wealthy heiress. Her status gives her great power over men, such as Bassanio, who seek her hand in marriage. She is courted by several suitors, including the Prince of Morocco who considers her 'the fairest creature northward born'. This power is curtailed by the fact that her father has decreed in his will that she must marry the man who correctly chooses between three caskets of gold, silver and lead. • Portia uses her intelligence to influence the outcome of Shylock's case against Antonio. She disguises herself as a man, the lawyer Balthazar, to be taken seriously. She uses her eloquence and power of reason to manipulate the hearing so that Shylock is led to believe he has won his case until the very last moment, when the legal ambiguity about the pound of flesh being recovered without any loss of blood is revealed. • Portia demonstrates a merciless power when she prevents Shylock from taking back his bond and brings up an old Venetian law that could incriminate Shylock in a plan to murder Antonio: 'Thou hast contrived against the very life / Of the defendant ...' • Portia's wealth enables her to continue manipulating Antonio and Bassanio while disguised as Balthazar. She refuses to take the money that is actually hers (given to Bassanio to pay off Shylock) and forces Bassanio to give her the ring, and mocks him later for no longer having it: 'What ring gave you, my Lord? Not that, I hope, which you receiv'd of me.' • It can be argued that much of Portia's power stems from her riches and beauty, but her ingenuity and quick-wittedness are also sources of power. She is courageous in her bold plans and does not appear to be much compromised by her late father's decree or her status as a woman. <p>(AO2)</p> <ul style="list-style-type: none"> • Portia's beauty and expressiveness are reflected in her power over Bassanio, who received 'fair speechless messages' from her eyes. Portia's ability to convey herself non-verbally is clear in this metaphor. • Portia chooses to give herself to Bassanio: 'Myself and what is mine, to you and yours / Is now converted.' She appears to give up her power to him but later controls his emotions through her use of the ring to trick him. Her intrigues, however, do result in a happy ending to the play. • When Portia puts the plan in place to help Antonio, her words are proactive and purposeful: 'Come on, Nerissa: I have work in hand / That you yet know not of. We'll see our husbands / Before they think of us.' The way in which she reveals information gradually and hints at her thinking embodies some aspects of her power. • Portia's articulate plea for mercy for Antonio reflects her skill as an orator. Anaphora in 'blessed' and 'blesses' reinforces her message: 'It is twice blessed; / It blesses him that gives and him that takes.' Her words reflect the balance that must be restored by the court's decision in the dispute between Antonio and Shylock. • Portia's power over the other characters in the play is embodied in her light-hearted words 'You are all amazed' towards the end of the play. As she has controlled and influenced events, so she is instrumental in revealing all at the end.

Question number	Indicative content
15 <i>The Merchant of Venice</i> (continued)	(A04) <ul style="list-style-type: none"> Ironically, Portia embodies some elements of the prejudice that is central to the play's ideas. Shakespeare's portrayal of Shylock as a Jewish stereotype of the time is the most prominent example of this, but Portia's racial prejudice is reflected in her reference to the Prince of Morocco as having 'the complexion of a devil'. This attitude would not, however, have shocked Elizabethan and Jacobean audiences. Portia's appearance on stage dressed as a man would have been both shocking and amusing to an audience of the 16th century as women were not allowed to perform on stage. The double irony of a man impersonating a woman impersonating a man would not have been lost on the Elizabethan audience. Arranged marriage is at the heart of Portia's situation at the start of the play. To have your husband chosen by your father was common practice at the time Shakespeare was writing and the fact that the casket contest was part of Portia's father's will demonstrated that he was able to exert power over her future even after death. In this way he was still able to decide the future of his wealth from beyond the grave.

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 contexts. • 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 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</p> <p><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's hatred of Antonio is at the heart of the play's action. One reason for his bitterness is religion: Shylock is Jewish while Antonio is a Christian. When Antonio and Shylock meet to discuss the terms of the loan, Shylock's aside 'I hate him for he is a Christian' reflects this religious enmity. • The hatred between Jews and Christians simmers below the surface of the play, and is evident when Lancelot says: 'I am a Jew if I serve a Jew any longer', suggesting that he considers this to be something terrible. Gratiano compliments Jessica as she escapes with Lorenzo as 'a gentile and no Jew'. • Shylock claims to have been victimised by Antonio. In court, Shylock states: 'I give no reason, nor will I not, / More than a lodged hate and a certain loathing / I bear Antonio.' He blames his hatred on Antonio's malicious treatment of him. Shylock refers to it as an 'ancient grudge'. • Shylock sets Antonio up to fail when he lends him the 3000 ducats for Bassanio. He looks into Antonio's business affairs and discovers that he is overreaching himself with his shipping ventures. The likelihood of Antonio being unable to meet his debt seems high. Shylock is effectively plotting to bring about Antonio's death, as the loss of a pound of flesh would inevitably result in this outcome. • Shylock's daughter, Jessica, hates him and describes life in their house as 'hell'. Shylock orders her to lock the doors so that the sound of music cannot be heard from the streets. She flees with Lancelot and converts to Christianity. Another indication of her lack of feeling for her parents can be seen when she trades her mother's ring for a monkey. <p>(AO2)</p> <ul style="list-style-type: none"> • The character of Shylock can be said to personify hatred. He is malevolent and lacking in any form of compassion. Shakespeare's portrayal of him includes no redeeming features and, until he is forced to submit through a twist of law, he is determined to claim his 'pound of flesh from Antonio'. • Shylock's language is filled with vitriolic imagery. He says to Antonio: 'You call me misbeliever, cut-throat dog, / And spit upon my Jewish gaberdine', suggesting that he is driven to hatred by this persecution. • The theme of hatred is presented as cyclical in the play's structure as Shylock states that the reason for his plan to hurt Antonio comes from his own suffering and persecution at his hands. Shakespeare revisits this idea throughout the play – that Shylock's response is borne of years of abuse which have made him embittered and vengeful. • When asked what he will do with his pound of flesh, Shylock says: 'The villainy you teach me I will execute – and it shall go hard but I will better the instruction'. This reference to the language of teaching suggests that Shylock has learned to hate. • Jessica expresses her hatred at being related to Shylock: 'Alack – what heinous sin is it in me / To be ashamed to be my father's child! / But though I am a daughter to his blood / I am not to his manners.' She distances herself from him and pledges to become a Christian.

Question number	Indicative content
16 <i>The Merchant of Venice</i> (continued)	(A04) <ul style="list-style-type: none"> Elizabethan attitudes to money lending were influenced by the Church which believed that Christians should not charge interest when lending to each other. Shylock was considered a foreigner as he was Jewish. Jews were encouraged to set up banks in England at the time. Jews were a marginalised group at the time Shakespeare was writing and were often portrayed negatively in literature. Anti-Semitism is certainly evident in Shakespeare's presentation of Shylock but aspects of his character introduce more complex ideas that he was embittered because of his own suffering and mistreatment at the hands of Christian society. Venice is the setting for this play. As an important trading city, it attracted many different religions and nationalities. The Christian leaders of the city wanted to suppress Jewish undertakings and created a ghetto, forcing them all to live in one part of the city. Despite this prejudice, the Jews thrived and made successful businesses.

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 contexts. • 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 language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
17 <i>Pride and Prejudice</i>	<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"> • Pemberley is Darcy's estate and it is a central focal point throughout the novel, both geographically and because it is representative of its owner. • Elizabeth has rejected Darcy's first proposal by the time she first visits Pemberley; Darcy's letter, the praise of his housekeeper and his own courteous behaviour bring about a change in her opinion of him. • Elizabeth visits Pemberley when her feelings towards Darcy are beginning to develop; she is enchanted by its beauty and charm and the picturesque countryside, just as she will be charmed by its owner. When she walks through the succession of state rooms, filled with fine objects and furniture, it makes her heart flutter. • On learning more about Darcy, Elizabeth feels 'a more gentle sensation' towards him 'than she had ever felt in the height of their acquaintance'; Pemberley is an important setting as it is where Elizabeth realises her first impressions of Darcy were wrong. • Elizabeth first observes Pemberley from high ground looking across a valley: 'at that moment she felt, that to be mistress of Pemberley might be something!'. Other characters, such as Lady de Bourgh and Caroline Bingley, have similar designs. <p>(AO2)</p> <ul style="list-style-type: none"> • Structure: Austen makes the connection between the setting of Pemberley and its owner; she describes the stream that flows beside the mansion: 'a stream of some natural importance'. Darcy possesses a 'natural importance' that is 'swelled' by his arrogance, but which coexists with a genuine honesty and lack of 'artificial appearance'. • Form/structure: Pemberley is symbolic of the romance between Elizabeth and Darcy; when Elizabeth encounters Darcy on the estate, she is crossing a small bridge, suggesting the gulf of misunderstanding and class prejudice that lies between them; the bridge is symbolic of the love that will be built across it. • Language: the house is described with the triplet: 'large, handsome, stone building' and its 'symmetry' is highlighted. • Language: the housekeeper, Mrs Reynolds, uses hyperbole when praising Darcy's virtues and speaks of his being 'the best landlord, and the best master ... that ever lived'. • Structure: Pemberley is crucial in the narrative structure, as it is the first time Darcy is seen in his own personal surroundings.

Question number	Indicative content
17 <i>Pride and Prejudice</i> (continued)	(A04) <ul style="list-style-type: none"> • Pemberley is representative of wealth and status enjoyed by the landed gentry of the time; social status and hierarchy were very important at the time the novel is set and was written. • The novel follows the romantic tradition; the natural beauty of nature and settings are seldom detailed in Austen's work, but the idyllic setting of Pemberley is provided through Elizabeth's observations. • The setting of Pemberley is far removed from the events taking place in the world during the time, such as the Napoleonic wars, social unrest and the effects of the Industrial Revolution.

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 contexts. • 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 language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
18 <i>Pride and Prejudice</i>	<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"> • Mr William Collins is Mr Bennet's ridiculous cousin who will inherit Longbourn after Mr Bennet's death; Collins writes a letter to Mr Bennet to announce his arrival. • Mr Collins is tactless, pompous and full of his own self-importance; Mr Bennet finds his behaviour absurd and delights in amusing himself when he encourages Mr Collins to indulge in his own self-importance. • He is full of his own pride and proclaims his virtues, despite living under 'the guidance of an illiterate and miserly father' and did not excel at university: 'merely kept the necessary terms'. • He is a clergyman and he holds his patron, Lady Catherine de Bourgh, in high regard; Mr Collins is full of servile praise of Lady Catherine and her home, Rosings; later in the novel he delights in taking Elizabeth and the Lucas family to Rosings where he introduces them to her. • Lady Catherine De Bourgh recommends that Mr Collins seeks a bride; he first proposes to Elizabeth and then to Charlotte Lucas – both within a week; Mrs Bennett is delighted that he proposed to Elizabeth, as she is keen that all of her daughters have secured their future and is mortified about Elizabeth's rejection; Mr Collins does not consider his future wife's happiness. • Mr Collins writes to Mr Bennet to suggest that Elizabeth should think twice before encouraging Darcy, as it will make Lady Catherine quite angry. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/form/structure: Mr Collins's absurdity is revealed through his predictable and consistent manner; his speech is cumbersome and insensitive. He provides some humour in the novel, but later demonstrates a darker side to his character when he suggests that Lydia is disowned: 'The death of your daughter would have been a blessing in comparison of this.' • Language: Mr Bennet uses irony when he compliments Collins when he says that he can: 'Judge very properly' and has a 'talent of flattering with delicacy', suggesting he is apparently polite, but Mr Bennet is effectively ridiculing his absurdity. • Language: his proposal to Elizabeth demonstrates his verbose nature; he has clearly practised what he is going to say when he explains the reasons for wishing to marry: 'My reasons ... when we are married' and is most surprised at being rejected and considers that Elizabeth is just being modest. • Structure: the chronological narrative, structured in three volumes, reveals Mr Collins through his letters, dialogue and speeches; Austen's work was designed to be read aloud; the letters often produce comic effect.

Question number	Indicative content
18 <i>Pride and Prejudice</i> (continued)	(A04) <ul style="list-style-type: none"> • Mr Collins illustrates the process of entailment; he is to inherit the Bennet's home once Mr Bennet has died. • Marriage was seen more as a duty rather than for love; Mr Collins does not love Elizabeth or Charlotte Lucas, but intends to gain a wife as his 'duty'; Elizabeth and Charlotte's views of love and marriage are reflected in the novel; Charlotte is happy to marry Mr Collins for future stability. • The novel was a relatively new literary form, which was becoming more popular, especially with young women; gentlemen often read to the ladies as entertainment, but Collins does not 'read novels'. He opts to read from <i>Fordyce's Sermons</i>, and holds in contempt the Bennet daughters, who do not enjoy them. • The Regency period was notable for architecture and fine art. Distinctive fashions for men and women emphasised good taste and elegance, such as those of Lady Catherine's, and were held in such high esteem by Mr Collins.

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 contexts. • 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 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</p> <p><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"> • Dickens introduces the friendship between Pip and Joe as one that is lifelong; Joe is a true friend to Pip throughout the novel; he supports him regardless of Pip's poor behaviour: 'You and me was ever friends'. • The friendship that grows between Magwitch and Pip is significant. Dickens shows their friendship in the brief time they have together before Magwitch dies: 'You've never deserted me, dear boy', '... and love me though he did'. • The friendship between Pip and his room-mate, Herbert Pocket, can be traced back in the novel to the boys' childhood. The reader sees Pip sharing some of his inner-most thoughts and feelings on Estella. Pip misses his company when he is not there: 'I sadly missed the cheerful face and ready response of my friend'. • Jaggers's clerk, John Wemmick, is friendly and hospitable to Pip; he advises Pip about Magwitch and welcomes him to his home where he lives with his 'aged parent'. • Biddy first befriends Pip when they attend school together; it is to Biddy that Pip turns for advice when he is insulted by Estella: 'Biddy was the wisest of girls ... I shall always tell you everything'. Biddy moves into Pip's home to care for Mrs Joe. Biddy represents the opposite of Estella; she is plain, kind, moral, and of Pip's own social class. Despite Biddy marrying Joe, Pip continues to visit the couple and is happy for them. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Dickens presents the friendship between Pip and Magwitch with words and phrases that describe their treatment towards one another; when Magwitch is dying, they address each other with 'dear'. • Language: Pip's affection for Joe is demonstrated in the list of Joe's attributes: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow.' The term of endearment 'dear fellow' is used by both Joe and Pip when they address each other. • Language/structure: Herbert proves to be Pip's confidante and true friend ('I had never felt before, so blessedly, what it is to have a friend'); Herbert repeats and exclaims his concern for Pip: 'Well, well, well!' • Language: Biddy's character is described by Pip with the triplet: 'she was pleasant and wholesome and sweet-tempered'; Pip is very blunt when he tells Biddy that he cannot love her: 'If I could only get myself to fall in love with you.' • Form/structure: friendships are slowly revealed through the dialogue and narrative structure; the friendship such as that between Biddy and Pip is constant, whereas the friendship between Herbert and Pip develops throughout the novel and the nature of the friendship between Joe and Pip suffers when Pip becomes a 'gentleman'.

Question number	Indicative content
19 Great Expectations (continued)	<p>(AO4)</p> <ul style="list-style-type: none"> • The social context and background of the blacksmith's trade compared with that of a wealthy gentleman provide contrasts between the classes and living conditions. • Friendships were often determined by the class structure of the time: the friendship between Magwitch and Pip was deliberately portrayed by Dickens as one that was significant because it marks a change in Pip's behaviour; when Magwitch is dying, the relationship between him and Pip is shown to be on an equal basis; they belong to very different social backgrounds but this does not matter to Pip. • Pip is not ashamed to be seen visiting a convict. The conditions of the prison and the fate of convicts, such as being sent to Botany Bay, provide an insight into the Victorian justice system. Despite these conditions, Magwitch survives his sentence and rewards Pip for his friendship. • The settings in London, such as the Temple and the mention of various bridges across the River Thames, provide social commentary and historical evidence of the developing city. This is contrasted with the traditional village life in Kent. Moving between the two tests Pip's friendships.

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 contexts. • 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 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</p> <p><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"> • The wealthy Miss Havisham is presented as a spinster who lives with her adopted daughter, Estella; Dickens's notes indicate that she is in her mid-fifties, but her self-imposed exile in her mansion, Satis House, has aged her. • As a young woman, she fell passionately in love with Compeyson, but she was jilted on her wedding day; as a result, she and the house are rooted in the past, at 'twenty minutes to nine'. • She is bitter and cold-hearted towards men; she brings up Estella to be cruel to men and to break their hearts; Pip is Estella's first 'victim'. • When Pip meets Miss Havisham, she is described as frightening, mysterious and strange; she gives him orders to 'play', but she appears to be generous with her plans for Pip to become an apprentice. • Once Pip has become a gentleman, he visits Satis House; after his meeting with Miss Havisham and on his departure, Miss Havisham's dress catches on fire. Although the surgeon says that her injuries are 'far from hopeless', she dies a few weeks later, leaving Estella as her chief beneficiary. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Pip's first reaction to Miss Havisham is one of horror, he compares her to 'some ghastly waxwork' or a 'personage lying in state'; the use of a simile describes her as though she 'looked like the Witch of the place'. • Language: Miss Havisham's first words to Pip are hyperbolic; she emphasises how her heart has been 'Broken!'; she demands that Pip should 'play' and wants to hear what Pip thinks of Estella, repeating several times 'Anything else?'; Miss Havisham is obsessed to a point of madness and is later explained as having the 'vanity of sorrow which had become a master mania'. • Language/structure: she is filled with guilt and regret; she repeats and exclaims 'What have I done!'; she realises the wrongs she has done to Estella and confesses to metaphorically stealing Estella's heart and replacing it with 'ice'. She knows Pip is right and looks for some compassion and understanding. • Form/structure: Miss Havisham's motives and true nature are revealed gradually throughout the novel; she holds the answer to many of the secrets in the novel, such as her relationship with Compeyson and being mistaken for Pip's benefactor.

Question number	Indicative content
20 Great Expectations (continued)	<p>(AO4)</p> <ul style="list-style-type: none"> • The contrasts of social class are illustrated through the decaying grandeur of Satis House and Pip's humble home with Joe and his sister; Estella is shocked that she must play with a 'common labouring-boy'. • Miss Havisham's wealth leads Pip to believe she is his benefactor; Miss Havisham's wealth is inherited from her father, who was a successful brewer; the family are representative of the 'nouveau riche' as opposed to the landed gentry. • Miss Havisham gives Joe a great deal of money, 'five-and-twenty guineas', to secure Pip's apprenticeship as a blacksmith; many boys trained as apprentices. • Estella is adopted; the process of gaining a child appears to have been easy; at the time many children were abandoned at birth as their mothers were possibly put into a workhouse; Dickens was a supporter of the Foundling Hospital in London, which was close to where he lived.

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 contexts. • 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 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</p> <p><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"> • Pearl is the illegitimate daughter of Hester Prynne, the novel's protagonist. She is the reason for her mother's shaming by the Puritan community of Massachusetts Bay Colony as Hester's husband has been away for too long for the child to be his. • Pearl appears as a baby in the first scaffold scene, later as a three-year-old and also as a child of seven years old. She is an outcast because of her illegitimacy. Other children avoid her and she must spend time playing alone. • She is an unusual child with a grown-up turn of phrase and active imagination. She rebuffs any children that do approach her and engages in quite sinister games with her toys. • Pearl is intelligent and works out for herself at the age of seven that the Reverend Arthur Dimmesdale is her father. She discovers that her mother has been secretly meeting with him in the woods and can see the power behind his accepting her publicly: 'Will he go back with us, hand in hand, we three together, into the town?' • At the end of the novel, Pearl becomes more human as she kisses Dimmesdale on the scaffold just prior to his death. 'A spell was broken' as finally she is seen as a feeling and real human being. <p>(AO2)</p> <ul style="list-style-type: none"> • Structure: Pearl acts as a symbol in the novel. She represents her mother's 'sin'; the collective conscience of the community and Dimmesdale's conscience. Only towards the end does she become more realistic as a character in her own right. • Language/form: the choice by Hawthorne of the name, Pearl, is significant as it suggests purity and clarity but also, to Hester, great cost. In Jesus' parable, the pearl of great price is used to demonstrate the value of Heaven. • Language: religious language is used by Hawthorne in descriptions of Pearl – she is 'an imp of evil' to the local people and 'worth to have been brought forth in Eden' according to the author's own description. • Language: Pearl is presented for most of the novel as a supernatural and unconventional child. Language such as 'witch baby' and 'wild, desperate, defiant' with its emphatic alliteration confirm her status as an outsider who does not and cannot fit in with the Puritan values and life of the community. She is described as using common items around her: 'a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft'. • Form/structure: Pearl enables the redemption of both her mother and Dimmesdale through her human qualities at the end of the novel. She cries over her father before his death and chooses to leave town when she has the means to do so (Chillingworth leaves her an inheritance) to become 'married, and happy, and mindful of her mother'.

Question number	Indicative content
21 <i>The Scarlet Letter</i> (continued)	(A04) <ul style="list-style-type: none"> • To be born out of wedlock in the 17th century represented a great shame and sin. Women who gave birth out of wedlock were castigated by society, particularly by members of this strongly religious colony, who settled Massachusetts after their arrival in 1620. • Puritan values and society were of great importance to Hawthorne because of his ancestors. He uses <i>The Scarlet Letter</i> to both criticise and praise their beliefs and ideas. • Biblical allusions and imagery prevail in the novel with references to original sin, the Garden of Eden and <i>Parable of the Pearl</i> among others. • Witchcraft and the belief in witches during the 17th Century is a key element throughout the novel – Governor Bellingham’s sister, Mistress Hibbins was suspected of being a witch (Anne Hibbins was an actual person). Both Hester and Pearl are persecuted for sin and related to the idea of witchcraft.

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 contexts. • 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 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</p> <p><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"> • The novel is set two centuries before its writing in the Massachusetts Bay Colony near Boston. This was a place settled by pioneers, surrounded by ocean and forest. It was a Puritan outpost where strict laws were enforced following rigid religious beliefs. • The first setting used in the novel is that of the marketplace. It represents the harshness of Puritan society as it was one of the main gathering places. The marketplace is a setting of rules, restriction and authority. It is here that Hester is charged with the sin of adultery and shamed in front of the community. • The prison is a specific place described in the novel. The town was planned by its founders to be a 'Utopia of human virtue and happiness' but the necessity for a 'cemetery and prison' is noted. Its door is described as never knowing 'a youthful era'. • The forest is a significant setting in the novel. It represents the opposite of the Puritan world of the marketplace. In the forest, Hester feels free to remove not only her headscarf but also the scarlet 'A' she must wear as a sign of her shame and immoral actions. The forest is also a place of truth – Hester is only able to tell Dimmesdale of Chillingworth's real identity when they are in the forest. It is a place of freedom in contrast to the authority and rules of the marketplace. • Hester's cottage is another important setting in the novel, acting as a transition point between the marketplace and the forest. It is on the outskirts of both the town and the woods and can be said to represent Hester's position as an outcast, an outsider who struggles to fit in. Hester was forced to move to the cottage after being charged as an adulteress. It is a place of exile. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/structure: the rosebush growing near the prison door is personified by Hawthorne as an expression of nature; it stands as a symbol of hope and compassion: 'the deep heart of Nature could pity and be kind to him'. • Language: the scaffold is described with emphatic alliteration as 'the platform of pillory' and an 'instrument of discipline'. These connotations of punishment highlight the rigid and unforgiving priorities of the Puritan settlement. • Language/form: the forest is presented in ethereal and mystical terms: 'mystery of the primeval forest', suggesting something very old in contrast to the 'contrivance of iron' used to describe the scaffold. It has an enchanted quality: 'It was a little dell where they had seated themselves ...' • Language: personification is used to present the forest brook in human terms in contrast to the inhumanity of the marketplace: '... it should whisper tales of the heart of the old forest whence it flowed'. • Language/structure: a semantic field of hostility and barrenness is created in the description of Hester's cottage with its 'clump of scrubby trees' nearby and the fact that it was abandoned as it was considered 'too sterile for cultivation'.

Question number	Indicative content
22 <i>The Scarlet Letter</i> (continued)	(AO4) <ul style="list-style-type: none"> • In Puritan society in the 1600s, the main roles of women were as housewives and mothers. As the colony sought to grow and develop, so childbirth was crucial and women were encouraged to have many babies. • As a pioneer outpost, Massachusetts Bay Colony saw the need to publicly humiliate and punish those who transgressed their rules. Both the prison and the scaffold were important symbols of this. • The enforcement of Puritan values is essential to the novel and is reflected in its settings. Hawthorne had strong links with his Puritan ancestors and uses the story and its settings to highlight the strengths and weaknesses of the Massachusetts Bay Colony. • The pioneer spirit of 17th century settlers in America is a significant feature of the novel. The colonists of the town exist at a new frontier, leaving the old English way of life behind them and embracing a big new world of oceans, forests and vast spaces. It can be argued that Hester displays this pioneer spirit as well.

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 contexts. • 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 language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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