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Pearson Edexcel

# Mark Scheme (Provisional)

## Summer 2021

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

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**General Marking Guidance**

- All candidates must receive the same treatment. Examiners must mark the 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.

**Specific Marking Guidance**

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

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

**Placing a mark within a level**

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.

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- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

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

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**SECTION A – Modern Drama**

| Question number | Indicative content |
|---|---|
| **1**<br>***A View from the Bridge*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Catherine is presented in the play as an attractive and intelligent 17-year-old, who is Beatrice's niece. Beatrice has brought Catherine up since she was a baby, when Catherine's mother died<br>• at the start of the play Catherine is studying at college to become a stenographer and she is described as 'the best student in the whole class'. Catherine is clearly presented as an intelligent woman and, despite not having finished her course, she is offered a job at a plumbing company<br>• Catherine is presented as having a close bond with Beatrice. Beatrice supports Catherine in pursuing employment and stands up for Catherine against Eddie. When Catherine informs Eddie of her new job, Beatrice is behind her wholeheartedly: 'Be the way you are, Katie, don't listen to him'<br>• even though Eddie does not react to the news of Catherine's job in a positive manner, he eventually gives in and allows Catherine to take the job. At this stage in the play, Catherine only wants to please Eddie; she promises to 'buy all new dishes' with her first wages from her new job<br>• Catherine falls in love with Rodolpho quickly. She is particularly taken by his cooking and singing, so that she is 'enthralled' when Rodolpho sings 'Paper Doll'. Catherine refuses to believe Eddie when he says Rodolpho is only interested in gaining citizenship<br>• Catherine's and Rodolpho's relationship gives rise to Eddie's jealousy and Eddie becomes overwhelmed with anger: 'his eyes were like tunnels'. Eddie is unable to control his possibly incestuous feelings towards Catherine<br>• Catherine's developing relationship with Rodolpho results in a gulf in her relationship with Eddie, owing to Eddie's hatred of Rodolpho. Eddie's kissing both Rodolpho and Catherine in an attempt to prove Rodolpho's homosexuality acts as a catalyst in the deterioration of their relationship<br>• though Eddie tries to prevent Catherine's and Rodolpho's marriage by reporting Marco and Rodolpho to the Immigration Bureau, Catherine still tries to make amends with Eddie before he dies, ultimately blaming herself for his downfall: 'Eddie, I never meant to do nothing bad to you'.<br><br>**(AO2)**<br>• Language: Catherine shows a growing confidence, using imperatives to show that she is ready for a sexual relationship with Rodolpho: 'Teach me. I don't know anything, teach me, Rodolpho, hold me'<br>• Language: the exclamatives in Catherine's speech emphasise the anger she feels towards Eddie, when she realises he is the one to have reported Marco and Rodolpho to the Immigration Bureau: 'You got no more right to tell nobody nothin'! Nobody!'<br>• Language/Form: when Catherine first sees Rodolpho, the stage directions show how Catherine has instantly fallen in love with him as she speaks to him '*wondrously*' |

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| | • Form/Structure: when the Immigration officers arrive, the stage direc demonstrate a marked turn in Catherine's relationship with Eddie; she '*stands a moment staring at Eddie in a realized horror*'<br>• Form/Structure: Catherine's and Rodolpho's relationship puts a strain on that between Catherine and Eddie, acting as a catalyst accelerating the play's tragic outcome. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **2**<br>***A View from the Bridge*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• the title of the play, *A View from the Bridge*, is significant as it represents Alfieri's telling of the story, bridging the Italian-American cultures, and could also allude to the bridges in the relationships between different characters. The title of the play has various possible meanings and candidates are able to offer their own individual interpretation<br>• the play is strongly influenced by its setting in the shadow of Brooklyn Bridge, so is rooted in the local Italian-American community there. The Italian way of life is very much based on unwritten rules of honour and trust whereas the American justice system is written in law<br>• Alfieri is an Italian-American lawyer who represents the 'bridge' between the two cultures in the play. As an outsider, Alfieri's view is 'from the bridge'. It is his perspective from which the audience sees the action of the play unfold. From his perspective as a storyteller, Alfieri is able to foreshadow the events which are to unfold: 'I could have finished the whole story that afternoon'<br>• it could be argued that Beatrice acts as the bridge between Eddie and Catherine. When Eddie's jealousy of Rodolpho's and Catherine's relationship begins to spiral out of control, Beatrice tries to placate Eddie and protect Catherine at the same time: 'What're you gonna stand over her till she's forty? Eddie, I want you to cut it out now, you hear me? I don't like it!'<br>• Catherine also attempts to act as a bridge in the relationship between Eddie and Rodolpho. She challenges Eddie directly and wants him to get on with Rodolpho: 'What're you got against him?'<br>• in addition, the play also centres on Catherine's coming of age, a 'bridge' between Catherine as a girl and Catherine as a young woman: 'I'm not a baby'.<br><br>**(AO2)**<br>• Language: Alfieri uses the future tense to show that, as the narrator, he already knows the events of the play which are yet to unfold for the audience: 'Now, as the weeks passed, there was a future, there was a trouble that would not go away'<br>• Language/Form/Structure: Alfieri clearly establishes the setting in the opening of the play with powerful imagery: 'the slum that faces the bay on the seaward side of Brooklyn Bridge. This is the gullet of New York swallowing the tonnage of the world'. The '*view from the bridge'* is itself a nautical term meaning looking down on things, like from the bridge of a ship, just as Alfieri does as the narrator in the play |

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| | • Form: when Beatrice tells Catherine she should move out, the stage directions depict the moment of realisation for Catherine that she now has to stand on her own two feet: *'She is at the edge of tears, as though a familiar world had shattered'*<br>• Form/Structure: Alfieri is like the Chorus in Greek tragedy; he authoritatively narrates and comments on the events of the play<br>• Structure: Eddie's reporting of Marco and Rodolpho to the Immigration Bureau accelerates the events of the play; his death is a direct result of the clash between the two cultures of America and Italy. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **3**<br>***An Inspector Calls*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• it is important to Mr Birling in the play to maintain a good reputation. Others, particularly Mrs Birling and Gerald, are also anxious to keep up their standing in society<br>• from the start of the play, Mr Birling is eager to impress Gerald. He points out that the port is 'the same port your father gets'. He also speaks confidently about his future prospects: 'there's a fair chance that I might find my way into the next Honours List'. He is very much aware of the Crofts' superior position in society<br>• Mrs Birling is concerned about keeping up appearances and maintaining etiquette. As Mr Birling's social superior, she reprimands him for paying compliments to the cook: '*(reproachfully)* Arthur, you're not supposed to say such things'<br>• when Mr Birling thinks there is a possibility that he will be implicated publicly in Eva's/Daisy's suicide, he tries to use money to find his way out of the situation. Mr Birling is more concerned with maintaining a good reputation and avoiding a public scandal than the tragedy that has befallen Eva/Daisy<br>• Mrs Birling tries to avoid responsibility for her part in Eva's/Daisy's demise and denies any involvement: 'I accept no blame for it at all'<br>• the façade of Gerald's and Sheila's engagement could be seen as an attempt by Gerald to maintain a good public reputation, acting as a distraction in order to avoid the possible scandal of an affair. Even Sheila's father uses Gerald's and Sheila's engagement as a way of building business links to enhance his public standing: 'working together - for lower costs and higher prices'<br>• when Gerald exposes the Inspector as an impostor, he acts to protect his own interests. He is relieved that his behaviour will not be disclosed: 'no proof it was the same girl'.<br><br>**(AO2)**<br>• Language: Mr Birling uses repetition to emphasise his desire to protect his reputation through offering exorbitant amounts of money to ensure his name is kept out of any public scandal: 'Look, Inspector - I'd give thousands – yes, thousands'<br>• Language: Gerald speaks openly about Joe Meggarty's behaviour, using derogatory terms: 'He's a notorious womanizer as well as being one of the worst sots and rogues in Brumley'. Mrs Birling is shocked that someone of such standing in society would act in such a way |

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| | • Language: Mrs Birling's forthright language, when addressing the Inspector, shows her confidence in challenging the Inspector directly and her dogged determination to maintain her good standing within society: 'You have no power to make me change my mind'<br>• Form: Priestley's message of social responsibility is accentuated by Mr Birling's selfish acts to preserve his reputation and standing in society without any regard for Eva's/Daisy's fate<br>• Structure: the ambiguous ending leaves the audience to decide whether or not the family will start to consider how their actions impact on others and not just pursue their own self-interests to strengthen their image in society. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **4**<br>***An Inspector Calls*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Inspector Goole is presented as a timeless and classless character who serves the dramatic purpose of trying to teach the Birlings and the audience a lesson<br>• the omniscient Inspector Goole appears to know in great detail the events surrounding Eva's/Daisy's life and death as well as the Birlings' and Gerald's involvement in Eva's/Daisy's downfall<br>• the Inspector is described as having a mysterious demeanour: 'peculiar', 'suspicious'. Mrs Birling comments on his 'extraordinary' manner. Upon the Inspector's arrival at the Birlings' house, the stage directions state how he '*creates at once an impression of massiveness*'<br>• the Inspector is presented as having a direct approach to questioning, taking the form of 'one line of enquiry at a time', masterfully uncovering secrets from each of the characters and revealing cracks in the family relationships<br>• Inspector Goole is presented with the gravity of a police officer, but he seems to know much more than a real policeman investigating a crime. Reflecting on the events of the evening, Sheila claims: 'He never seemed like an ordinary Police Inspector'<br>• at the end of the play, the audience realises that the Inspector knows the future: 'I'm waiting… To do my duty'<br>• Inspector Goole warns of the apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish'. Even in his final speech, the Inspector tries to make the Birlings and Gerald aware of their responsibilities and he attempts to activate their consciences<br>• Sheila and Eric are touched by the Inspector's message of social responsibility and represent hope for the future. Once the Inspector has left, Sheila takes on the role of his advocate and Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. "Fire and blood and anguish!" And it frightens me the way you talk'.<br><br>**(AO2)**<br>• Language: the name 'Goole' bears a resemblance to the word 'ghoul', suggesting that perhaps the Inspector has supernatural powers<br>• Language: Inspector Goole emphasises the collective responsibility of all in society to ensure social justice through the use of the first-person plural: 'We are members of one body' |

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| | • Language/Structure: at the end of the play, the Inspector's didactic warning has the tone of a sermon. The imagery of hell conveys its gravity: 'fire and blood and anguish'<br>• Form: in this form of morality play, the Inspector acts as Priestley's mouthpiece, highlighting Priestley's views on social justice and collective responsibility<br>• Structure: the title of the play, *An Inspector Calls*, is significant in that it focuses on the idea of the Inspector calling on the family and his central role in the play. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **5**<br>***The Curious Incident of the Dog in the Night-time*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Christopher develops as the play progresses. He is a 15-year-old boy with autism who struggles to interact with other people. The events of the play help Christopher to grow in confidence, not just in himself and his belief in what he might achieve in the future, but also in his relationships with other characters<br>• at the start of the play, Christopher is shown to be afraid of strangers, particularly if they might touch him: 'I do not like people shouting at me. It makes me scared that they are going to hit me or touch me and I do not know what is going to happen'<br>• Christopher is presented in the early stages of the play as a shy boy. It takes him a long time to trust somebody new, even a teacher, and he can only do this on his own terms: '...when there is a new member of staff at school I do not talk to them for weeks and weeks. I just watch until I know that they are safe'<br>• Christopher's discovery of the body of Wellington leads to a change in his character. He is resolute in his determination to solve the mystery of who killed the dog. In doing so, Christopher has to speak to potential witnesses, a situation he would have usually found difficult: 'talking to other people in our street was brave'<br>• during his investigation, Christopher shows a growing maturity in identifying the necessity for him to confront his fears: 'if you're going to do detective work you have to be brave so I had no choice'<br>• when Christopher discovers that his mother is actually alive and living in London, his quest to find her by himself shows how he is growing up. He has to use his father's bank card to pay for his ticket and he has to negotiate the rail and tube system, even seeking the help of a stranger in doing so<br>• at the end of the play, as a young adult, Christopher is proud of his achievements. He sits his A-Level Maths and begins to show a confidence about his future: 'Does that mean I can do anything?', 'I can live in a flat with a garden and a proper toilet'. Christopher has developed as a result of the events of the play.<br><br>**(AO2)**<br>• Language: Christopher's use of interrogatives during his investigation shows his growing confidence in interacting with other people: 'Do you know who killed Wellington?'<br>• Language: Christopher's confidence in what he has achieved is evident in the repetition of first person and fronted conjunctions he uses towards the end of the play: 'And I know I can do this because I went to London, and because I solved the mystery'<br>• Form: the play can be considered a dramatic bildungsroman as Christopher comes of age during its action<br>• Form: when Christopher travels to London by himself, the stage directions show how he is able to overcome his fear of talking to strangers: *'He approaches an information counter'* |

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| | • Structure: the turning point of the play is when Christopher discovers that h mother is still alive. He shows a growing ability to accept the reality of a situatio and he has an emerging understanding of the adult world: 'Mother had not died. Mother had been alive all the time'. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **6**<br>***The Curious Incident of the Dog in the Night-time*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• the theme of love is prevalent throughout the play, as is evident in the relationships between Christopher and his parents, Judy Boone and Mr Roger Shears, as well as that of Ed Boone and Mrs Eileen Shears<br>• Christopher and his father share a loving, but sometimes strained, relationship. Ed shows determination in trying to get Christopher access to the Maths A-Level at his school, born from his love for Christopher and his desire for him to succeed<br>• the end of the relationship between Ed and Mrs Shears ultimately results in the death of Wellington, a key narrative strand in the play. It is suggested that Eileen Shears does not love Ed: 'I think she cared more for that bloody dog than us'. Ed's jealousy of Eileen's love for Wellington leads to his murdering of the dog<br>• Ed shows that he still loves Judy despite her relationship with Mr Shears. He lies about Judy's death and hides Judy's letters to Christopher from him because he finds the break-up of their relationship too difficult to talk about<br>• in a letter to Christopher, Judy professes her love for Roger: 'And then we realised that we were in love'. Despite leaving Christopher behind when she moves to live in London, she uses a letter to tell him: 'I'm sorry, Christopher. But I still love you'<br>• Judy has a romanticised view of love: 'If I hadn't married your father I think I'd be living in a little farmhouse in the South of France with someone called Jean'. It is perhaps therefore ironic that she ends up living with Roger in London<br>• indeed, when Christopher goes to see his mother in London, there are signs that Judy's relationship with Roger is not a loving one. Judy tells Roger: 'you made me look like a complete idiot'. Judy's love for Christopher proves to be stronger than her love for Roger as she leaves him to look after Christopher<br>• Siobhan shows a caring love for Christopher. When she sees Christopher upon his return from London, she wants to make sure that Christopher is coping<br>• towards the end of the play, Judy's and Ed's mutual love for Christopher leads to their reaching an amicable arrangement about where he will live, despite their differences.<br><br>**(AO2)**<br>• Language: Ed has an abrupt tone when trying to ensure that Christopher can do his Maths A-Level. When told there are no facilities, he retorts 'Then get the facilities'. He is prepared to put up a fight in the best interests of his son<br>• Language: Ed's powerful language shows his anger at the mere mention of Roger's name, suggesting his jealousy and continued underlying love for Judy despite her new relationship with Roger: 'I will not have that man's name mentioned in my house' |

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| | • Language: Siobhan uses direct interrogatives to show a caring love for Christopher: 'Are you ok?'<br>• Form: Christopher is shown affection in ways which are appropriate for his needs as a boy with autism. The stage directions show how Christopher mirrors his father's actions as a sign of affection: '*Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other*'<br>• Form/Structure: despite Judy's not appearing in the play until the latter stages, her letters show her love for both Christopher and Roger, allowing the audience an early insight to her character. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **7** ***Kinder-transport*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• truth is important in the play as much of the plot centres on Eva's/Evelyn's attempts to hide the truth about her past, whilst Faith shows a determination to uncover it<br>• there were attempts to protect Eva, as a child, from the harsh realities of the concentration camps and other dangers in Germany, first by her mother, Helga, and, later by Lil at the cinema in London<br>• the truth about Evelyn's past is unmasked as a result of preparations for Faith's leaving home to go to University. Looking through the attic, Faith discovers documents from her mother's past life<br>• Lil is complicit in the hiding of the truth about Eva's/Evelyn's past. Despite Faith's repeated questions about her mother's past, Lil refuses to answer. This acts as a catalyst for Faith's growing inquisitiveness as she recognises that her grandmother is not being open with her: 'Why are you being so cagey?'<br>• when Evelyn is reluctant to tell her daughter the truth about her past, Faith becomes frustrated and lashes out at her mother, calling her a 'terrible mother'<br>• Evelyn is afraid of Faith's finding out her childhood identity as Eva. She fears the truth of her past but the situation forces her to confront her fears<br>• Faith's uncovering of her mother's true past results in her feeling angry and betrayed, as she questions the reality of her own life because, up until then, Faith has believed that Lil is her grandmother. Faith expresses her desire to find her relatives in America<br>• the revelation of Evelyn's true past also results in Lil's feeling unsettled owing to the potential impact it might have on her relationship with Faith: 'Aren't I real now?'<br><br>**(AO2)**<br>• Language: when Faith discovers the truth about her mother's past life, she shows a keen interest in finding out more about it, interrogating her mother. This is in direct contrast to her mother's reluctance to provide any specific details: 'What else? What else do you remember?'<br>• Language/Form: Helga directly confronts the older Evelyn about her hiding the truth of her past: 'Why have you lost yourself, Eva?' The abruptness of the subsequent stage directions poignantly suggests that this is a truth hidden deep within: '*Ship's horn sounds out*'<br>• Form: the stage directions show how desperate Evelyn is to keep her past hidden: '*a key jangles in the door lock*'. Perhaps rather unusually for an attic, it is locked |

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| | • Structure: Helga promises a young Eva that she will join her in Englan a few months. Eva's disappointment when this does not happen results in her questioning whether that promise was genuine, marking the start of Eva's/Evelyn's rejection of her Jewish heritage<br>• Structure: there are difficulties in the relationship between Faith and Evelyn evident throughout the play but the tension in the relationship reaches a climax when Faith discovers her mother's true past. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **8**<br>***Kinder-transport*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• the play centres on the character of Eva/Evelyn as a child and then as an adult. At 9 years old, Eva is one of the first children to escape to England on the Kindertransport. She becomes Evelyn when she changes her name on her naturalisation papers when she is 16<br>• Eva is initially presented as excited about travelling on the Kindertransport; she reassures her mother: 'Mutti! Vati! Hello! Hello! See. I did get into the carriage'. The subsequent appearance of the Ratcatcher throughout the play depicts the older Eva's/Evelyn's fear of the events of her childhood<br>• Eva's attitude to her blood parents changes. At first she is eager to find jobs for them so that they can come to England but at 17 she rejects her mother, Helga, and she later refuses to go to America with her<br>• as a child, Eva is presented as being close to Helga, whether through innocent childlike questions or proclaiming her love for Helga: 'I love you too'. However, as an adult, Evelyn is presented as having a harsh bitterness towards her mother, comparing her 'razor eyes' to those of the Ratcatcher<br>• Eva goes from remaining true to her Jewish faith and speaking exclusively German, to adopting English mannerisms, such as offering tea in a crisis: 'Would cups and saucers be of any use?'<br>• when Lil first meets Eva as a child, she is presented as rather unloving and thoughtless, insisting Eva no longer speaks German. As an adult, Evelyn is presented as having a close relationship with Lil, whom she trusts to keep the secrets of her past; Lil loyally refuses to disclose details of Evelyn's past even when questioned by Faith<br>• as a child, Eva clings to her jewellery. The older Evelyn detaches herself from the jewellery and gets rid of it as it acts as a painful reminder of her past. Evelyn's desire to remove any remnants of her previous identity is symbolised by her incessant cleaning as an adult<br>• as a mother, Evelyn is presented as cold and distant from her daughter, Faith, yet is shown to care deeply for her. When Faith prepares to leave home for university, Evelyn is insistent in making sure Faith has all she needs.<br><br>**(AO2)**<br>• Language/Form: the use of listing in the stage directions emphasises Eva's desire to remove any remnants of her past life: *'EVA takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it'* |

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| | • Language/Form: there are early indicators of Eva's/Evelyn's disobedie towards her mother, perhaps foreshadowing her later rejection of her, when the stage directions show a young Eva *'quickly sneaks her mouth organ into the case'*<br>• Structure: the switching of scenes between young Eva's and Helga's relationship and that of Evelyn's and Helga's relationship serves to highlight the contrasting change in Eva's/Evelyn's feelings towards her mother<br>• Structure: Eva's/Evelyn's change of name represents her sheer determination to hide from the events of her past<br>• Structure: the play tracks Eva's/Evelyn's life as a 9-year-old German girl, as a British teenager and as a mother herself, clearly showing her character at different stages in life. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **9**<br>***Death and the King's Horseman*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Olunde is presented as a respected character in the play. He is the son of the King's Horseman, and is next in line to take the position, a role held in high regard in Yoruba society<br>• upon hearing of the King's death, Olunde returns home from his studies in the West to show respect to his father, as the King's Horseman, knowing that the death of the King also means the passing of his father. He does this despite his father's having previously disowned him for leaving to study in England. This shows Olunde's dedication to the Yoruba tradition<br>• Olunde stresses his belief in the importance of respect when he challenges prejudiced views of Yoruba culture, resolutely telling Jane Pilkings: 'I discovered that you have no respect for what you do not understand'<br>• Olunde is presented as a respected character when he disowns his own father; Elesin has not fulfilled the ritual and has therefore acted in a way unworthy of respect: 'I have no father, eater of left-overs'<br>• maintaining society's respect for his family is pivotal in Olunde's decision to fulfil the ritual in his father's place to preserve the tradition of the Yoruba: 'Because he could not bear to let honour fly out of doors, he stopped it with his life'<br>• when Iyaloja removes the covering from Olunde's body, she shows her respect for him by confronting Elesin: 'There lies the honour of your household and of our race'<br>• ultimately, Elesin strangles himself, unable to cope with the death of his son, Olunde, and the shame Elesin has brought on his family. The actions of Olunde as a respected character lead directly to his father's death.<br><br>**(AO2)**<br>• Language: when Jane Pilkings recounts the story of the captain who sacrificed himself, Olunde responds: 'I find it rather inspiring. It is an affirmative commentary on life'. Olunde is forthright in offering his opinion, clearly recognising the respected characteristics of others<br>• Language/Structure: at the end of the play, Elesin adopts a confessional tone to express his regret at conjuring up excuses to delay his fulfilment of the ritual: 'First I blamed the white man, then I blamed my gods for deserting me'. He knows that, unlike his son, he has not acted in a respected way<br>• Form/Structure: Olunde's respected actions in taking his father's place provide the climax for the play's action<br>• Structure: Olunde's conversation with Jane about self-sacrifice foreshadows Olunde's own respectworthy act at the end of the play<br>• Structure: the actions of Elesin and Olunde are presented in strong contrast; Olunde acts in a way to be respected by fulfilling his duty whilst Elesin fails to do so. |

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| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **10** ***Death and the King's Horseman*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• many characters show a form of leadership in the play: the King, Elesin as the King's Horseman, Iyaloja, Simon Pilkings, Olunde and the Praise-Singer. Qualities of leadership are demonstrated through power, position, tradition, example and respect<br>• the dead King is presented as a leader through tradition and position. The play centres on Elesin's commitment to abide by the leadership of the King and fulfil the ritual<br>• the King's Horseman is traditionally a role held with high regard within Yoruban society, meaning its holder lives as an esteemed leader in the community. The community live in fear of the consequences of not fulfilling Elesin's needs: 'If we offend you now, we have mortified the gods'. Elesin uses his position to commandeer what he wants, including clothes, food and a woman, from the market women<br>• Pilkings demonstrates leadership in his powerful position as British District Officer, responsible for preserving law and order, maintaining colonial rule in the area<br>• the Praise-Singer traditionally leads the King's Horseman into a trance that should culminate in his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world'<br>• Iyaloja is leader of the market women and is respected as 'Mother' of the marketplace. She is presented as a powerful force in the community and her word is followed without question<br>• when his father fails to fulfil the ritual, Olunde acts as a moral leader by example, taking his father's place<br>• Iyaloja turns on Elesin when he fails to complete the ritual. She chastises Elesin for his betrayal: 'We called you leader and oh, how you led us on'.<br><br>**(AO2)**<br>• Language: Iyaloja's commanding language demonstrates her role as leader of the market women: 'Daughters, please', 'My children, I beg of you…'<br>• Language: Elesin is described as 'the father', portraying him as a figure who should be respected and his requests heeded<br>• Form: the play can be read as a political allegory in which Soyinka warns leaders to fulfil their commitments<br>• Form/Structure: Iyaloja leads the other women in the market, taking on the role of a Greek Chorus leader throughout the play |

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| | • Structure: many of the characters see a contrast in differing ideas of leadership, as presented throughout the play: leadership according to Yoruba and Western ideals of leadership. According to Olunde, however, there are a number of similarities between the two cultures; they are just not recognised. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks) |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7-12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13-18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19-24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25-30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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**SECTION B – Literary Heritage Texts**

| Question number | Indicative content |
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| **11** ***Romeo and Juliet*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Shakespeare initially presents the relationship between Juliet and her father as one of love. As the play progresses, Lord Capulet's actions in forcing his daughter to marry Paris ultimately contribute to his daughter's tragic demise<br>• Lord Capulet, as head of the family, is presented as fearsome. His word is to be respected and followed without question<br>• Lord Capulet tries to control who and when his daughter, Juliet, marries. Near the beginning of the play, Lord Capulet tells Paris, who desires to marry Juliet, to 'let two summers wither in their pride / Ere we may think her ripe to be a bride'. He believes his daughter is too young to marry and he protects her. Their relationship is presented to be founded on love<br>• however, a short while later in the play, Lord Capulet seeks to hasten the marriage of Juliet to Paris and sets a date 'early next Thursday morn'. He assumes that Juliet will do as he says without hesitation<br>• Juliet's refusal to marry Paris results in Lord Capulet's threat to disown her. He perceives her act of defiance as a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch', thus marking the drastic fragmentation of their relationship<br>• Lord Capulet's love of his daughter is shown as he is distraught when he learns of Juliet's death. In agreement with Lord Montague, he immediately puts an end to the feud in recognition of its devastating consequences.<br><br>**(AO2)**<br>• Language: Lord Capulet questions his wife, Lady Capulet, over whether she has told Juliet yet of her upcoming marriage: 'Have you delivered to her our decree?' The noun 'decree' meaning an official order in law, suggests the authority Lord Capulet feels he holds over his daughter<br>• Language/Structure: the irony in Lord Capulet's speech foreshadows Juliet's tragic demise: 'get thee to church o' Thursday, / Or never after look me in the face'<br>• Language/Structure: at the end of the play, when Lord Capulet learns of the death of his daughter, he appeals emphatically for Montague's friendship: 'O brother Montague, give me thy hand. / …for no more / Can I demand'. With the death of his daughter, Lord Capulet's reaching out for Montague's hand signals an end to the feud<br>• Form: Lord Capulet's character, as the powerful head of the family, is representative of the traditional, authoritative role of the head of the household at the time the play was written |

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| | • Structure: the pressure Lord Capulet puts on Juliet, in wanting to rush h marriage to Paris, acts as a catalyst, accelerating the pace of the play as it moves towards its tragic outcome.<br><br>**(AO4)**<br>• in the patriarchal society of Elizabethan England, fathers like Lord Capulet would have virtually owned their daughters. It would have been the father's decision when and who his daughter married<br>• when the play was first staged, the audience is likely to have disapproved of Juliet's act of defiance against her father, in her refusal to marry Paris<br>• many of Shakespeare's plays show conflict between parents and children, as evident in the relationship between Juliet and Lord Capulet. |

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

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| Question number | Indicative content |
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| **12**<br>***Romeo and Juliet*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• from the very first few words of the play, the prologue makes the audience aware of the long-standing feud between the two families and its significance in the events which are to unfold: 'From ancient grudge break to new mutiny'<br>• the feud demands family loyalty, often resulting in violent conflict between the two central families and ultimately leading to the deaths of Romeo and Juliet<br>• through their loyalty and dedication to the families they serve, even the servants are party to the feud. At the beginning of the play, the Capulets' servants insult the Montagues' servants: 'A dog of the house of the Montague moves me'<br>• Juliet's cousin, Tybalt, is presented as ruthless and vengeful. When he learns of Romeo's presence at the Capulet ball, he is angry because Romeo is a Montague: 'No, by the stock and honor of my kin, / To strike him dead, I hold it not a sin'. He later insists on fighting Romeo, yet Romeo refuses, resulting in Mercutio's death as he steps in to defend Romeo's honour. In an act of vengeance, Romeo then fights and kills Tybalt, marking the start of the spiralling events that lead to the deaths of Romeo and Juliet<br>• Mercutio's final lines in the play clearly apportion blame for his death on the feuding families: 'A plague o' both your houses!'<br>• at the end of the play, when the two families learn of the deaths of Romeo and Juliet, both families agree to put an end to the feud.<br><br>**(AO2)**<br>• Language: Prince Escalus is enraged by the violation of the civic order by the feuding families: 'Rebellious subjects, enemies to peace, / Profaners of this neighbour-stainèd steel'<br>• Language: Prince Escalus directly addresses the heads of the two families, Lord Capulet and Lord Montague, when chastising the families for their violent feud: 'By thee, old Capulet, and Montague', thus suggesting the responsibility for the feud ultimately rests with the two men<br>• Language/Form: the prologue highlights the intensity of the feud: 'civil blood makes civil hands unclean'<br>• Form: it is ironic that such devastating consequences result from a feud for which the reason remains unknown for the entirety of the play<br>• Structure: the end of the play signals an end to the feud. Capulet offers his hand to Montague and the men commit to raising statues of Romeo and Juliet. |

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| | **(AO4)**<br>• medieval Italy was well-known for its vendettas and deadly feuds, providing an appropriate setting for long-running feud between the Capulets and the Montagues<br>• at the time the play was set, duelling was a common means of resolving family disputes, although it was illegal. Many gentlemen carried swords around with them in readiness<br>• the negative effects of feuding families seeking revenge for dishonouring family loyalty were a powerful threat to the stability of Elizabethan society. |

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

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| **13**<br>***Macbeth*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• the theme of trust is prevalent throughout the play, often proven to be misplaced. When Duncan is murdered, much suspicion is placed on his guards: 'No man's life was to be trusted with them'<br>• Macbeth places trust in what the apparitions say: 'Thou hast harped my fear aright'. His confidence grows as a result: 'Then live, Macduff. What need I fear of thee?' This contrasts with Banquo's suspicions of them<br>• Duncan had believed the previous Thane of Cawdor was 'a gentleman on whom' he had 'built an absolute trust'. After Cawdor's execution for treachery, it is ironic that Duncan rewards the 'worthy' Macbeth with the title of Thane of Cawdor<br>• Lady Macbeth shows little trust in her husband. She belittles and manipulates him in an attempt to ensure he follows through with sinful acts, including the murder of Duncan<br>• Macduff does not trust Macbeth. He suspects Macbeth of wrongdoing soon after the death of Duncan. He refuses to bow before Macbeth and will not attend his coronation: 'No, cousin, I'll to Fife'<br>• Malcolm and Donalbain do not trust anyone after Duncan's murder: 'There's daggers in men's smiles'. They flee to England and Ireland. Later, Malcolm checks thoroughly whether he can trust Macduff's loyalty to Scotland by professing to be full of vices<br>• when Macbeth starts to see the branches of the trees moving closer to Dunsinane, it marks a moment of realisation that he could well be defeated. Despite this, Macbeth continues to trust the prophecies, believing that 'none of woman born / Shall harm Macbeth'.<br><br>**(AO2)**<br>• Language: Lady Macbeth does not fully trust Macbeth. Her use of metaphorical language shows she sees a core weakness in him: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness'. She does not trust Macbeth to kill Duncan<br>• Language: Banquo questions the motives of the witches, reminding the audience of their link to the devil: 'What, can the devil speak true?'<br>• Language/Form: the witches' cautionary chant at the beginning of the play warns that nothing is as it appears to be, foreshadowing how trust can be easily misplaced in the play: 'Fair is foul, and foul is fair'<br>• Language/Structure: when Duncan arrives at Macbeth's castle, he shows a misguided trust in Macbeth and his good character: 'This castle hath a pleasant seat'. This 'pleasant seat', after all, is the setting of his gruesome murder |

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| | • Structure: Macduff's trust in his instincts about Macbeth ultimately lead the restoration of the Chain of Being. Malcolm is the rightful heir to the throne.<br>**(AO4)**<br>• King James I was highly interested in the idea of witchcraft and even wrote a book about it. Witches were perceived as evil beings, able to manipulate and control men and women<br>• many of Shakespeare's plays featured kings and queens having their positions usurped by traitors who should not be trusted<br>• Shakespeare is believed to have written the play to please James I as it was a warning to potential traitors, reminding the audience of the Divine Right of Kings. |

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

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| Question number | Indicative content |
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| **14** ***Macbeth*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Macbeth changes as the play progresses. Initially, he is presented as a respected Thane who shows much loyalty to Duncan, as the defeat of the treacherous Thane of Cawdor is largely because of the leadership of Macbeth and Banquo. Macbeth's descent into tyranny contrasts directly with his initial portrayal<br>• at first, Macbeth appears open and honest with his wife, Lady Macbeth. In his letter to her, he tells her about his meeting with the 'weird sisters'<br>• Macbeth initially fears the witches' intentions as they appear to know his 'deep desires'. However, the prophecies serve to increase his confidence and provide him with a false sense of security, which he acts upon<br>• early in the play, Macbeth appears loyal to King Duncan who refers to him as: 'O valiant cousin'. When Malcolm is given the title Prince of Cumberland, despite having to be rescued by the sergeant, Macbeth's disappointment and ambition motivate him to change. He is emboldened by the prophecies and spurred on by Lady Macbeth to murder Duncan<br>• after killing Duncan, Macbeth changes his response to fear. It appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed'<br>• Macbeth's disturbed mind becomes increasingly apparent. He visualises the dagger and sees Banquo's ghost<br>• Lady Macbeth's death also marks a change in Macbeth. He suggests that he is weakened by it: 'She should have died hereafter; / There would have been a time for such a word'.<br><br>**(AO2)**<br>• Language: Macbeth is initially described as a courageous soldier: 'brave Macbeth'. There is a marked contrast in Macbeth's character when he subsequently sees Banquo's ghost, showing his inability to cope with guilt: 'Thou canst not say I did it. Never shake / Thy gory locks at me'<br>• Language: even after the murder of Duncan, the imagery of fear in Macbeth's speech shows how he is shaken by the very thought of murder: 'My thought, whose murder yet is but fantastical, / Shakes so my single state of man that function…'<br>• Form: Macbeth's soliloquy when he sees the dagger marks the start of the decline of his mental state<br>• Form: Macbeth's hubris becomes his dominant trait. His tragic fall is a result of his boldness and his later belief in his personal invincibility, having seen the witches again |

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| | • Structure: the suicide of Lady Macbeth spurs Macbeth into further tyran<br><br>**(AO4)**<br>• at the time the play was written, there was a strong belief in the Divine Right of Kings. Macbeth's transformation into an evil tyrant, killing the King, would probably have shocked the audience of the time<br>• a contemporary audience was likely to have recognised the role of the witches in Macbeth's changing character. The supernatural was considered evil and linked with the devil<br>• written for James I, the play serves as a cautionary tale to warn potential assassins of the dire consequences that would befall them if they were to dare to follow a path like Macbeth's. |

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

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| Question number | Indicative content |
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| **15** ***Merchant of Venice*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• the relationship between Shylock and Antonio is presented as tempestuous. Shylock's pursuit of his bond with Antonio, and the pound of flesh given as assurance for the bond, are the main narrative strands in the play and cause much of the conflict<br>• the two men are presented as very different. Shylock is obsessed with money and is even presented as placing as much importance on money as on the love he holds for his daughter: 'O my ducats! O my daughter'. In contrast, Antonio, a merchant of Venice, appears to be a generous man, agreeing to secure a loan for Bassanio so that he can impress Portia<br>• Shylock's hatred for Antonio is clearly apparent in the early stages of the play: 'I hate him for he is a Christian'. Antonio also shows his strong dislike of Shylock: 'the villainy you teach me'<br>• as a Jew, Shylock refers to money earnt in money-lending as 'well-won thrift'. The Christian, Antonio, disdainfully refers to it as 'interest', serving to exemplify their contrasting views<br>• Antonio incurs Shylock's wrath by helping his debtors to pay off their debts to Shylock just before the interest is due. Hence, Shylock is happy to punish Antonio when he cannot repay his loan.<br><br>**(AO2)**<br>• Language: Antonio goads Shylock by using derogatory language to mock him: 'cut-throat dog'<br>• Language: Antonio speaks with self-abasement when he considers his position at Shylock's mercy: 'I am a tainted wether of the flock, / Meetest for death'<br>• Form: Antonio, a merchant of Venice, features in the title of the play, which represents how the main narrative strand centres on Shylock's bond with Antonio<br>• Structure: Antonio shares the play's happy ending as he does not have to give his life to pay his debt. In contrast, Shylock is shamed and loses everything: his wealth, his religion and his daughter<br>• Structure: although Antonio berates Shylock for being merciless, he also fails to show Shylock mercy at the end of the play. Antonio insists that Shylock gives up his faith and converts to Christianity.<br><br>**(AO4)**<br>• Antonio is extremely biased against Jews. Anti-Semitism was widespread in Shakespeare's time |

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| | • many plays written during this period perpetuated hatred of Jews, thro portraying villains, such as Shylock, as scheming and sinister<br>• the treatment of Shylock allows the modern audience to reflect on the views of society at the time the play was set. |

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

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| Question number | Indicative content |
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| **16** ***Merchant of Venice*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br>**(AO1)**<br>• the theme of revenge is central to the events of the play. Shylock explains his attitude towards seeking revenge in the given quotation<br>• Shylock has been subjected to years of abuse for being a Jew. His hatred of Antonio leads him to seek revenge for the acts of anti-Semitism against him: 'If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him'<br>• despite Portia's plea, Shylock does not show mercy to Antonio: 'I crave the law, / The penalty and forfeit of my bond'. Shylock is unrelenting in his desire for revenge<br>• Jessica demonstrates the hatred she holds towards her father, Shylock, during the play. Her elopement with Lorenzo and subsequent conversion to Christianity could be seen as acts of revenge against her father<br>• during the trial scene, Portia delivers a vengeful verdict to Shylock: 'Thou shalt have more justice than thou desir'st'. She seeks to punish him for his own pursuit of revenge<br>• Antonio also does not appear to learn from Portia's speech. He seeks revenge against Shylock, demanding that he gives up his religion in addition to his wealth.<br><br>**(AO2)**<br>• Language: Shylock's hatred for Antonio can be seen in the persistence of his quest for revenge: 'I'll plague him, I'll torture him - I am glad of it'. The repeated first person reminds the audience that Shylock holds a personal grievance against Antonio<br>• Language: Shylock again uses metaphorical language related to food and eating to overtly express his pursuit of revenge: 'If it will feed nothing else, it will feed my revenge'<br>• Form: Shylock describes the nature of revenge in his 'Hath not a Jew eyes?' speech: 'The villainy you teach me I will execute, and it shall go hard but I will better the instruction'<br>• Structure: the pound of flesh demanded by Shylock later in the play is foreshadowed by Shylock's revealing his intention to attend the dinner with Bassanio and Antonio in order to 'feed upon the prodigal Christian'<br>• Structure: the plot centres on Shylock's revenge against Antonio but it is Shylock who is left with nothing at the end of the play. He is the victim of revenge in his turn.<br><br>**(AO4)**<br>• Shylock's pursuit for revenge reflects the anger of Jews at their treatment by society at large, at the time the play was written |

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| | • Jews were often persecuted in revenge for unfounded accusations of the desecration of Christian churches<br>• *The Merchant of Venice* is said to have been based on the character of Barabbas in *The Jew of Malta.* However, Barabbas is portrayed as a pure villain compared to Shylock, who, although he seeks revenge, shows examples of how he has been wronged by society. |

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

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| Question number | Indicative content |
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| **17**<br>***Pride and Prejudice*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br>**(AO1)**<br>• Austen presents Mr Collins' relationships with other characters in the novel, including Mr Bennet, Elizabeth, Charlotte Lucas and Lady Catherine de Bourgh<br>• as Mr Bennet's nearest male relation, Mr Collins will inherit Longbourn after Mr Bennet's death. In response to Mr Collins' introductory letter, both Elizabeth and Mr Bennet acknowledge how Mr Collins' manner and inherent stupidity are rooted in his adherence to societal formalities. Mr Bennet and Elizabeth consider Mr Collins to be full of his own self-importance. Elizabeth immediately recognises how '"There is something very pompous in his stile"'<br>• Elizabeth's and Mr Collins' first meeting confirms her judgement of him as a foolish man. She has no hesitation rejecting his proposal of marriage. Mr Collins is driven by his desire to please his patroness, Lady Catherine de Bourgh, and to fulfil his perceived duty to the Bennet family<br>• following this, Mr Collins begins a relationship with Charlotte Lucas. Charlotte is open with Elizabeth about how she feels about Mr Collins: 'not romantic, you know. I never was. I ask only a comfortable home'. Charlotte is described as having accepted Mr Collins' proposal 'solely from the pure and disinterested desire of an establishment'<br>• after their marriage, Charlotte's arrangements in her new home reduce contact with Mr Collins by encouraging him to walk a lot for his health and she chooses a back room to spend time in because he likes to be at the front to check when Lady Catherine might be passing<br>• Mr Collins treats Lady Catherine de Bourgh with much reverence. His prosperity is a result of the living of the Hunsford parish and Mr Collins admits his fawning is '"the kind of little things which please her ladyship, and…the sort of attention which I conceive myself peculiarly bound to pay"'.<br>**(AO2)**<br>• Language: Mr Collins is described as 'neither sensible nor agreeable; his society was irksome'. Charlotte disregards Mr Collins' disagreeable traits in order to secure marriage<br>• Language: the affected language of Mr Collins shows how he tries to impress in an attempt to form relationships, such as with Lady Catherine de Bourgh<br>• Form: the reader's first impression of Mr Collins is formed in response to the letter he sends to Mr Bennet. His behaviour when he subsequently arrives at Longbourn confirms both Elizabeth's and Mr Bennet's initial observations of him<br>• Structure: Mr Collins' proposal to Charlotte follows his offer of marriage to both Jane and Elizabeth, suggesting he cares little beyond finding a woman to be his wife<br>• Structure: Mr Collins is presented as the foil to Mr Darcy. Whilst Mr Collins acts with impropriety and exaggerated humility, Mr Darcy is presented with gravity and propriety. |

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| | **(AO4)**<br>• compared to other works of the time, Austen's novels do not typically reflect the Romantic movement, as is evident by the presentation of many of the relationships between characters, including that of Mr Collins and Charlotte Lucas<br>• when the novel was written, fathers' fortunes were mostly inherited by the eldest son or male heir. Mr Collins' situation would therefore not have been unusual<br>• Austen's presentation of Mr Collins explores the role of the church in society. |

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

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| Question number | Indicative content |
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| **18**<br>***Pride and Prejudice*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br>**(AO1)**<br>• women's attitudes to marriage in the novel vary from the romantic to the practical<br>• the ironic statement, 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife', reflects the views of Mrs Bennet and others of her social status<br>• women were generally expected to show pride in their appearance and were judged on this by potential suitors. Mr Bennet, speaking of his wife, admits he was 'captivated by youth and beauty'. At the ball, Mr Darcy describes Elizabeth as 'tolerable; but not handsome enough to tempt me', but later comments on her 'fine eyes'<br>• Charlotte Lucas, a spinster at 27 years, highlights the need to find a husband and her own home: 'Happiness in marriage is entirely a matter of chance'. She is not romantic and takes a practical approach to marriage. She astutely says: 'in nine cases out of ten a woman had better show more affection than she feels'<br>• Elizabeth has an atypical view of marriage. She believes that marriage should be based on love and mutual respect. She refuses to 'give up her self-respect by marrying the foolish Mr Collins'. By contrast, Mr Darcy and Elizabeth are presented as a genuine love match<br>• Lydia has a romantic and naïve attitude towards elopement and marriage. She is infatuated with Mr Wickham, but he only marries her when bribed by Mr Darcy to do so<br>• Jane's attitude towards marriage is ultimately romantic. Her good nature ensures that she will find happiness with Mr Bingley and there is a strong sense that they will enjoy a loving marriage as they both have such gentle dispositions.<br>**(AO2)**<br>• Language: Elizabeth's attitude to Lydia's elopement with Mr Wickham is one of distress. She fears Lydia 'is lost forever' and is concerned about society's view of Lydia if she lives with Mr Wickham out of wedlock. Elizabeth condemns Lydia's behaviour, calling it 'infamy'<br>• Language: Lady Catherine tells Elizabeth that, if she marries Mr Darcy, she will be 'polluting' the 'shades of Pemberley'. The metaphorical language shows her absolute disapproval of Elizabeth as a wife for Mr Darcy<br>• Language: Mr Darcy's reaction to Elizabeth's rejection of his proposal shows his shock: 'mingled incredulity and mortification'. Elizabeth's refusal to accept Mr Collins' and then Mr Darcy's first proposal does not reflect the typical attitude that a woman would accept an offer of marriage from a prosperous man<br>• Form: the character of Mrs Bennet reflects a typical mother of her standing at the time, determined to find husbands for her five daughters<br>• Structure: the opening sentence of the novel re-iterates the contemporary view that marriage to a man of a respectable rank was the only way a woman could secure her future. |

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| | **(AO4)**<br>• although engaged for one night, Austen never married, even though love and marriage were key themes in her novels<br>• Elizabeth's refusal to accept marriage proposals from Mr Collins and Mr Darcy would have shocked most contemporary readers. Women were expected to accept the proposals of prosperous men without hesitation<br>• at the time the novel was written, women and their property became the legal possession of their husbands upon marriage. |

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

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| **19**<br>***Great Expectations*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Dickens presents Pip first as a child and then, later, as an adult. Born Philip Pirrip, he is raised by his elder sister, Mrs Joe, and her husband, Mr Joe. The narrative centres on Pip's journey to becoming a gentleman<br>• as a child, Pip is subject to much violence at the hands of his sister, Mrs Joe. Pip is shown to be vulnerable; his sister is fearsome and acts aggressively towards him. She proudly declares how she raises him 'by hand' yet Mr Joe tries to protect Pip<br>• Pip is terrified of the convict (subsequently revealed to be Magwitch) and takes food to him. The kindness of this act is repaid as it turns out to be Magwitch who is Pip's benefactor<br>• when Pip first meets Miss Havisham, he is in awe of her, her class and particularly Satis House. However, Miss Havisham is cruel to Pip, especially as she urges him to love Estella knowing full well that his love will be unrequited: 'Love her, love her, love her!' Pip subsequently believes Miss Havisham is his benefactor<br>• Pip is shown to be ashamed of his class and his family: 'I thought long after I laid me down, how common Estella would consider Joe, a mere blacksmith: how thick his boots, and how coarse his hands'. Pip continues to be fixated by his desire to impress Estella throughout the novel<br>• Pip changes after he moves to London. He is presented as cruel and disloyal to Joe. He makes Joe feel unwelcome and Joe uncomfortably responds: '"I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th'meshes. You won't find half so much fault in me if you think of me in my forge dress'"<br>• as the narrator, Pip often judges his past actions with much castigation. He is presented as honest and open about his past wrongs: 'I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong'.<br><br>**(AO2)**<br>• Language: it is ironic that the stick Mrs Joe uses to beat Pip with is referred to as 'Tickler'. The word 'Tickler' suggests moments of joy, yet in reality its use results in pain and fear for Pip as a child<br>• Language: Pip is presented as passionate in his pursuit of Estella: 'I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be'. The repetition shows Pip's sheer determination and love for Estella<br>• Language: as a child, Pip has a close relationship with Mr Joe. In contrast, he is shown little love by Mrs Joe. She uses belittling language towards Pip: '"it's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother'" |

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| | • Form: as the narrator, Pip has the ability to reveal his views on events and characters in the novel<br>• Structure: the novel is a bildungsroman, following Pip's growth and development into adulthood.<br><br>**(AO4)**<br>• Dickens had a difficult relationship with his own mother, which is perhaps reflected in the portrayal of Pip as a child and Mrs Joe's treatment of him<br>• at the time Dickens wrote the novel, narratives that centred on the journey of the main character from boyhood to manhood were popular<br>• like Pip towards the end of the novel, Dickens raised his social standing in society. |

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

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| Question number | Indicative content |
|---|---|
| **20**<br>***Great Expectations*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• the theme of ambition is apparent throughout the novel. Many of the characters show ambition, such as for love or money<br>• Joe's ambition centres on his desire for Pip to grow up and work with him at the forge<br>• Miss Havisham's relatives' ambitions in life are rooted in the expectation that they will inherit some of her wealth<br>• Pip's pursuit of his great expectations and his belief that they come from Miss Havisham lead to his forgetting his roots. He is so transfixed with his love for Estella that he becomes consumed by his desire to be successful: "'Biddy," said I, after bidding her to secrecy, "I want to be a gentleman'"<br>• Estella does not appear to have ambitions for the future, having been forever tarnished by the trauma of her upbringing. Following the death of her abusive husband, Bentley Drummle, she is at last free to find happiness. The ambiguous ending of the novel leaves it open to whether she does so with Pip<br>• Miss Havisham's sole ambition in life is to seek revenge on men. She is wealthy but chooses not to help others, including poor relatives, who could really benefit from the money<br>• Magwitch's ambition is to repay Pip's kindness which was shown to him on the marshes. Later, it is Pip's ambition to secure Magwitch's escape from London.<br>**(AO2)**<br>• Language: Magwitch shows a determination to achieve his ambitions through the use of comparatives: 'the harder it was, the stronger I held'. Despite knowing that he is likely to be sentenced to death if he is caught returning from Australia, he wants to see Pip as a gentleman<br>• Language/Form: the characters' ambition to gain wealth is shown as misplaced through the example of Jaggers, whose home, despite his achievements as a successful, prosperous man, is described as cold and unrelenting: 'nothing merely ornamental', echoing Dickens' belief that wealth does not always bring happiness<br>• Form: the title of the novel represents Pip's 'great' ambitions for the future<br>• Structure: at the start of the novel, Pip is happy as a member of the lower class and is destined to be Joe's apprentice. When Pip meets Estella, it marks a turning point in the novel, as it gives him the aspiration to become a gentleman in order to win her love<br>• Structure: Pip spends the majority of the novel convinced that he is able to pursue his ambition thanks to the support of Miss Havisham. He is horrified when he learns that he has become prosperous thanks to the convict, Magwitch. |

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| | **(AO4)**<br>• in the time Dickens was writing, convicts were a sub-class, detached from society. The wealth achieved by Magwitch in Australia brings him some power despite his status<br>• *Great Expectations* fits a pattern of fiction released at the time the novel was written, depicting growth and personal development of a character, such as the journey Pip experiences from boyhood to manhood<br>• at the time the novel was set, London was a city of much prosperity but also widespread and extreme poverty. The most sought-after jobs and opportunities for acquiring wealth were seen to be in London. |

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

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| Question number | Indicative content |
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| **21**<br>***The Scarlett Letter*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• the symbol of the scarlet letter is significant in the novel as the plot revolves around Hester Prynne's acceptance of responsibility for committing adultery, which the scarlet letter represents<br>• Hester is condemned by the Puritan community as she has broken the religious and moral codes of society. Hester is branded with the scarlet letter, 'A', which she has to wear on all her clothes. After many years, the public perception of the letter 'A' transforms from 'Adulterer' to 'Abel' or 'Able', reflecting the change in society's perception of Hester, and ultimately Hester chooses to wear the letter voluntarily<br>• as Dimmesdale stands on the scaffolding with Hester and Pearl, a meteor traces out an 'A' in the sky. Dimmesdale sees this as a sign that he should also be branded with the letter 'A'. In contrast, the Puritan community interpret this as a sign of Governor Winthrop's entry into Heaven, standing for 'Angel'<br>• although Dimmesdale continues to hide his guilt, Chillingworth discovers that he has carved a red 'A' onto his chest; an act of self-punishment for his sin<br>• Pearl re-creates the letter 'A' on her own bosom using the green eel-grass: '-the letter A, - but freshly green, instead of scarlet!' This presentation of the letter 'A' marks the start of the change of perception of the symbol, accentuated by the association of new life with the colour green.<br><br>**(AO2)**<br>• Language: the exclamatives in Pearl's speech when Hester asks her the meaning of the scarlet letter show confidence in her understanding: '"Truly I do! …It is for the same reason that the minister keeps his hand over his heart!"' Yet it is ambiguous for the reader as to whether Pearl truly knows Dimmesdale's involvement in her mother's having to wear the scarlet letter<br>• Language/Form: Pearl's innocent questioning of the scarlet letter Hester wears on her bosom shows the insignificance of it in the eyes of a child, and perhaps the eyes of Hawthorne: 'Will it not come of its own accord, when I am a woman grown?'<br>• Language/Structure: the women in the congregation at the start of the novel use the adverb 'always' to show that Hester will forever bear the burden of her crime: 'the pang of it will be always in her heart'<br>• Structure: the symbol of the scarlet letter is intended to be a powerful symbol of shame, but, at the end of the novel, its meaning has shifted from 'Adulterer' to 'Able'<br>• Structure: the ending shows that, even in death, Hester is associated with the scarlet letter: 'ON A FIELD, SABLE, THE LETTER A, GULES'. Nevertheless, at this stage, the letter is regarded with reverence and structurally the letter 'A' is dominant throughout. |

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| | **(AO4)**<br>• in the strict Puritan society at the time the novel was set, adultery was seen as a mortal sin. As a result, mothers often had their children taken away from their care<br>• it was typical for Puritans at the time the novel was set to look for symbols to confirm divine sentiments, reflected by the interpretation of the formation of the 'A' in the sky<br>• Hawthorne uses the symbol of the scarlet letter to show society's dogged refusal to change ideas and beliefs. Hester has no choice other than to accept responsibility for her sin and wear the scarlet letter. |

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

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| Question number | Indicative content |
|---|---|
| **22**<br>***The Scarlett Letter*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• candidates may agree or disagree with the statement that Roger Chillingworth is presented as a wholly evil character in the novel<br>• Chillingworth's motive for marrying Hester Prynne is presented to be based on his own insecurities over his old age and physical deformities. He dedicates his life to education and research, ignoring the feeling of his young, beautiful wife. He is described as wanting to marry Hester, selfishly, to 'light a household fire in his lonely and chilly heart'. Hester's adultery with Dimmesdale is possibly a result of her apparently cold and unloving relationship with Chillingworth<br>• when Chillingworth arrives in America, he disguises his true identity by taking on the name Roger Chillingworth. His doing so is suggestive of his desire to seek revenge; he is able to hide his true relationship with Hester and forge relationships with, and garner the trust of, the Puritan community. Indeed, when Hester appears to recognise Chillingworth, 'he slowly and calmly raised his finger, made a gesture with it in the air, and laid it on his lips'<br>• Chillingworth relentlessly pursues Dimmesdale in revenge for his part in the adultery. He does so in the guise of a physician who would, ordinarily, be someone who cares and seeks to help patients, yet he wages psychological warfare against Dimmesdale<br>• the lengths Chillingworth goes to in order to exert revenge on Dimmesdale exemplifies his dogged determination to inflict pain and suffering. He makes the 'principle of his life to consist in the pursuit and systematic exercise of revenge'<br>• when Dimmesdale dies after his sin is exposed publicly, Chillingworth also dies signalling how his evil purpose in life has been achieved. He leaves his wealth to Pearl.<br>**(AO2)**<br>• Language: the pun 'leech' is used to describe Chillingworth. It is used as a term for a doctor but also represents how Chillingworth is seen as a parasite, sapping the life out of Dimmesdale<br>• Language: the word 'chilling' in the surname 'Chillingworth' has connotations of violence and cruelty, reflecting Chillingworth's evil nature<br>• Language: the metaphor of treasure, something which is ordinarily associated with happiness and joy, is used to depict Chillingworth's desperate, evil quest to discover the truth of Dimmesdale's sin: 'He now dug into the poor clergyman's heart like a miner searching for gold', 'with purpose to steal the very treasure which this man guards as the apple of his eye'<br>• Form: the character of Chillingworth plays a pivotal role in the novel; the focus of his evil revenge is Dimmesdale, which subsequently allows the reader to focus on Hester's vindication<br>• Structure: at the end of the novel, Chillingworth leaves his wealth to Pearl, possibly as an act of redemption.<br>**(AO4)**<br>• the Puritan community had strict views on sins such as adultery. When the novel was first published, the reader is likely to have been more understanding of the severity of the sin of adultery and therefore perhaps more empathetic with Chillingworth's position |

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| | • Hawthorne is thought to have wanted to show the potential consequences of such strict, rigid societal views and the possible effects of subsequent relentless attrition<br>• Chillingworth's evil acts are accentuated by his doing so in his role as a physician; typically seen by the Puritan community as a position of trust and respect. |

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

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