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## Mark Scheme (Results)

January 2019

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

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## General Marking Guidance

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

## Assessment objectives

<b>A01</b>	Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.
<b>A02</b>	Analyse the language, form and structure used by a writer to create meanings and effects.
<b>A04</b>	Show understanding of the relationships between texts and the contexts in which they were written.

## SECTION A – Modern Drama

Question Number	Indicative content
1 <i>A View from the Bridge</i>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"><li>• when Rodolfo and his brother, Marco, arrive in Red Hook, Catherine falls in love with the young and modern Rodolfo very quickly. He is very 'different from the ordinary Italian immigrant'. She says: 'He's practically blond!'</li><li>• Catherine is impressed by Rodolfo's singing and cooking. She is described as '<i>enthralled</i>' when he sings 'Paper Doll'. The two become closer and go to the cinema together</li><li>• when Eddie chastises Rodolfo for not working hard enough, Catherine is described as '<i>flushed with revolt</i>'</li><li>• when Rodolfo playfully mocks Catherine, she is angry: 'Don't, don't laugh at me!'</li><li>• it is implied that Catherine and Rodolfo go against the Italian Catholic convention of not having sex before marriage by going into the bedroom together. This angers the jealous Eddie who makes a show of kissing Catherine and then kissing Rodolfo on the mouth to humiliate him</li><li>• Eddie suggests that Rodolfo is only interested in being with Catherine to become an American citizen, but Rodolfo maintains his genuine love for her: 'You think I would carry on my back the rest of my life a woman I didn't love just to be an American?'</li><li>• Rodolfo and Catherine get married at the end of the play. Rodolfo tries to gain Eddie's blessing by trying to kiss his hand in apology.</li></ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"><li>• Language: Catherine speaks enthusiastically about Rodolfo's singing, saying, 'It's beautiful' and 'it's terrific'</li><li>• Language: Catherine uses imperatives to tell Rodolfo that she wants more experience of the world and is ready for a sexual relationship: 'Teach me. I don't know anything, teach me, Rodolfo, hold me'</li><li>• Language: Rodolfo compares Catherine to a small and precious bird, using imagery: 'But I will not let her out of my hands because I love her so much, is that right for me to do?'</li><li>• Language/Structure: by Act Two, Rodolfo shows his true love for Catherine through romantic imagery: 'tell yourself, please, that I am not a beggar, and you are not a horse, a gift, a favour for a poor immigrant'</li><li>• Form/Structure: the relationship between Catherine and Rodolfo puts a strain on the relationship between Catherine and Eddie and acts as a catalyst to accelerate the play's tragic outcome</li><li>• Structure: Eddie's resentment of him brings Rodolfo and Catherine closer together and hastens the development of their relationship towards marriage at the end of the play.</li></ul>

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

Question Number	Indicative content
<p><b>2</b> <i>A View from the Bridge</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• New York and, more specifically Red Hook, have become the home of Italian Americans, including Eddie Carbone and his family. Alfieri has made this area his home also, though his wife considers the area rough because of the longshoremen who live there</li> <li>• Beatrice cares about the family's apartment home and is concerned, on hearing that Marco and Rodolfo are arriving, that the house is not sufficiently clean and tidy: 'I thought it was gonna be next week I was gonna clean the walls!' Eddie maintains that the brothers will not care about the state of the house and that they will be happy simply to have a roof over their heads</li> <li>• Rodolfo wants to make America his permanent home. Catherine asks if they might live in Sicily as a married couple but Rodolfo says that this is not an option. Rodolfo is portrayed as being domesticated in some of his skills, such as sewing and cooking, which causes Eddie to suspect him of being homosexual</li> <li>• Marco and Rodolfo talk about the homes they have left in Italy. They describe the hardships of living in poverty with little food and no hope of a better life</li> <li>• Marco is keen not to outstay his welcome upon arriving at the Carbones' home: 'when you say go, we will go'. He sends money home to his family in Sicily. His eldest child is 'sick in his chest'</li> <li>• Marco is very aware of the importance of home and family loyalty and is furious with Eddie for informing on him to the authorities: 'That one! He killed my children. That one stole the food from my children'</li> <li>• Catherine shows her affection for Eddie, defending her relationship with him to Rodolfo, knowing the home comforts that he values: 'I can tell when he's hungry or wants a beer before he even says anything'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Rodolfo describes the smallness of the town in Sicily he has come from in contrast to America: 'In our town there are no piers, only the beach, and little fishing boats'</li> <li>• Language: Eddie tries to exert power over his home and family using authoritative language stating that 'unless he gets an apology from Marco', 'nobody from this house is goin' into that church today'</li> <li>• Language/Structure: Beatrice represents homely domesticity in the play. The opening stage directions reflect this: '<i>Enters, wiping her hands with a towel</i>'</li> <li>• Language/Structure: most of the play's action takes place in the Carbones' second floor apartment. The stage directions describe it as 'clean, sparse, and homely'</li> <li>• Form: the play is influenced by the features of Greek tragedy, with the central flawed character a pivotal aspect</li> <li>• Structure: Beatrice represents a homemaker in the play though, ironically, she has never had children of her own.</li> </ul>

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<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

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<p><b>3</b> <i>An Inspector Calls</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• money and wealth can be considered very important factors in the play and central to its themes and ideas</li> <li>• money is central to Arthur Birling's status and he is very proud of the fact that he is a self-made man. He has the confidence of a successful industrialist and the irony of his misplaced self-assurance is evident in his foolish speeches about the future: 'The world's developing so fast that it'll make war impossible'</li> <li>• money and its power are at the heart of Sheila's upbringing. She is portrayed as a spoilt, immature girl at the start of the play, sheltered by her parents' money</li> <li>• Sheila uses her wealth and position to have Eva sacked from Milwards for a minor transgression. She is materialistic in her attitudes and it is the engagement ring itself that gives her most excitement: 'is it the one you wanted me to have?'</li> <li>• Gerald comes from a family of wealth and aristocratic position. He possesses the louche self-confidence of a privileged young man. Gerald initially uses his money to help Eva/Daisy but he does not understand the significance of his generosity to her life when he removes his support</li> <li>• Eric has been damaged by the family's money. When he is driven to steal from his father's business to support Eva/Daisy after she becomes pregnant with his baby, it is Eva/Daisy whose moral values will not permit her to accept this help. Priestley implies in his play that excess of money can lead to moral destitution. Eric is naively ignorant when defending the workers, failing to understand that his comfortable life relies on their low wages.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Birling uses hyperbole to imply that his workers are asking for too much pay: 'If you don't come down sharply on some of these people, they'd soon be asking for the earth'</li> <li>• Language: Birling tries to use his money to buy the Inspector's silence: 'Look, Inspector - I'd give thousands'</li> <li>• Language/Structure: the dramatic irony of Birling's reference to the Titanic as, 'unsinkable, absolutely unsinkable' is also poignant in that the Titanic was an icon of hubristic wealth and the dangerous, misleading power of money</li> <li>• Form/Structure: the context of an engagement party implies the privilege and luxury bought by money. The marriage between Gerald and Sheila is, at least partially, one driven by financial and business interests</li> <li>• Structure: the setting of the Birling family dining room reflects the money the family has. The stage direction mirrors this: '<i>the dining room of a fairly large suburban house, belonging to a prosperous manufacturer</i>'.</li> </ul>

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<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
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<p><b>4</b> <i>An Inspector Calls</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Inspector Goole calls at the Birling home to question the family about the death of a young woman by suicide. This woman is Eva Smith/Daisy Renton and, as the play unfolds, the audience learns of each character's involvement in her demise</li> <li>• Eva's parents were dead and she moved to Brumley looking for work. Mr Birling describes her as 'country bred'</li> <li>• the Inspector shows each member of the family a photograph of Eva/Daisy, but this is done in such a way that no two characters look at the photograph together. This suggests that the photographs may be of different young women</li> <li>• she moved on to Milwards after being sacked from Mr Birling's factory. There she was dismissed at Sheila's whim. She became involved with Gerald when he saved her from the clutches of the lascivious 'Old Joe Meggarty'. When it no longer suited Gerald's situation to keep her as a mistress, she was once again thrown into poverty</li> <li>• after meeting Eric, she became pregnant which led her to seek help from the completely unsympathetic Mrs Birling. She has committed suicide two hours before the play begins</li> <li>• Eva Smith/Daisy Renton is described as: 'very pretty – soft brown hair and big grey eyes'. Eva's/Daisy's character is used as a catalyst to expose the transgressions of all those involved</li> <li>• Gerald Croft argues that she probably did not exist and that the Inspector is not a real Inspector. For the older generation this leads them to excuse their behaviour.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Eva's/Daisy's original identity, Eva Smith, relates to Eve from Genesis who, according to the Bible, was created as a companion for Adam. The surname, Smith, is a very common English surname. The effect of the name is to reflect the idea of Eva/Daisy as an 'everywoman' character</li> <li>• Language: her desperate situation is described graphically by the Inspector: 'lonely, half-starved, she was feeling desperate'</li> <li>• Language/Structure: Eva/Daisy represents many young men and women, struggling to survive on a day-to-day level, both at the time the play was set and in the 1940s when it was first performed. The Inspector articulates this using polysyndetic listing: 'One Eva Smith has gone but there are millions and millions and millions of Eva Smiths and John Smiths still left with us'</li> <li>• Structure: Eva/Daisy is significant in that she does not appear in the play's action. She is arguably the most important character but has no active role on stage</li> <li>• Structure: Eva/Daisy represents the working classes.</li> </ul>

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<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
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<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

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<p><b>5</b> <i>The Curious Incident of the Dog in the Night-time</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• family is very important in this play, which can be viewed as exploring the nature of family through Christopher's perception and experiences</li> <li>• Christopher comes from a broken family but believes that his mother has died. As the play opens, he lives with his father, Ed Boone</li> <li>• the nature of parenthood is explored through Ed and Judy Boone. Ed struggles to bring up his son alone but is a stable presence in Christopher's life. His decision to lie to his son that Judy had died rather than walking out comes from desperation</li> <li>• despite leaving the family, running away to London with Mr Shears, Judy still loves her son, Christopher, writing numerous letters that Ed hides from him. In the letters she tells him: 'I'm sorry, Christopher. But I still love you'</li> <li>• Ed has a volatile temper, especially when Christopher is talking about the past and investigating the death of Wellington. He forbids his son to mention the name of Mr Shears and tells him 'to stop this bloody ridiculous detective game'</li> <li>• Judy reminisces about times when Christopher was small, while Ed is more direct and practical. The two contrast as parents but, while Judy leaves partly as a result of the challenge of being Christopher's mother, Ed muddles along, realising that he is not perfect but doing his best for his son.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Ed uses expletives and imperatives that show his frustration with Christopher: 'Don't give me that bollocks you little shit'</li> <li>• Language: Ed uses simple language to explain himself and express his regret: 'I know I lose my rag occasionally. And I know I shouldn't'</li> <li>• Language: towards the end of the play, Ed admits frankly to his son: 'You have to spend more time with me. And I...I have to show to you that you can trust me'</li> <li>• Language/Structure: through Judy's letters to Christopher, the audience finds out how she feels about leaving the family and the problems she had living with Ed and Christopher. She confesses: 'I was not a very good mother, Christopher'</li> <li>• Form/Structure: the play fits into the genre of family drama and bildungsroman as it charts Christopher's development and growing maturity as he navigates his shifting perceptions of, and the revelations about, his father and mother.</li> </ul>

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<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
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<p>6</p> <p><i>The Curious Incident of the Dog in the Night-time</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Christopher can be considered an unlikely hero. He is a 15-year-old boy with an extraordinary talent for maths. He is also very knowledgeable about space. He notices tiny details about his surroundings and finds people perplexing: 'I see everything. Most other people are lazy'</li> <li>• his characteristics suggest that he is on the autistic spectrum but this is not directly mentioned in the play. It can be argued that his unusual abilities lend themselves to the idea of heroism</li> <li>• Christopher's resolve to find out who killed Wellington suggests that he is heroic. He has to do things that make him feel very uncomfortable in order to investigate the dog's death, including speaking to people he does not usually interact with directly. He asks Mrs Alexander: 'Do you know anything about Wellington getting killed?'</li> <li>• Christopher frequently demonstrates his understanding of complicated astronomical and mathematical concepts. His discussion of challenging subject matter could be considered heroic as he is talking about cutting edge science: 'a Black Hole is what is called a Singularity which means it's impossible to find out what is on the other side because the gravity of a Black Hole is so big that even electromagnetic waves like light can't get out of it'</li> <li>• Christopher's determination is a heroic quality. He goes to London by himself, risking danger to his life when he climbs onto the tube track to rescue his pet rat, Toby</li> <li>• Christopher is ambitious, persisting with his dream of getting Maths A-level at the age of 15</li> <li>• the play ends happily with Christopher getting an A grade in maths and receiving a puppy as a gift. He pledges to protect it: 'I would never do anything to hurt you'. His vow to protect the dog is heroic.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the chorus of voices that Christopher hears in his head creates an epic tone to his journey that lends itself to the idea that he is a hero: 'Yo! Sushi', 'Stationlink', 'Buses', 'WH Smith' crowd in in aural form as he gets off the train</li> <li>• Language: Christopher's language shows heroic determination. He is ambitious in his plan to do well in his maths exam: 'I am going to get an A grade'</li> <li>• Language/Structure: as the play's protagonist, Christopher can be considered a hero, particularly in view of the courage he demonstrates throughout the play</li> <li>• Language/Structure: the play's narrative is told for the most part from Christopher's point of view, even when channelled through Siobhan. This first-person perspective lends itself to the idea that he could be a hero</li> <li>• Form/Structure: the bildungsroman genre of the play supports the idea of Christopher's heroism, but his characterisation as an autistic teenager makes him an unconventional hero.</li> </ul>

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

Question Number	Indicative content
<p><b>7</b> <i>Kinder-transport</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the male characters in the play have minor roles, but together form a pattern that relates to the themes, ideas and main characters. They include: the Ratcatcher, the Nazi Border Official, the English Organiser, the Station Guard and the Postman</li> <li>• the Ratcatcher is a mythical character from a children's storybook, <i>Der Rattenfänger</i>. He is malevolent and sinister, haunting Eva throughout the play. He is the one we know as the Pied Piper of Hamelin who tempts children to follow him before subjecting them to great cruelty</li> <li>• the Nazi Border Official talks to Eva about the importance of her number. As a Nazi he represents the evil and oppression of the regime that Eva has to flee. He tells Eva: 'Know your number. If you don't, you might forget who you are'</li> <li>• the English Organiser is presented as a brisk and officious character. He lacks sympathy for the children who have arrived on the Kindertransport and jokes about the fact that they are upset: 'What is it about me that gets them all crying?'</li> <li>• the Station Guard acts in quite a friendly way to Eva before realising that she is not English. He immediately suspects her upon learning that she is German: 'Got to look out for spies we have'</li> <li>• the Postman delivers a parcel to the house. Like the English Organiser he lacks sympathy for Eva's plight and jokes about Germans and the Nazis directly to Eva: 'I thought everyone in Bosch Land learnt to march'</li> <li>• Eva's father is the only male character not to be presented in an unsympathetic light. He does not appear in the play but the audience learns that he dies in Auschwitz.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the fictional character of the Ratcatcher uses threatening language to bring fear to the young Eva: 'I will take the heart of your happiness away'</li> <li>• Language/Structure: the male characters do not have first or last names, but are instead defined by their roles</li> <li>• Language/Structure: the Postman is presented as an embodiment of racism. When he enters '<i>He is frog-marching, making a Hitler moustache on his upper lip with the index finger of one hand and doing the Nazi salute with the other</i>'</li> <li>• Form/Structure: the only male characters in the play are unsympathetic, apart from Eva's father who does not appear but is mentioned</li> <li>• Structure: the Nazi Border Official, the English Organiser, the Station Guard and the Postman all bear features of the Ratcatcher. Eva is haunted throughout by the idea of the Ratcatcher, based on her fear and experiences fleeing her home.</li> </ul>

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

Question Number	Indicative content
<p><b>8</b> <i>Kindertransport</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• memory and remembering are central to the play's events and concerns. <i>Kindertransport</i> moves between the present time and memory as the play's action unfolds. It opens with Eva as a child in Hamburg in 1939. She is sitting with her mother, Helga, who is trying to teach her daughter how to sew her buttons on</li> <li>• the action of the play moves to England in the 1980s to a parallel situation when a grown-up Evelyn is preparing her daughter, Faith, for leaving home. Evelyn asks Faith to tidy up the boxes but, instead of tidying, Faith looks in the boxes and discovers her mother's past</li> <li>• Lil, Faith's adopted grandmother, comes to the attic and asks Faith why she has not tidied up. Faith asks her why the little German girl has never been mentioned. Neither Lil nor Evelyn wants to remember the past</li> <li>• Faith gains access to her mother's memories by reading her letters and looking through photos in the attic. She reads the letters out loud: 'March 6th 1941'. This is also interspersed with Eva's words from an earlier time</li> <li>• when Faith confronts Evelyn about what she has found, Evelyn refuses to respond or to share any memories or truths from her childhood. The Ratcatcher remains a frightening presence in the attic</li> <li>• eventually Evelyn speaks to Faith about her past. Faith is curious: 'What else do you remember?'</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: the storylines interweave as Faith reads <i>Der Rattenfänger</i>, finding it familiar: 'My God, and the shadow growing legs'. Her reading is interspersed with Eva's encounter with the Nazi Border Official</li> <li>• Language: Eva changes her name to Evelyn to blot out memories from the past and to change her identity to one more in keeping with her new home in England</li> <li>• Language/Structure: the fourth wall is broken in Act Two Scene One when memories fuse. Evelyn, Lil and Faith all watch a 17-year-old Eva meet with her mother, Helga, in Liverpool. Helga says: 'How much you have changed'</li> <li>• Form/Structure: the play acts as a memorial to the historical facts of the Kindertransport and the way the experience of this journey was passed down through generations</li> <li>• Form/Structure: jumping between three time periods supports the theme of memory. This is clarified by the consistent setting as all the action on stage takes place in the attic of Evelyn's home, though other settings in her life are suggested by the use of sound, for example the train and the ship.</li> </ul>

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

Question Number	Indicative content
<p>9</p> <p><i>Death and the King's Horseman</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the Praise-Singer is an important follower of the King's Horseman. One of his roles is to sing for Elesin as he passes to the afterlife. He chats lightheartedly with Elesin about Elesin's impending suicide as the play opens</li> <li>• the relationship between Elesin and the Praise-Singer is positive and light-hearted in the early parts of the play</li> <li>• the Praise-Singer has no independent life and is devoted to the service of his master. He expresses a wish to continue singing Elesin's praises in the afterlife by joining him in death</li> <li>• the Praise-Singer praises Elesin but has concerns that he will weaken and not go through with the ritual, warning about the distractions presented by women: 'They love to spoil you but beware. The hands of women also weaken the unwary'</li> <li>• the Praise-Singer helps Elesin to enter the trance that should lead to his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world'. Elesin is prevented from completing the ritual when he is arrested</li> <li>• when Elesin fails to complete the death ceremony, the Praise Singer is also shamed and upset by the disruption to the order of the universe. He chastises Elesin: 'Elesin, we placed the reins of the world in your hands yet you watched it plunge over the edge of the bitter precipice'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the Praise-Singer has the first lines of the play and his words greet Elesin with respect and admiration: 'Elesin o! Elesin Oba! Howu!'</li> <li>• Language/Structure: the Praise-Singer uses allegorical imagery to convey tribal wisdom: 'There is only one home to the life of the river-mussel; there is only one home to the life of a tortoise...there is only one world to the spirit of our race'</li> <li>• Language/Structure: the Praise-Singer has some of the longest and most beautiful speeches. He acts as a link between the worlds of the living and the dead throughout the play: 'Are the drums on the other side now tuning skin to skin with ours in osugbo?'</li> <li>• Form/Structure: the Praise-Singer's function in the play is to engage in discussion with Elesin and find out about his intentions and mindset in relation to the suicide ritual</li> <li>• Structure: the Praise-Singer reflects the historic role performed by Praise-Singers in West African societies. He would tell stories and entertain, lauding the King's Horseman and his courage.</li> </ul>

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

Question Number	Indicative content
<p><b>10</b> <i>Death and the King's Horseman</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Elesin's duty to commit ritual suicide following the death of the king requires courage. Several concerns are raised early in the play about his ability to carry out the plan</li> <li>• Elesin's bravado early in the play suggests that he is courageous as he strives to convince people that he is capable of carrying out the ritual. He tells the Praise-Singer: 'Tell my tapper I have ejected / Fear from my home and farm. Assure him, / All is well'</li> <li>• Elesin's resolve is tested when he sees the beautiful young woman enter the market place and claims her for his bride. He shows misplaced boldness in delaying the ritual. He asserts himself over the assembled women and Iyaloja by maintaining that he deserves to have this woman before he dies: 'Then honour me. I deserve a bed of honour to lie upon'</li> <li>• when Elesin eventually starts the ritual, he shows courage as he enters the trance: 'I have freed myself of earth and now / It's getting dark. Strange voices guide my feet'</li> <li>• Olunde shows courage first when he breaks with tradition to train as a doctor and then when he takes on the suicide ritual after discovering that Elesin has not completed it. His sense of duty transcends his fear. This is especially significant as he has been living in the West but still holds true to the values of his home</li> <li>• Amusa shows courage by defying Pilkings at the risk of his job.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Elesin's courage is initially celebrated by the Praise-Singer who says that Elesin will never be forgotten: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out'</li> <li>• Language/Structure: Elesin uses the fable of the Not-I bird to reassure Iyaloja and the Praise-Singer that he is not afraid and will carry out the ritual: 'What a thing this is, that even those / We call immortal / Should fear to die'</li> <li>• Language: Olunde has faith in his father's courage and conviction: 'His will-power has always been enormous; I know he is dead'</li> <li>• Structure: the British who govern show little courage and are most afraid of being humiliated when the Prince visits. They contrast strongly with the actions of Olunde who stands up for his traditions</li> <li>• Structure: when Elesin commits suicide in his cell at the end of the play, this is ironic as he has no honour left but dies anyway. The outcome of his lack of courage provides the play's tragic dénouement.</li> </ul>

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

Question Number	Indicative content
<p><b>11 <i>Romeo and Juliet</i></b></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Juliet changes from being a young, impressionable girl with no thoughts of marrying to an increasingly responsible young woman who has to make difficult decisions</li> <li>• when the audience first meets Juliet, she is summoned by her mother to discuss the prospect of her arranged marriage to the County Paris. She responds submissively: 'I'll look to like, if looking liking move'</li> <li>• when Juliet meets Romeo, she falls in love, which leads her to realise her situation in the midst of the Capulet/Montague feud. On the balcony she reflects on this, urging Romeo to 'Deny thy father and refuse thy name'. This embrace of disobedience marks a clear change in her character</li> <li>• Juliet becomes impetuous and decisive when she marries Romeo in secret without her parents' permission</li> <li>• after Romeo kills Juliet's cousin, Tybalt, she is faced with an impossible situation as her husband is banished to Mantua. She mourns for her ruined marriage more than her dead relative, which shows how her allegiance has changed</li> <li>• Juliet shows courage by refusing to follow her parents' wishes and then taking the extreme action of drinking the Friar's potion to feign death</li> <li>• Juliet shows commitment, courage and decisiveness when, on finding Romeo dead, she takes her own life with his 'happy dagger'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Juliet's early language reflects her innocence and childish ways. Upon finding out about her possible betrothal, she is non-committal: 'But no more deep will I endart mine eye / Than your consent gives strength to make it fly'</li> <li>• Language: Juliet's romantic language and use of celestial imagery reflect the change that overcomes her when she falls in love with Romeo: 'When he shall die, / Take him and cut him out in little stars'</li> <li>• Language: Shakespeare uses powerful imagery and alliteration to convey Juliet's trepidation before taking the potion: 'I have a faint cold fear thrills through my veins'</li> <li>• Form/Structure: the death of Tybalt at Romeo's hands is arguably the event that forces Juliet's greatest change. She becomes desperate and courageous as she considers suicide rather than enter a forced marriage to Paris</li> <li>• Form/Structure: the speed at which Juliet is forced to grow up confirms her role as a tragic heroine in Shakespeare's tragic play.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Juliet is young at 13 years old, but marrying at this age was not unusual at the time the play was set. In the patriarchal society of Elizabethan England, a man like Lord Capulet would effectively own his daughter</li> <li>• while Elizabethans did believe in love and held theories about love at first sight, it was not considered a sound basis for marriage</li> <li>• suicide and bigamy were both considered to be mortal sins by Elizabethan and Jacobean society.</li> </ul>

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

Question Number	Indicative content
<p>12</p> <p><i>Romeo and Juliet</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the Prologue of the play introduces the significance of violence before the action begins: 'Where civil blood makes civil hands unclean'</li> <li>• the opening scene is a violent confrontation between the servants, setting the tone for the rest of the play. Prince Escalus warns Lord Capulet and Lord Montague: 'If ever you disturb our streets again, / Your lives shall pay the forfeit of the peace'</li> <li>• the heat of the daytime in Verona fuels violence: 'For now, these hot days, is the mad blood stirring'</li> <li>• Benvolio tries to keep the peace, urging Mercutio to retire: 'The day is hot, the Capels are abroad'. Mercutio's failure to heed his advice results in his death</li> <li>• Romeo's grief and horror at Mercutio's death lead him to pursue and kill Tybalt: 'Either thou or I, or both, must go with him'</li> <li>• violence breaks out towards the end of the play when Romeo fights with and slays Paris at the Capulet tomb</li> <li>• the play ends with the suicides of first Romeo and then Juliet. Juliet stabs herself with Romeo's dagger. It is hoped that their deaths will bring an end to the violence.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the quotation in the question is spoken by Friar Lawrence in reply to Romeo's request to speed up the wedding to Juliet. He uses metaphorical language to warn Romeo of the dangers in rushing their union: 'they stumble that run fast'</li> <li>• Language: Tybalt's violent confrontation with Romeo begins with insults: 'Boy, this shall not excuse the injuries / That thou hast done me. Therefore turn, and draw'</li> <li>• Language/Structure: ironically, Romeo's attempts to prevent the duel between Mercutio and Tybalt result in Mercutio being slain: 'I was hurt under your arm'</li> <li>• Form/Structure: violence frames the play's development as it is present at key points throughout the action</li> <li>• Form/Structure: violence fuels the speed at which the tragedy takes place, acting as a catalyst and accelerant to the action.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• duelling was a recognised means of resolving disagreements and disputes in Elizabethan England, although it was illegal</li> <li>• suicide was considered an act against God at the time Shakespeare was writing</li> <li>• Verona was a very violent city in the fourteenth century. Supporters of the Pope fought fierce battles against supporters of the Emperor, sometimes over trivial matters such as the correct side of the hat to wear a feather. Friar Lawrence uses his position to intervene in matters he considers serious.</li> </ul>

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

Question	Indicative content
<p><b>13</b> <i>Macbeth</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• it can be argued that Lady Macbeth changes as the play progresses, although some candidates may consider her a more constant character, focused on supporting Macbeth's quest for power</li> <li>• the audience first encounters Lady Macbeth waiting for her husband's return from battle and reading a letter from him. Her soliloquy following this demonstrates her murderous intent as she fears his humanity: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness'</li> <li>• when Macbeth decides to proceed no further with the plan to murder Duncan, it is Lady Macbeth who persuades him to change his mind. Her intent wins him over: 'When you durst do it, then you were a man'</li> <li>• the first sign that Lady Macbeth's determination is wavering is when she is unable to kill Duncan herself because he resembles her father as he slept. This is a sign that she is changing as a character</li> <li>• Lady Macbeth tries to cover up for her husband after his outburst at the banquet after they have become king and queen. He sees, or thinks he sees, the ghost of Banquo but Lady Macbeth passes this off as a condition he has had since his 'youth'. She shows her ability to use initiative and keep her cool in this scene</li> <li>• the sleepwalking scene later in the play presents Lady Macbeth broken by madness. There is evidence that she has been driven to this by her conscience, suggesting that she has changed, perhaps as a result of hearing of the slaughter of the Macduffs: 'The Thane of Fife had a wife: where is she now?'</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Lady Macbeth chooses to be evil in her soliloquy when she demands: '... unsex me here! - / And fill me, from the crown to the toe, top-full / Of direst cruelty'</li> <li>• Language: Lady Macbeth uses an extreme image to compare her evil strength to Macbeth's weakness. She remarks that had she so promised she would kill her own baby: '... plucked my nipple from his boneless gums, / And dashed the brains out! - had I so sworn'</li> <li>• Language/Structure: when Lady Macbeth reads her husband's letter out loud, she also vocalises the words of the witches as Macbeth reports their speech: '... these weird sisters saluted me; and referred me to the coming on of time, with "Hail, King that shalt be!"'</li> <li>• Form/Structure: the play's structure reflects the idea that Lady Macbeth's evil is strongest at the play's opening, but gradually diminishes as Macbeth's evil intent increases.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• some Shakespearean critics have postulated that Lady Macbeth is one of the witches, supporting the idea that she does not change</li> <li>• the Elizabethans believed that the devil actively influenced people</li> <li>• belief in demonic possession was prevalent at the time Shakespeare was writing. Making a pact with the devil is the subject of <i>Doctor Faustus</i>, written by Christopher Marlowe, a contemporary of Shakespeare's.</li> </ul>

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

Question Number	Indicative content
<p>14 <i>Macbeth</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• <i>Macbeth</i> opens on an inhospitable Scottish heath. The witches speak of the conditions: 'Fair is foul and foul is fair! -/ Hover through the fog and filthy air'. Later Macbeth takes it upon himself to visit the witches in their cavern on the heath. Thunder accompanies their meeting</li> <li>• Macbeth's castle is described by Duncan in positive terms: 'This castle hath a pleasant seat. The air / Nimbly and sweetly recommends itself'</li> <li>• the castle courtyard provides the setting for the Porter as well as Macbeth's uncomfortable encounter with Banquo and Fleance</li> <li>• the setting offstage of the murder of Duncan in his bed chamber is significant as it dictates the rest of the play's action</li> <li>• after the murder of Duncan, the Old Man and Ross discuss the strange happenings that have been taking place in Scotland, such as horses going wild and eating each other and an owl killing a bird of prey. These unnatural events reflect the disruption of the natural order (pathetic fallacy)</li> <li>• before the banquet, Banquo and Fleance go out riding. At a park near the palace, they are attacked by murderers but Fleance escapes, infuriating Macbeth</li> <li>• Dunsinane Hill is the location of Macbeth's castle. It is here that he prepares to fight off Malcolm, Macduff and the English troops. Fulfilling the witches' prophecy, the soldiers use the wood of Birnam as camouflage in the form of branches to carry when marching on the castle</li> <li>• other settings could include the banqueting hall in Macbeth's castle, Macduff's castle and the palace of King Edward in England.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Banquo ironically describes the pleasant nature of Macbeth's castle using natural imagery: 'The temple-haunting martlet, does approve ...'</li> <li>• Language: after Duncan's murder there is darkness even in the middle of the day, presented through violent imagery: 'dark night strangles the travelling lamp'</li> <li>• Language/Structure: Shakespeare again uses pathetic fallacy in his opening setting of a thunderstorm on a heath to present the three witches and their plotting: '<i>Thunder and lightning. Enter three Witches</i>'. He uses the same setting later in the play</li> <li>• Language/Structure: Macbeth's castle becomes synonymous with hell after the murder of Duncan. The Porter states: 'But this place is too cold for hell. I'll devil-porter it no longer'</li> <li>• Form/Structure: the tragic decline of Macbeth in his fall from grace is reflected in the descent of Scotland into disarray as a result of the unnatural removal of King Duncan.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Elizabethans believed that disruption to the Divine Right of Kings resulted in disruption to the weather and natural environment</li> <li>• Shakespeare's source for <i>Macbeth</i> was <i>Holinshed's Chronicles of England, Scotland and Ireland</i>. Details were taken from this work</li> <li>• the philosophy of The Great Chain of Being was that it was a sin for people to try to alter their place in society. This would have appealed to James I for whom Shakespeare was writing.</li> </ul>

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

Question Number	Indicative content
<p><b>15</b> <i>The Merchant of Venice</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• prejudice is shown in many different aspects through the plot and characters of the play. This relates to both racism and religious prejudice</li> <li>• religious prejudice is evident between Antonio and other Christians and Shylock, a Jew</li> <li>• Portia shows racial prejudice when the Prince of Morocco arrives in an attempt to win her hand in marriage through the test. She says that if he has 'the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me'</li> <li>• when Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh', Shakespeare is reflecting a superstition about Jews, relating to their hostility towards Christians</li> <li>• Portia dresses as a man to combat the prejudice she would face as a woman trying to defend Antonio. She would not have been allowed to represent a defendant in court.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the quotation in the question from the Prince of Morocco demonstrates his fear of prejudice, even though he is of royal blood. He uses a metaphor to describe his dark skin: 'Mislike me not for my complexion / The shadowed livery of the burnished sun ...'</li> <li>• Language: Shylock's direct statement about Antonio demonstrates the depth of his prejudice against Christians: 'I hate him for he is a Christian'</li> <li>• Language: Portia uses the word 'alien' to describe Shylock, emphasising her prejudice common to all Venetians</li> <li>• Language/Structure: Nerissa and Portia's cross-dressing is an important part of the plot. Portia demonstrates some prejudice about men when she describes them in a stereotypical fashion: 'Like a fine bragging youth, and tell quaint lies, / How honourable ladies sought my love'.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• anti-semitism was widespread at the time Shakespeare was writing. The portrayal of Shylock and the treatment of him by others in the play may support this view of prejudice</li> <li>• a reluctance to show mercy to Shylock may have stemmed from the fact that Christians were not allowed to practise usury. Rumours also abounded in Shakespeare's time that Jews sought Christian blood to use in religious ceremonies</li> </ul> <p>in Shakespeare's time, prejudice about skin colour was evident in society and is considered in his other plays such as <i>Othello</i>.</p>

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

Question Number	Indicative content
<p>16</p> <p><i>The Merchant of Venice</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• although Nerissa is Portia's servant, the two are more like friends. Portia is a wealthy heiress but her conversations with Nerissa reflect her reliance on Nerissa's advice</li> <li>• Nerissa is honest with Portia, telling her how well off she is when Portia complains she is 'awearied of this great world'. Nerissa tells her she would be if her 'miseries were in the same abundance' as her 'good fortunes'</li> <li>• when Portia becomes engaged to Bassanio, Nerissa becomes engaged to Gratiano</li> <li>• Portia takes Nerissa with her to Venice. Nerissa dresses as a male law clerk in order to support Portia's plan, but questions why they need to do this: 'Why - shall we turn to men?'</li> <li>• Portia explains the plan whereby she and Nerissa will see their husbands soon, but, because of their disguises, their husbands will not recognise them</li> <li>• Nerissa emulates the test of loyalty with the ring that Portia uses with Bassanio. When Gratiano and Nerissa argue over the fact that he has given up the gift, Portia supports Nerissa and asserts Gratiano's wrongdoing.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the eligible men so that she can criticise each of them. She says of the Neapolitan: 'Ay, that's a colt indeed, for he doth nothing but talk of his horse'</li> <li>• Language/Structure: when Portia confides in Nerissa, complaining about the terms of her father's will, Nerissa maintains his good intentions: 'Your father was ever virtuous, and holy men at their death have good inspirations'</li> <li>• Language/Structure: Portia and Nerissa marry at the same time. They remain firm friends after this</li> <li>• Structure: the relationship between Nerissa and Portia can be compared with that between Bassanio and Antonio. Both sets of friends plan schemes together and both pairs treat each other with respect.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• in the patriarchal society in which Shakespeare was writing, women like Portia and Nerissa would not be taken seriously in courts of law or other official situations</li> <li>• the play was written when Elizabeth I was on the throne. She was seen as a woman fulfilling a man's role</li> <li>• at the time Shakespeare was writing, the lives of most women were governed by their fathers or husbands.</li> </ul>

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

Question	Indicative content
<p>17 <i>Pride and Prejudice</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Lady Catherine de Bourgh has the highest social standing in the novel. She is the daughter of an earl and is the widow of Sir Lewis de Bourgh</li> <li>• Lady Catherine is Darcy's aunt and patron to Mr Collins; she owns the Rosings estate and is a very rich woman</li> <li>• she is insensitive and rude, controlling those around her as much as possible. When others do not obey her wishes, she seeks to intimidate them, trying to get Elizabeth to turn down Darcy's proposal</li> <li>• in her consciousness of class differences, Lady Catherine tries to prevent Darcy from marrying Elizabeth but unwittingly gives him the confidence to propose a second time. She presents a contrast to Darcy in the way the upper classes behave. He proves himself worthy through his actions in the novel and learns humility from Elizabeth's initial rejection of him, unlike his aunt who remains proud throughout</li> <li>• Lady Catherine's intention is for Darcy to marry her daughter, Anne de Bourgh, who is frail and sickly. She uses her belief that Anne is 'promised' to Darcy to try to warn Elizabeth off. 'Mr Darcy is engaged to <i>my daughter</i>. Now what have you to say?' Lady Catherine's overbearing nature has made her daughter weak and timid. Anne clearly leads a pampered and sheltered existence, never speaking directly in the novel.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Lady Catherine is described as 'a tall, large woman with strongly-marked features, which might once have been handsome'</li> <li>• Language: Lady Catherine speaks with a pompous and autocratic tone: 'This match, to which you have the presumption to aspire, can never take place'</li> <li>• Language/Structure: Charlotte perhaps speaks ironically when she says: 'Lady Catherine is a very respectable, sensible woman indeed'</li> <li>• Language/Structure: Lady Catherine can be considered a caricature used to expose the worst attitudes and prejudices of the upper classes</li> <li>• Structure: Lady Catherine's character contrasts with that of Mr Collins who treats her with obsequious deference. Her relationship with Mr Collins and his treatment of her provide humour in the novel</li> <li>• Form/Structure: Lady Catherine is also instrumental in the plot as she presents an obstacle between Darcy and Elizabeth.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Jane Austen is considered a nineteenth-century moralist and humorist. Her humour is part of her exploration of human nature and reflects on human foolishness as an amusing aspect of life</li> <li>• class was a very significant factor in Austen's England and much of her humour surrounds the differing social classes of key characters</li> <li>• Austen arguably uses Lady Catherine as a stereotype of all that is wrong with the upper classes at the time she was writing.</li> </ul>

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

Question Number	Indicative content
<p><b>18</b> <i>Pride and Prejudice</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• manners are crucial to the novel's themes and action. Characters in the novel pass judgement on one another based on their actions and social status. Young ladies were expected to be quiet, unassuming and demure</li> <li>• when Elizabeth walks three miles across country to visit her sister, Jane, at Netherfield, she arrives with 'dirty stockings'. Miss Bingley uses this perceived lack of manners on Elizabeth's part to judge her: 'her manners were pronounced to be very bad indeed'. She is considered to display 'a most country town indifference to decorum'</li> <li>• Austen demonstrates that good manners do not necessarily reflect a virtuous character. Mr Wickham has good manners but proves to be dissembling and disingenuous: 'Mr Wickham is blessed with such happy manners as may ensure his <i>making</i> friends – whether he may be equally capable of <i>retaining</i> them is less certain'</li> <li>• Lydia's boisterous behaviour is frowned upon in polite society</li> <li>• Mr Darcy is initially judged to be rude and off-hand by Elizabeth and others, conducting himself in an ill-mannered and haughty way</li> <li>• through his relationship with Elizabeth, including the humbling experience of having his proposal turned down, Darcy's better-mannered side comes to the fore.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Darcy is described as lacking manners: '... proud, to be above his company, and above being pleased'</li> <li>• Language: Elizabeth's directness with her father would have been unusual for a daughter to her father: 'the very great disadvantage to us all, which must arrive from the public notice of Lydia's unguarded and imprudent manner'</li> <li>• Language/Structure: it is ironic that the worst manners in the novel are displayed by Lady Catherine de Bourgh who, as the most well-bred of the characters, should be the most polite</li> <li>• Language/Structure: Lady Catherine's upper class attitudes lead to outrageous rudeness: 'I take no leave of you, Miss Bennet. I send no compliments to your mother'</li> <li>• Form/Structure: manners are important to Austen's characterisation and plot development.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• manners were very important in Austen's time and the rules were very strict. People were expected to maintain appearances and standards no matter what their difficulties or personal circumstances</li> <li>• patriarchal society in Austen's time meant that good manners were very important for women in particular to learn</li> <li>• successful courtship relied on manners at the time Austen was writing.</li> </ul>

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

Question Number	Indicative content
<p>19</p> <p><i>Great Expectations</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• self-improvement is a significant theme in the novel in the contexts of education, society and morality</li> <li>• Pip changes after visiting Satis House and is suddenly aware of his 'coarse hands' and 'common boots'</li> <li>• as a gentleman, Pip is no more happy or successful than he was as Joe's apprentice, working in the blacksmith's shop</li> <li>• the novel offers a moral message that loyalty, kindness, love and tolerance are more important than social climbing and wealth</li> <li>• Pip wants to be well-educated and this is linked to his social ambitions. He learns the value of education when he is taught to read by Mr Wopsle's aunt and later when he takes lessons from Matthew Pocket</li> <li>• it is the example of Joe and Biddy that brings Pip to his senses and shows him the true values of family, loyalty and kindness</li> <li>• it can be argued that Magwitch improves himself when he makes the most of the opportunities offered by his new life in Australia. He becomes wealthy from sheep farming and secretly uses his fortune to finance Pip back in England.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: when Pip sees Satis House, he is in awe of its wealth and yearns to be a gentleman</li> <li>• Language: the desire for self-improvement leads Pip to snobbery: 'I wished Joe had been rather more genteelly brought up, and then I should have been so too'</li> <li>• Language/Structure: the novel's title, <i>Great Expectations</i>, embodies the theme of different kinds of advancement</li> <li>• Form: the bildungsroman form of the novel reflects a rite of passage to self-improvement by Pip</li> <li>• Structure: Pip's love for, and admiration of, Estella motivates his desire for self-improvement</li> <li>• Structure: Dickens uses Pip's journey to awareness and humility as a means of teaching lessons about life.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Dickens uses his novel to expose the shallow nature of the class structure in Victorian England</li> <li>• at the time Dickens was writing, an increasing number of people sought to improve themselves and their lot by moving from the country to the city</li> <li>• at this time, novels showing personal development and self-improvement were popular.</li> </ul>

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

Question	Indicative content
<p><b>20</b></p> <p><b>Great Expectations</b></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• a number of characters can be considered father figures to Pip. These include: Joe Gargery, Mr Jaggers, Magwitch and Wemmick</li> <li>• Joe Gargery is Pip's brother-in-law and offers him a home and kindness. His warmth is contrasted with the cruelty of his wife, Pip's sister. He offers Pip love, stability and good advice</li> <li>• Mr Jaggers becomes Pip's guardian and is Miss Havisham's lawyer. He is a self-made man who has worked hard to reach his position.</li> <li>• as a child, Pip is in awe of Jaggers and later relies on him as a young man in London. Jaggers works for both Magwitch and Miss Havisham as well as being Pip's guardian while he is in London. He ensures that Pip is looked after: 'You'll want some money. Shall I leave you twenty guineas?'</li> <li>• Magwitch acts as a father figure to Pip when he becomes his secret benefactor. He provides Pip with the means to rise above his humble beginnings to become a gentleman. Though initially horrified when he first finds out, Pip behaves as a son towards Magwitch when he shows him kindness and care prior to his death</li> <li>• Wemmick is clerk to Mr Jaggers. He is close to Pip, inviting him to his unusual home, Walworth, which resembles a castle. Pip realises that his gruff exterior at work is very different from his warm and affable nature at home. Pip thinks of this situation as 'twin Wemmicks'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: Joe's kindness and the fact that his presence in Pip's life spans the novel makes him arguably the most significant father figure. Pip relies on him: 'Oh dear good faithful tender Joe, I feel the loving tremble of your hand'</li> <li>• Language/Structure: Jaggers makes important decisions about Pip's future. His obsessive hand-washing is described using a simile: 'He washed his clients off, as if he were a surgeon or a dentist'</li> <li>• Language: Wemmick offers wisdom, advice and a different view of life to Pip: 'my guiding star always is, "Get hold of portable property"'</li> <li>• Form/Structure: Magwitch's role in Pip's life, moving from threat to benefactor, forms the main thrust of the plot</li> <li>• Structure: Pip's lack of a real father is amplified by the different roles of the father figures who contribute to his development.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Dickens suffered as a child when his own father was imprisoned for debt. His unhappiness prompted him to seek a good education and he became a law clerk before rising to his fame as a novelist</li> <li>• many of Dickens's novels feature lawyers and the legal system as well as criminals. These include <i>Bleak House</i> and <i>A Tale of Two Cities</i></li> <li>• orphans were common in Victorian times and readers would have identified with Pip's situation and need for father figures.</li> </ul>

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

Question Number	Indicative content
<p><b>21</b> <i>The Scarlet Letter</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Reverend Arthur Dimmesdale is a Puritan minister in the Massachusetts Bay Colony. He is the father of Hester Prynne's illegitimate child</li> <li>• Dimmesdale allows Hester Prynne to take all the shame on herself although in the marketplace, when she is on the scaffold, he tells her to name her 'fellow sinner'. She refuses to name him and he continues to enjoy the respect and warmth of the community while she is cast out</li> <li>• Dimmesdale chastises and punishes himself for his sin with a 'bloody scourge'. He also laughs at himself and carves a scarlet 'A' into his chest as penance</li> <li>• when Pearl asks Dimmesdale if he will acknowledge her and walk into town with her and her mother, he refuses, saying 'the daylight of this world shall not see our meeting!'</li> <li>• Roger Chillingworth learns Dimmesdale's secret and enjoys adding to his self-blame and punishment</li> <li>• Dimmesdale confesses in the third scaffold scene and thereby redeems himself before his death.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: personification is used to describe Dimmesdale. He embodies 'human frailty and sorrow'</li> <li>• Language: Dimmesdale suggests that he is envious of Hester being able openly to admit and pay for her sin: 'Happy are you, Hester, that wear the scarlet letter openly upon your bosom! Mine burns in secret!'</li> <li>• Language: Dimmesdale's sermon-like words to Pearl reflect his beliefs and his stubbornness as he claims he will only confess 'At the great judgement day' before God</li> <li>• Language/Structure: Dimmesdale is presented as a hypocrite by Hawthorne. He continues to preach to his congregation about sin while knowing that he has sinned himself</li> <li>• Language/Structure: Dimmesdale's dramatic confession on the scaffold before dying brings the novel's climax and sets the tone for its ending</li> <li>• Structure: Dimmesdale's guilt and secrecy throughout the novel contribute to the narrative.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• in the Puritan society of Boston, redemption and salvation could only be achieved through good acts on earth</li> <li>• Puritans in seventeenth century America considered self-punishment to be a valid means of atoning for sin</li> <li>• the rules of the Puritan religion also meant public punishment and shaming for sinners. Branding with hot irons or banishment were two of the punishments common for transgressions against their harsh interpretation of Biblical law.</li> </ul>

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

Question Number	Indicative content
<p>22 <i>The Scarlet Letter</i></p>	<p><b>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:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• religion is a strong feature of the Puritan community of the Massachusetts Bay Colony and in the pagan doctrine of Mistress Hibbins, including her belief in the 'Black Man'</li> <li>• the Puritan religion is portrayed as harsh and joyless by Hawthorne: 'the Puritans compressed whatever mirth and public joy they deemed allowable to human infirmity'</li> <li>• some in the community call for Hester's death as punishment for her adultery. Law and religion are indistinguishable: 'This woman has brought shame upon us all, and ought to die. Is there no law for it? Truly there is, both in the scripture and the statute-book'</li> <li>• Dimmesdale's sin proves a significant burden to him throughout the novel and provides him with 'sympathies so intimate with the sinful brotherhood of mankind; so that his heart vibrated in unison with theirs'</li> <li>• Mistress Hibbins symbolises paganism and it was thought that those who chose lives of sin wrote their name in the Black Man's book. The intolerance of the Puritan religion is evident as even Mistress Hibbins, while her behaviour is initially tolerated, is eventually executed for witchcraft at the end of the novel by her brother, Governor Bellingham.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: when Roger Chillingworth wants to know the identity of Pearl's father, Mr Wilson suggests that prayer is the necessary response to this desire: 'Better to fast and pray upon it; and still better, it may be, to leave the mystery as we find it'</li> <li>• Language/Structure: the Puritans think that Hester will embody a lesson to warn against sin: 'Thus she will be a living sermon against sin'</li> <li>• Structure: it is ironic that the Christian community condemns and banishes Hester as Christ's message is one of forgiveness and inclusion</li> <li>• Form/Structure: Hawthorne uses Arthur Dimmesdale as a means of criticising the Puritan faith and laws</li> <li>• Form/Structure: Dimmesdale and Hester are parallels to Adam and Eve because their sin results in their exclusion and suffering</li> <li>• Structure: religion plays a significant part in the novel's themes and ideas, forming the central tension for the narrative of Hester's shame and Dimmesdale's secret.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• knowledge and sin are linked in Christianity and Judaism through the story of Adam and Eve in Genesis</li> <li>• the Puritans of Massachusetts in 1640 followed very strict rules, including in relation to love. Relationships outside wedlock were considered sinful and condemned as being against God's law</li> <li>• belief in witchcraft and persecution of witches were widespread in America in the 1600s. The Salem witch trials led to a series of prosecutions and subsequent executions.</li> </ul>

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

