



# Mark Scheme (Results)

June 2024

Pearson Edexcel International GCSE in  
English Literature (4WET2)  
Unit 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked unless the candidate has replaced it with an alternative response.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

## Specific Marking Guidance

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

## Placing a mark within a level

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

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

**SECTION A – Modern Drama**

Question number	Indicative content
<p><b>1</b> <i>A View from the Bridge</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Beatrice is presented as a loyal wife to Eddie Carbone throughout the play. Despite noticing signs of Eddie’s inappropriate feelings for her niece, Catherine, and despite his treacherous act of reporting her cousins, Marco and Rodolpho, to the Immigration Bureau, she stands by her husband</li> <li>• Beatrice is presented as a devoted wife to Eddie when she is preparing for the arrival of Marco and Rodolpho. She defers to Eddie and is careful to avoid upsetting him: ‘I’m just worried about you, that’s all. I’m worried’</li> <li>• she remains silent when Eddie speaks affectionately to Catherine and, when confronted by Eddie, Beatrice denies feeling angry about it: ‘Who’s mad? ... I’m not mad’. At this stage of the play, Beatrice’s devotion to Eddie appears to prevent her from speaking out</li> <li>• it is apparent that Beatrice and Eddie have not had a physical relationship for some time, perhaps as a result of Eddie’s fixation with Catherine. Nonetheless, Beatrice chooses her words carefully when questioning Eddie about the situation, ensuring that she does not put the blame on him: ‘Well, tell me, am I doing something wrong? Talk to me’. Beatrice is presented as being fully committed to their relationship, wanting to put things right herself, even though it appears that she is not to blame for their lack of intimacy</li> <li>• later in the play, Beatrice is invited to the wedding of Catherine and Rodolpho. However, she remains loyal to Eddie by staying with him instead of attending the ceremony: ‘Now go, go to your wedding, Katie, I’ll stay home’</li> <li>• Catherine is furious and she calls Eddie ‘a rat’, after discovering that he reported Marco and Rodolpho to the Immigration Bureau and that he does not want Beatrice to go to her wedding. Despite his actions, Beatrice is presented as loyal to her husband and she defends him: ‘Don’t you call him that!’</li> <li>• towards the end of the play, Beatrice finally confronts Eddie over his inappropriate feelings for Catherine. She tells him: ‘You want somethin’ else, Eddie, and you can never have her!’ Beatrice is fully committed to their relationship and she wants Eddie to be loyal to it too: ‘The truth is not as bad as blood, Eddie! I’m tellin’ you the truth – tell her goodbye forever!’</li> <li>• Eddie finally acknowledges his love for Beatrice at the end of the play. When he lies dying in Beatrice’s arms, he realises the value of his loyal wife and his last words are: ‘My B!’</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: as the traditional head of the household, Eddie has the final say on whether Beatrice’s cousins can stay in their apartment. Beatrice is loyal to Eddie, respecting his role in the family, and her metaphorical language shows her gratitude to him: ‘Mmm! You’re an angel!’</li> </ul>

	<ul style="list-style-type: none"> <li>• Language: when Beatrice realises that Eddie ‘snitched’ on Marco and Rodolpho to the Immigration Bureau, she repeats ‘my God’ to show how shocked and disgusted she is. However, perhaps as a sign of her devotion to Eddie as her husband, she refrains from verbally attacking him</li> <li>• Language/Structure: Beatrice’s euphemistic question, ‘When am I gonna be a wife again, Eddie?’, reflects the tension and lack of fulfilment in their marriage. However, despite the distance in their relationship, Beatrice stands by Eddie throughout the play</li> <li>• Form: Beatrice chooses to ignore the early signs of Eddie’s inappropriate feelings for Catherine. When Catherine fetches Eddie’s cigar for him, the stage directions describe how Beatrice ‘<i>has been avoiding his gaze</i>’. Beatrice is clearly devoted to her husband and either does not want to upset him by confronting him over his actions or does not want to admit that he is not as devoted to her as she is to him</li> <li>• Form/Structure: the last mention of Beatrice in the play is in the stage directions following Eddie’s death. Beatrice ‘<i>covers him with her body</i>’, showing her unconditional love for her husband and the resilience of her loyalty to him.</li> </ul>
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Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p>2</p> <p><i>A View from the Bridge</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• set in 1950s Red Hook, the play reflects many of the generally accepted gender roles of its day and setting. There is an expectation that men should behave in certain ways, which is summarised by Alfieri: 'A man works, raises his family, goes bowling, eats, gets old, and then he dies'</li> <li>• men are seen as the providers for their families in the play. Eddie works as a longshoreman and, as Alfieri comments, 'He worked on the piers when there was work, he brought home his pay, and he lived'. Marco, Beatrice's cousin, also fulfils this role. He has travelled to the USA with his brother, Rodolpho, leaving his wife and children at home in Sicily. When Marco first arrives at the Carbone's apartment, he tells Beatrice of his intention to 'send right away maybe twenty dollars' to his wife to provide for his family</li> <li>• at the time the play is set, a man was seen as the head of the household, setting rules and making decisions for his family. When Catherine is offered a job as a stenographer, Eddie has the final say on whether she can take it. Catherine, with Beatrice's support, tells Eddie about the job offer and he questions her 'Why didn't you ask me before you take a job?' Ultimately, Catherine has to accept Eddie's decision and all she can do is try to encourage him to let her take the role: 'I'll fix up the whole house! I'll buy a rug!' Eventually, Eddie reluctantly agrees: 'All right, go to work'</li> <li>• furthermore, through Eddie's treatment of Catherine, the play explores the idea of men controlling female sexuality. When Catherine shows Eddie her new skirt, he says: 'I think it's too short, ain't it?' Eddie also wants to prevent other men from finding Catherine attractive: 'with them new high heels on the sidewalk - clack, clack, clack. The heads are turnin' like windmills'</li> <li>• the conventional male at the time the play is set was considered to be masculine and strong. Eddie has a physical job and he demonstrates his strength when teaching Rodolpho to box: '<i>He feints with his left hand and lands with his right. It mildly staggers Rodolpho</i>'. Marco is also presented in terms of conventional masculinity and is described as strong and hard-working. He shows off his strength, in the scene where Eddie is teaching Rodolpho to box, by lifting the chair above his head using only one hand</li> <li>• in contrast, Rodolpho does not fulfil the conventional male role of the time. Eddie is critical of Rodolpho's singing, cooking and modern dress. Eddie says to Beatrice: 'if I could cook, if I could sing, if I could make dresses, I wouldn't be on the water front'</li> <li>• the play reflects the importance of men being respected by their community. Early in the play, Eddie tells the story of Vinny Bolzano snitching on his uncle to the Immigration Bureau, resulting in his losing all respect from the community. Ironically, Eddie's own respect is lost later in the play when he breaks the code of honour by reporting Marco and Rodolpho to the Immigration Bureau</li> </ul>

- in 1950s Red Hook, it was not deemed to be acceptable for men to be homosexual. Eddie believes that Rodolpho is gay, referring to how he 'ain't right' when he talks to Catherine about Rodolpho. He appears to be obsessed with the idea of Rodolpho being gay, which leads him to make reference to it repeatedly. He also describes Rodolpho as looking 'so sweet there like an angel', adding how 'you could kiss him he was so sweet', before he actually kisses Rodolpho on the lips in order to shock Catherine.

**(AO2)**

- Language: Marco is described in strongly masculine terms, fulfilling the conventional idea of a man at the time the play is set. The metaphor 'He's a regular bull' likens him to a powerful animal
- Language: Eddie uses innuendo and hyperbole to suggest that Rodolpho is weak and effeminate: 'if you close the paper fast, you could blow him over'
- Language: when Eddie loses the respect of the community after he reports Marco and Rodolpho to the Immigration Bureau, the exclamations in his speech indicate how desperate he is to have this respect restored: 'I want my name!', 'I want my respect!'
- Form: the play is set in the 1950s, when it was seen in such societies as important for men to preserve authority in their families. When Eddie is told about Catherine's new job and thinks that he has not been consulted first, the stage directions suggest that he is aghast: *'Pause. Eddie looks at Catherine, then back to Beatrice'*
- Form: the values and attitudes of men in the play, including Eddie and Marco, are rooted in their Italian culture and heritage, which they have brought with them to the USA
- Structure: the power in the play shifts as different men seek to dominate. Initially, Eddie holds the power, but this changes as Alfieri takes the moral and legal prerogative, offering him sound advice and warnings that Eddie rejects. Marco becomes dominant by the end and his actions lead to Eddie's demise. Catherine confirms the shift in power when she chooses Rodolpho over Eddie.

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

Question number	Indicative content
<p><b>3</b> <b>An Inspector Calls</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• family is shown to be significant in the play. The Birling family name is used by characters as a way of exerting power, gaining status and expanding business opportunities. However, there are cracks in their relationships with each other</li> <li>• for Mr Birling, family is significant as a way of growing his business and he places more importance on this than fostering family relations built on love and trust. The play opens on the family's celebration of the engagement of Sheila and Gerald Croft. Mr Birling comments, on the one hand, that Sheila's engagement to Gerald is 'one of the happiest nights of my life', while immediately afterwards making his true position clear: 'we may look forward to the time when Crofts and Birling are no longer competing'</li> <li>• Mr Birling considers it his role as the head of the household to provide for his family: 'a man has to mind his own business and look after himself and his own'. He uses this as justification for his capitalist mindset: 'the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense'</li> <li>• early in the play, Gerald comments on how the Birlings 'seem to be a nice well-behaved family' and Mr Birling boasts he has a good chance of a knighthood 'so long as we behave ourselves'. However, as the Inspector interrogates the family and Gerald, cracks begin to emerge in this façade. Indeed, the veneer of good family relationships is shown to be just that towards the end of the play. Eric sums up the unsatisfactory family relations with an outburst towards his mother: 'You don't understand anything. You never did. You never even tried', and towards his father: 'Because you're not the kind of father a chap could go to when he's in trouble – that's why'</li> <li>• maintaining the reputation of the family is the most significant concern of Mr and Mrs Birling following the Inspector's questions. Mr Birling tells the Inspector how he would 'give thousands – yes thousands' to cover up what has happened</li> <li>• significantly, family members use their family name as a way of exerting power over those in the working classes. Sheila admits how she used the 'power' she 'had, as a daughter of a good customer and also of a man well known in the town' to get Eva/Daisy fired from Milwards. When Eva/Daisy goes to the Brumley Women's Charity Organisation for help, Mrs Birling turns her away for 'impertinently' making use of the Birling name, 'having no claim' to it, and she adds how it is the father's responsibility to look after Eva/Daisy and the unborn child</li> </ul>

- the clear hierarchy within the Birling family evident at the start of the play is destroyed as the play progresses. Initially, Mr and Mrs Birling assert their authority over Sheila and Eric and treat them like children, even though they are in their twenties. When Eric tries to speak during one of Mr Birling's lengthy speeches early in the play, his father tells him: 'Just let me finish, Eric. You've a lot to learn yet'. Mr Birling also checks to make sure Sheila is listening to him, as a parent would do to a child, and Sheila responds by saying: 'I'm sorry, daddy'. However, by the end of the play, the roles have reversed. Eric tells his mother: 'I'm ashamed of you' and Sheila tells her father: 'you don't seem to have learnt anything'
- as a contrast, it could be argued that the need to protect her family was a significant factor in Eva's/Daisy's decision to take her own life by drinking 'strong disinfectant'. Although some might argue that Eva/Daisy does not show love for her unborn child, effectively killing it in the process of her own death, others might argue that her act shows love, as she does not want to bring a child into a world of poverty, cruelty and social injustice.

**(AO2)**

- Language/Form: each character is individually described at the start of the play: Birling '*rather portentous*'; Sybil '*rather cold*'; Sheila '*very pleased with life*'; Gerald '*man-about-town*'; Eric '*not quite at ease*'. This is significant because it creates the impression that there is no real sense of family unity
- Language/Form: Mrs Birling places much significance on Eva's/Daisy's family supporting her and her unborn child. There is dramatic irony when she commands the Inspector to 'Go and look for the father of the child' because 'It's his responsibility'
- Language/Structure: towards the end of the play, Mr Birling uses his family name to uncover evidence that suggests the Inspector is a 'hoax': 'Mr Arthur Birling here ... oh, Roberts - Birling here'
- Structure: Eva/Daisy and the Inspector are catalysts who contribute to the reversal of roles within the family, with recriminations and arguments continuing after the Inspector has left
- Structure: the ambiguous ending leaves the audience to decide whether the family will start to consider how their actions impact on others and on each other, and not just pursue their own self-interests to strengthen their image in society.

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

Question number	Indicative content
<p><b>4</b> <i>An Inspector Calls</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• candidates are free to agree, wholly or in part, with the view that Gerald Croft is presented as selfish in the play. Responses should be judged on the quality of the argument presented</li> <li>• Gerald is the son of Sir George and Lady Croft. In marrying Sheila, Gerald will confer a superior social position on the Birlings. The fact that Gerald had an affair with Eva/Daisy during his courtship of Sheila gives the impression that Gerald is, perhaps, selfishly marrying out of business interests rather than love</li> <li>• Gerald is reluctant to admit his part in Eva's/Daisy's death. When Sheila questions how he knew Eva/Daisy, his initial response is: 'I didn't'. Gerald finally admits that he knew the girl and, in a selfish attempt to prevent Sheila from hearing the truth about his affair, he tells her that she should leave the room, with the excuse that the experience is 'bound to be unpleasant and disturbing'</li> <li>• he subsequently reveals how Eva/Daisy became his mistress because 'she was young and pretty and warm-hearted', which suggests that he merely used her for his own gratification</li> <li>• nevertheless, while Eva/Daisy was his mistress, it could be argued that Gerald did not act in a wholly selfish way. Gerald reveals how Eva/Daisy was 'intensely grateful' to him for rescuing her from the lascivious Alderman Meggarty, 'a notorious womanizer' and 'one of the worst sots and rogues in Brumley'. He provides her with food and shelter</li> <li>• however, when Sheila comments how Gerald must have been a 'wonderful fairy prince' and how he 'must have adored it', Gerald admits that he 'did for a time', suggesting that he, at least in part, used the affair for his own interests</li> <li>• it is then revealed that Gerald selfishly ended the relationship when it became inconvenient for him: 'I had to go away for several weeks then – on business'. However, it could be argued that he did not act in a wholly selfish manner as he made sure that Eva/Daisy had enough money 'to see her through to the end of the year'</li> <li>• following the Inspector's departure, Gerald selfishly wants to protect his own interests. He does this not only by suggesting that the Inspector is an imposter but by saying that there was 'no proof it was the same girl'</li> <li>• towards the end of the play, despite Sheila learning of his affair, Gerald selfishly expects her to disregard what he has done and continue with their engagement.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Gerald shows an interest in what happened to Eva/Daisy after their affair ended. He asks the Inspector questions about where she went, suggesting that he does care about her: 'she thought of leaving Brumley ... Did she?', 'By herself?'</li> </ul>

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|  | <ul style="list-style-type: none"><li>• Form: when Gerald discovers that a girl has not been taken to the Infirmary, the stage directions show his reaction: '<i>smiling</i>'. It could be argued that Gerald is relieved to think that Eva/Daisy is not dead, or, alternatively, that he is selfishly thankful that there will not be any repercussions for his actions</li><li>• Form: the omniscient Inspector is used as a way of conveying Priestley's views on the selfish upper classes, including Gerald, who refuse to accept social responsibility</li><li>• Structure: Gerald's tendency to act selfishly, protecting himself and his interests, is clearly apparent when he denies driving Eva/Daisy to her death: 'there's no more real evidence we did than there was that that chap was a police inspector'</li><li>• Structure: Gerald's final words in the play are to Sheila, brushing his behaviour towards both her and Eva/Daisy to one side: 'Everything's all right now, Sheila. (<i>Holds up the ring.</i>) What about the ring?', showing that he is not unduly worried about the heartache his behaviour has caused and his primary concern is marrying Sheila.</li></ul> |
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<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>5</b> <i>The Curious Incident of the Dog in the Night-time</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the theme of bravery is prominent in this bildungsroman. The play follows 15-year-old Christopher and his journey from childhood to some independence. Christopher must do things he has not been comfortable doing in the past and face his fears if he is to complete this transition. In supporting Christopher, other characters must also be brave</li> <li>• towards the start of the play, when Christopher wants to investigate Wellington's death, he shows an emerging level of maturity as he recognises that he will need to be brave and confront his fears if he is to achieve his goals in life: 'if you're going to do detective work you have to be brave so I had no choice'</li> <li>• when Christopher interviews his neighbours as part of his investigation, it is clear that he is leaping out of his comfort zone because his neighbours are like strangers to him and talking to new people is something Christopher ordinarily finds difficult. However, he makes the effort despite its challenges. Christopher himself acknowledges that 'talking to the other people in our street was brave'</li> <li>• Ed Boone's arguable lack of bravery serves as a catalyst for Christopher's journey to independence. Ed is afraid of telling Christopher the truth about his mother so he tells him that she is dead. Ed also hides the letters she has written to Christopher to avoid having to tell him that she left them to live with Roger Shears. When Christopher discovers the truth, he makes the decision to go to London by himself to find his mother</li> <li>• the bravery Christopher shows by travelling to London alone in search of his mother shows his increasing maturity. He uses his father's bank card to pay for his ticket and he must use public transport by himself, which is usually a difficulty for him. The different voices of the Ensemble suggest that this is a chaotic experience for Christopher, as a boy with autism hearing all the different sounds: 'Voice One: <i>Customers seeking access to the car park please use assistance phone opposite, right of the ticket office.</i> Voice Two: <i>Warning CCTV in operation ...</i>' Nevertheless, Christopher perseveres and he makes it to his mother's flat</li> <li>• later in the play, Judy shows a form of bravery when she decides to leave behind her new life with Roger in London and return with Christopher to live in Swindon. This shows how Judy is no longer running away from her fear of not being able to cope with Christopher's behaviour</li> <li>• Ed also shows a form of bravery by the end of the play in his quest to repair his relationship with Christopher. He knows that he now has to be honest with him: 'You have to learn to trust me ... And I don't care how long it takes'</li> <li>• at the end of the play, Christopher reflects on his acts of bravery, 'I found my mother. I was brave', and, as a result, he is optimistic about his future: 'Does that mean I can do anything?'</li> </ul>

	<p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: it could be argued that Christopher is brave when he ignores his father's repeated forceful command to stop his investigation into Wellington's murder. Ed tells Christopher: 'Leave it ... I said leave it for God's sake'</li> <li>• Language: Christopher's repeated use of the first person shows he recognises the scale of his recent achievements as a result of his bravery: 'And I know I can do this because I went to London, and because I solved the mystery'</li> <li>• Form: when Christopher travels to London by himself, the stage directions show how he is brave by overcoming his fear of talking to strangers: '<i>He approaches an information counter</i>'</li> <li>• Form: when Roger attacks Christopher, Judy bravely stands up to him in defence of her son. The stage directions show how Roger '<i>grabs at Christopher</i>' and, in response, Judy '<i>grabs Roger</i>' and '<i>pulls him away from Christopher</i>'</li> <li>• Structure: Christopher's fear lies at the heart of the play's drama and reaches a climax when he shows bravery by travelling to London alone in search of his mother.</li> </ul>
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Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>6</b> <i>The Curious Incident of the Dog in the Night-time</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Siobhan is Christopher’s teacher. She is presented as someone Christopher feels he can trust and talk to about his problems throughout the play</li> <li>• initially, Christopher is presented as a shy boy. It takes him a long time to trust somebody new, including teachers, 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’</li> <li>• however, it becomes clear early in the play that Christopher trusts his teacher, Siobhan. He tells her about his investigation into Wellington’s murder and she is even privy to the fact that his father does not want him to investigate it: ‘I am going to find out who really killed Wellington and make it a project. Even though Father told me not to’</li> <li>• Siobhan articulates some of the points that Christopher finds hardest to say, coming across as a voice in his head: ‘I think I would be a very good astronaut’. This is illustrative of the close relationship between Siobhan and Christopher, and of how much Christopher can trust and respect Siobhan</li> <li>• she is also presented as someone Christopher is able to trust when he allows her to read from his private notebook that documents his investigation: ‘That evening I went round to Mrs Shears’ house and knocked on the door and waited for her to answer it’</li> <li>• another indication that Christopher trusts Siobhan is that he shares his problems with her. After his father confesses to killing Wellington, and when Christopher discovers that his mother is not actually dead, he chooses to talk to Siobhan</li> <li>• as Christopher makes his way through London alone, Siobhan helps Christopher practically, appearing as a calming voice in his head. In challenging situations, Christopher thinks back to what Siobhan has told him in the past, showing that he can clearly trust her advice</li> <li>• Siobhan has built a relationship of trust with Christopher by showing that she cares about him. For example, upon his return to school after running away to live with his mother, she asks him: ‘Are you ok?’</li> <li>• towards the end of the play, Christopher trusts Siobhan to such an extent that he even asks to move in with her. Ultimately, Siobhan has Christopher’s best interests at heart and knows that Christopher is best placed living with his mother.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Structure: Siobhan concisely breaks down instructions for Christopher, using familiar vocabulary when she appears as a soothing voice in his head: ‘imagine a big red line across the floor’. Christopher responds positively, illustrating his complete trust in what Siobhan has to say</li> </ul>

	<ul style="list-style-type: none"> <li>• Form: when Christopher finds the letters his mother has written to him, which his father has hidden, it is Siobhan who reads parts of them out: 'And you started to shout and I got cross and I threw the food across the room'. Sharing such personal letters with Siobhan is indicative of just how much Christopher can trust her</li> <li>• Form/Structure: when Christopher is staying with his mother in London and he is unable to sleep, in fear of Roger Shears, Christopher has a conversation in his head with Siobhan. She reassures him by saying: 'It's because you're scared of Mr Shears. You're being silly'</li> <li>• Structure: when Christopher believes that his mother is dead and, later, when he discovers his father's deception, Siobhan provides Christopher with consolation and support. Unlike his mother and father, Siobhan is a constant in his life, which helps Christopher to trust her</li> <li>• Structure: Siobhan is the last person Christopher converses with at the end of the play. He reflects on his accomplishments and, clearly trusting of her opinion, he questions Siobhan about his future prospects: 'Does that mean I can do anything Siobhan?'</li> </ul>
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Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>7</b> <i>Kinder-transport</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Helga Schlesinger is Eva’s/Evelyn’s German Jewish mother. They are presented as having a close mother/daughter relationship when Eva is a child. However, Helga’s decision to send Eva on the Kindertransport to England to save her from the Nazis ultimately results in the breakdown of their relationship. As an adult, Evelyn admonishes her mother for separating them: ‘I never wanted to live without you and you made me ...’</li> <li>• as a young child in Germany, Eva appears to have a loving relationship with her birth mother. The night before Eva leaves for England she asks Helga to read her ‘Der Rattenfänger’</li> <li>• in recognition of the fact that she does not have much time left with her young daughter, Helga does what she can to equip Eva with practical skills that she will be able to use in her life. She teaches her to sew and, when Eva resists, she says: ‘There’s no later left’. At this point in the play, the relationship is presented as one of a protective mother and a daughter, unaware of what her future holds, reluctantly doing as she is told</li> <li>• Helga also does what she can to ensure that her daughter has the best start in life. She shows Eva jewellery and a watch that she has hidden in Eva’s shoe: ‘We old ones invest our future in you’. Unable to join her daughter, Helga remains in Germany while Eva leaves for England</li> <li>• as Eva settles into life in England, there is an enforced physical distance in the relationship with her birth mother. The reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga, and Eva’s father, from travelling to England as previously planned. Unaware of this, Eva goes to Manchester train station three times in anticipation of her parents’ arrival. During the final time, a sense of realisation appears to sink in for Eva as she says to Lil: ‘I’ll never see them again, will I?’ This is a turning point in the relationship between Helga and Eva, and in the character of Eva herself, as signalled in the stage directions: ‘<i>EVA takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it</i>’</li> <li>• upon Helga’s eventual arrival in England after the end of the war and following the death of Eva’s/Evelyn’s father in a concentration camp, she tries to show affection to her now 17-year-old daughter by hugging her and Eva/Evelyn ‘<i>tries to hug back but is clearly very uncomfortable</i>’. Their relationship is presented in stark contrast to the close mother/daughter relationship they shared when Eva was a young child in Germany</li> <li>• when Helga and Evelyn meet for the final time, on the quayside where Helga is leaving by boat for America, their relationship is presented as confrontational and emotionally distant</li> </ul>

- Eva/Evelyn compares Helga to the Ratcatcher, coming to take her away from her new life and identity, and she tells Helga that her return makes her feel guilty for surviving: 'I wish you had died'. Helga does not recognise the person her daughter has become: 'I want my daughter Eva with me. If you find her, Evelyn, by any chance, send her over to find me'.

**(AO2)**

- Language: the adult Evelyn refers to her mother, Helga, as 'the German woman'. The noun 'woman' shows the distance in the relationship between mother and daughter
- Language: the metaphor Evelyn uses to describe her mother's decision to send her on the Kindertransport suggests that she believes it was a decision purely founded on her mother's self-interest: 'You threw me into the sea with all your baggage on my shoulders'. Even as an adult, Evelyn appears to be unwilling, or perhaps unable, to acknowledge the dilemma her mother faced in her decision to send her on the Kindertransport
- Language/Structure: Helga uses metaphorical language to explain to Eva/Evelyn the trauma she has experienced being away from her: 'I have bled oceans out of my eyes'. Helga is significant as she represents the sadness and loss in the play. In sending Eva to safety, she loses her relationship with her daughter for ever
- Form: the stage directions depict a coldness and finality in their relationship when Helga leaves England and her daughter, Eva/Evelyn, behind: '*A boat is about to leave*'
- Form/Structure: dialogue is used to appear as conversation. Helga and Eva seem to converse but, in fact, it is a letter from Helga. This technique shows their closeness as mother and daughter but also, ironically, their geographical and cultural distance as a result of the Kindertransport.

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

Question number	Indicative content
<p><b>8</b> <b><i>Kinder-transport</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• between 1938 and the outbreak of the Second World War, nearly ten thousand, mostly Jewish, children were sent to Britain to escape the dangers presented by the Nazis. The journey to England on the children's transport is significant for Eva in the play because it affects her, and the relationships she has with people, for the rest of her life</li> <li>• the Kindertransport is significant for Helga Schlesinger, Eva's mother, who faces the heartbreak of sending her young daughter on it to safety in England without her. Helga's gentle preparations for her daughter's journey are poignant. When Eva asks for help with sewing, Helga refuses: 'You have to be able to manage on your own'</li> <li>• the journey has a significant impact on the relationship between Helga and Eva/Evelyn for the rest of their lives. When Eva arrives at the train station in Germany ready to board the train, Helga remains '<i>stuck in bedtime story mode</i>', perhaps indicative of how she wants to cherish every minute with her young daughter, knowing that, in all likelihood, this will be the last time she sees Eva as a child. As an adult, Evelyn is unable to forgive her birth mother for sending her away and their relationship is irrevocably broken: 'I never wanted to live without you and you made me. What is more cruel than that?'</li> <li>• as Eva boards the Kindertransport, the Ratcatcher music begins to play and the sinister words of the Ratcatcher reverberate as the train leaves the station: 'I will take the heart of your happiness away'. The significance of the Ratcatcher emerges as the play progresses, as he becomes a symbol of everything that Eva/Evelyn fears: cruelty, loss of childhood and the dark side of humanity as well as Evelyn's sense of guilt at having survived. The fact that Evelyn is unable to escape the Ratcatcher, whether it be in the form of music or in his appearance as another character in the play, suggests that her life will be forever haunted by her past</li> <li>• the journey on the Kindertransport is significant because of the harsh treatment of the children. Eva is nine when she makes the journey and it is one that is frightening and unsettling for her. The Officer on the train intimidates Eva, drawing the 'huge star of David' on her label and emptying out her bag in search of valuables: '<i>digs into EVA's pockets and takes out a few coins which he takes and pockets</i>'</li> <li>• for the child Eva, her journey on the Kindertransport is significant because she struggles to fit into her new life in England. She is torn between the culture and people she has left behind and the new life she must embrace. Lil tells Eva that she will 'have to learn English' and she encourages Eva to eat her ham sandwiches, even though Eva says: 'God not like. This is law of Jews'</li> </ul>

- the play comes full circle when Evelyn's daughter, Faith, is about to embark on her own life journey by leaving home for University. Evelyn appears to want to freeze time with her daughter when she asks her to 'stay her little girl forever', similarly to how Helga was '*stuck in bedtime story mode*' back at the train station in Germany.

**(AO2)**

- Language: Eva tries to reassure her mother and herself when she boards the Kindertransport but her language points to her feelings of desperation, as though she is trying to tell herself that everything will be fine: 'See, I'm not crying. I said I wouldn't'
- Form: the stage directions describe the unstoppable and, inevitably, irreversible physical and emotional journey of the Kindertransport: '*Sounds of train starting to move*', '*The train moves faster*', '*The train is well on its way*'
- Form/Structure: the title of the play itself, Kindertransport, is based on the traumatising but necessary journeys taken by children from Germany to England. It is a significant symbol that forms the play's central themes and events
- Form/Structure: the stage directions at the end of the play depict the stage being covered with the shadow of the Ratcatcher: '*the shadow of the Ratcatcher covers the stage*'. This is significant because it suggests that Evelyn's life will always be in the '*shadow*' of her experiences as a child on the Kindertransport and represents Evelyn's inability to find some rapprochement with her own daughter
- Structure: many children never saw their families again and, although Evelyn/Eva meets her mother one more time, she never sees her father again as he dies in Auschwitz. The journey on the Kindertransport is significant because it represents finality of one stage of life.

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

Question number	Indicative content
<p><b>9</b> <i>Death and the King's Horseman</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the play is set in 1946 in the Nigerian town of Oyo during British colonial rule. The different settings, such as the market and the Residency, are significant as they are used to emphasise the clash between the cultures of the Yoruba and the British</li> <li>• the market is the setting for the opening scene: <i>'The stalls are being emptied, mats folded. A few women pass through on their way home, loaded with baskets'</i>. The market traders are preparing for the end of the trading day as Elesin enters accompanied by <i>'drummers and praise singers'</i>. This perhaps mirrors how Elesin is reaching the final stages of his life as he prepares to fulfil the death ritual following the death of the king</li> <li>• at the time the play is set, District Officers were commissioned by the British Empire and were responsible for a particular overseas territory. The verandah of the District Officer's bungalow is significant as it is representative of the different culture embraced by British residents: <i>'A tango is playing from an old hand-cranked gramophone'</i></li> <li>• the Pilkings can be seen dancing to the music through the <i>'wide windows'</i>, dressed in <i>egungun</i> costumes. Even though they are in their own home, Amusa is shocked by the Pilkingses' use of religious costumes as fancy dress: <i>'I cannot against death to dead cult. This dress get power of dead'</i>. Although he does not follow the traditional religion, Amusa understands the sanctity of the beliefs of their culture</li> <li>• the Resident was superior to the District Officer in the ranks of colonial officials in Nigeria. The Residency is described as <i>'redolent of the tawdry decadence of a far-flung but key imperial frontier'</i>. Detail is specific, which is significant because it sets out the context of shabby colonial power</li> <li>• when the audience first sees the Residency, a masque is taking place. Interestingly, leisure activities take place in the British areas. This contrasts with the power of the deeply entrenched tradition of the Yoruba. The Residency is a place of manners and elitism: <i>'After polite coughs he succeeds in excusing the Pilkings'</i></li> <li>• the Residency is a significant setting because it is here that Simon Pilkings learns that Elesin is about to complete the death ritual. His determination to prevent it from being carried out is clear when he <i>'breaks into a sudden run'</i> with two constables to arrest Elesin</li> <li>• following his arrest, Elesin's cell is a dramatically-charged location: <i>'A wide iron-barred gate stretches almost the whole width of the cell'</i>. This emphasises Elesin's dire situation. He tells Simon the consequences of his interference in the death ritual: <i>'The world is not at peace. You have shattered the peace of the world for ever'</i></li> </ul>

- later, Iyaloja visits Elesin in his cell, where she scorns him for his failure. Olunde's body is brought in '*Rolled up in the mat, his head and feet showing at either end*'. The restrictive setting of the cell prevents Elesin from being able to approach his son's body. He demands: 'Take off the cloth. I shall speak my message from heart to heart of silence'. However, Iyaloja shows him no sympathy: 'The son has proved the father, Elesin, and there is nothing left in your mouth to gnash but infant gums'
- unable to cope, Elesin kills himself in his cell. He '*flings one arm around his neck, once, and with the loop of the chain, strangles himself in a swift, decisive pull*'.

**(AO2)**

- Language/Form: Soyinka's stage directions build the detail of the settings. The flower-pot on the verandah and the '*rich velvets and woven cloth*' that cover the entrance to the cloth stall at the market create a vibrant atmosphere
- Language/Form: British areas tend to be rundown in the play: '*The orchestra's waltz rendition is not of the highest musical standard*', perhaps signalling how Soyinka deems colonial rule to be an unkempt outdated concept
- Language/Form: Elesin looks out from the cell window, his hands manacled: '*... he stands against the bars, looking out*'. This is significant because it reflects his reduced status and paralysis at the hands of the Western authorities
- Structure: the play moves between the market, where the traditions of the Yoruba are dominant, and the settings controlled by the British: the Residency and bungalow of the Pilkings
- Structure: the marketplace is a lively and vital setting. Scenes here and in British areas are interspersed throughout the play to highlight the contrast between them.

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

Question number	Indicative content
<p><b>10</b> <i>Death and the King's Horseman</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Amusa is a police sergeant who works under the direction of the District Officer, Simon Pilkings. Amusa takes his role in the police seriously, upholding British colonial law, but he is presented as someone who still respects the local traditions</li> <li>• even though Amusa is from the area, he is seen as an outsider by the Yoruba people. Several years before the action of the play, Amusa converted to Islam. The Pilkingses regard Amusa as superior to the Yoruba people because he has different beliefs from the Yoruba 'nonsense'</li> <li>• although deemed an outsider by the Yoruba people, Amusa understands that Elesin's fulfilment of the death ritual is a key part of Yoruba culture. When he dutifully reports Elesin's imminent fulfilment of the ritual to Simon, he does so in a respectful way. He tells him that Elesin is to 'commit death'</li> <li>• it is apparent that Amusa is conflicted at times between his duty as a 'police officer in His Majesty's Government' and the respect he feels that he should show for Yoruba culture. Nevertheless, he upholds British laws over any regard he might have for the Yoruba culture, which means that he must prevent the fulfilment of the death ritual because suicide is prohibited</li> <li>• when he goes to the market to try to intervene in the preparations for Elesin's ritual suicide, Amusa is presented as a dutiful sergeant. He is firm with the market women when they block his path: 'I am tell you women for last time to commot my road. I am here on official business'</li> <li>• although Amusa could be considered to be an honourable character, he is shown to be someone who is not always able to use language in a sensitive way. When Amusa announces that he is at the market to arrest 'The chief who call himself Elesin Oba', he is scolded by one of the market women and he is called an 'ignorant man'. His status as an outsider in the eyes of the Yoruba people is clear when he is schooled on the history of the tradition: 'It is not he who calls himself Elesin Oba, it is his blood that says it'</li> <li>• it is clear from his interactions with the women in the market that the Yoruba people do not respect him. He attracts derision from the women, who call him a 'white man's eunuch'</li> <li>• Amusa is presented as having an understanding of the sanctity of the beliefs of others when he is appalled to see the Pilkingses wearing the <i>egungun</i> costumes. He refuses to talk to them while they are wearing them. He tries to explain to the Pilkingses the disrespect that they are showing to the Yoruba people: 'I cannot against death to dead cult. This dress get power of dead'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the women in the market tease Amusa, showing that they have no respect for him. They imply that the British colonialists think of Amusa as a beast of burden: '... I have a faithful ox called Amusa'</li> </ul>

	<ul style="list-style-type: none"> <li>• Language: Amusa is presented as honourable when he uses a direct question to challenge the Pilkingses for the disrespect they show for local customs: 'How can man talk against death to person in uniform of death?'</li> <li>• Language: although Simon considers Amusa to be superior to the Yoruba people, he still acts disrespectfully towards him when he mocks his religion: 'I'll throw you in the guardroom for a month and feed you pork'</li> <li>• Form: the stage directions show how Amusa is seemingly intimidated by Iyaloja and the market women when he and his two constables are forced to retreat from the market: '<i>They depart ... precipitately</i>'</li> <li>• Form/Structure: despite the fact that Amusa is seen as an outsider by the Yoruba people, he forms a bridge between them and the Pilkingses throughout the play.</li> </ul>
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Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

## SECTION B – Literary Heritage Texts

Question number	Indicative content
<p><b>11</b> <i>Romeo and Juliet</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Shakespeare presents the relationship between Juliet and her mother, Lady Capulet, as a distant one. In contrast, at least initially, the relationship between Juliet and her father is presented as loving. However, as the play progresses, Lord Capulet’s actions in forcing his daughter to marry Paris ultimately contribute to his daughter’s tragic demise</li> <li>• near the beginning of the play, Lord Capulet tells Paris, who desires to marry Juliet '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 as more caring</li> <li>• Lady Capulet has a formal relationship with her daughter. She has to ask the Nurse about Juliet’s whereabouts and Lady Capulet has little understanding of Juliet’s feelings. Indeed, Juliet turns to the Nurse rather than her mother when she is in need of help</li> <li>• when Lady Capulet is about to put the prospect of marrying Paris to Juliet, she implores the Nurse to stay. Lady Capulet feels as though she is not able to speak to her daughter without the presence of the Nurse</li> <li>• following the death of Tybalt, Lord Capulet decrees that Juliet must marry Paris ‘a’ Thursday’. When she questions his authority, he treats her harshly, telling her that if she will not obey him, she can ‘hang, beg, starve, die in the streets’</li> <li>• Lady Capulet is calmer than her husband in her rejection of her daughter but her coldness is significant: ‘Talk not to me, for I’ll not speak a word / Do as thou wilt, for I have done with thee’</li> <li>• when Lady Capulet assumes that Juliet is upset because she is mourning Tybalt’s death, it shows the distance in their relationship</li> <li>• later, when Lady Capulet’s learns of her daughter’s death, she is grief stricken, which is a contrast to her earlier coldness: ‘O me, O me! My child, my only life!’</li> <li>• 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.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: when Juliet refuses to marry Paris, Lady Capulet uses a metaphor linked to death to highlight the anger she feels towards her daughter. Lady Capulet wishes that ‘the fool were married to her grave’</li> <li>• Language: instead of calling Juliet by her name, Lady Capulet says ‘where’s my daughter?’ This shows the formal nature of the mother-daughter relationship</li> <li>• Language: Lord Capulet questions his wife, Lady Capulet, over whether she has yet told Juliet 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 holds over his daughter</li> </ul>

- 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'
- Form/Structure: the actions and words of Lord and Lady Capulet in rushing the marriage of Juliet to Paris are instrumental in accelerating the pace of the play as it moves to its tragic outcome.

**(AO4)**

- fathers were seen as the head of the family in the patriarchal society of the time the tragedy is set. The whole family were expected to show complete respect and honour to the head of the family and his word was final
- many of Shakespeare's plays show conflict between parents and children, including *The Merchant of Venice* and *Hamlet*
- Juliet is closer to the Nurse than she is to her own mother. In upper-class society, wet nurses were employed to raise infants who often subsequently did not have a close relationship with their parents.

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

Question number	Indicative content
<p><b>12</b> <i>Romeo and Juliet</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the theme of peace is significant in the play. There is much violence as a result of the longstanding feud between the two families, and, although some characters do try to bring peace to Verona, it is only the deaths of Romeo and Juliet at the end of the tragedy that manage to bring an end to the feud</li> <li>• the Prologue introduces the 'ancient grudge' but also points to its conclusion: 'Doth with their death bury their parents' strife'. Therefore, the audience is aware that, eventually, there will be peace in Verona</li> <li>• Benvolio tries to keep the peace. He attempts to end the confrontation between Mercutio and Tybalt: 'I pray thee, good Mercutio, let's retire: / The day is hot, the Capels are abroad'. Later, Mercutio's failure to heed his friend's advice ultimately results in his death</li> <li>• in contrast to Mercutio, Tybalt fuels the fighting and disturbance, which are directly against the Prince's rules. He makes his hatred of the Montagues, and the very idea of peace, clear: 'What, drawn and talk of peace? I hate the word, / As I hate hell, all Montagues, and thee'</li> <li>• having married Juliet, Romeo refuses to fight with Tybalt, perhaps indicative of his hope for peace. Previously, he would have been ready for a fight. However, he now refers to his love for Tybalt and does all he can to avoid violence. Unfortunately, this hope is severely damaged when Mercutio is killed and Tybalt is consequently slain by Romeo in revenge</li> <li>• Prince Escalus is enraged by the violation of the civic order as a result of the feud between the families and he banishes Romeo after his fight with Tybalt: 'Rebellious subjects, enemies to peace, / Profaners of this neighbour-stained steel'</li> <li>• Friar Lawrence agrees to the marriage of Romeo and Juliet, hopeful that it will bring peace to Verona: 'Come, come with me, and we shall make short work; / For, by your leaves, you shall not stay alone / Till holy church incorporates two in one'</li> <li>• following the tragic deaths of Romeo and Juliet, there is hope for a peaceful future in Verona. At the end of the play, Lord Capulet and Lord Montague are both mortified that Romeo and Juliet have become unnecessary victims and they agree to bring the feud to an end: 'Poor sacrifices of our enmity!' Lord Capulet addresses Lord Montague as 'brother' and says 'give me thy hand'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Tybalt appears as the enemy to peace in the encounter with the Montagues in the streets of Verona. His fierce exclamation and repetition of the word 'peace' indicate his loathing of it</li> <li>• Language: the Prince's grave, unconditional language shows no signs of possible forgiveness for the violent feuds in the city that disturb the peace: 'If ever you disturb our streets again, your lives shall pay the forfeit of the peace'</li> </ul>

- Language/Structure: Benvolio plays the part of peacekeeper in the play. In the opening affray, with his friends' best interests in mind, he orders the fighting men 'Part, fools!'
- Language/Structure: despite the two families agreeing to end the feud in their grief, in the Prince's final speech he describes the peace between the two families as 'glooming', perhaps suggesting that the feud could resume in the future
- Form: although the Prologue provides a summary of the plot, it does not provide the specific details, such as how the feud ends and how peace is eventually achieved. The audience learn this as the play unfolds.

**(AO4)**

- Verona was a very violent city in the fourteenth century. At the time, there would likely have been little desire on the part of those involved in conflicts for feuding to stop
- indeed, duelling was a means by which conflicts were resolved between noblemen in both England and Italy. It was considered an honourable means of dealing with disputes but was illegal
- Elizabethan audiences held a common belief in fate: that the course of events was predetermined, which perhaps reflects how characters such as Friar Lawrence and Benvolio are ineffective in bringing peace to Verona.

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

Question number	Indicative content
<p><b>13</b> <i>Macbeth</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• candidates are free to discuss the presentation of any character they find interesting in the play. They are likely to choose Macbeth, Lady Macbeth, Duncan, Banquo or Macduff, but any choice is valid based on the argument presented</li> <li>• Macbeth could be seen as interesting because he is a complex, multi-dimensional character who 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). The sergeant reports of Macbeth's courageous deeds in battle: 'brave Macbeth – well he deserves that name'</li> <li>• Macbeth's descent into tyranny contrasts directly with his initial portrayal. Despite his initial reluctance and indecision, he goes through with the plan to murder Duncan, following which Macbeth's fear 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'</li> <li>• towards the end of the play, the human side of Macbeth emerges, as he finally accepts his guilt. He admits to Macduff that his 'soul is charged with blood'</li> <li>• Lady Macbeth is an interesting character because she does not conform to societal expectations of the time. At the start of the play, Lady Macbeth makes decisions instinctively, such as when she describes King Duncan's visit to their castle as 'fatal' as soon as she learns of his intention to stay. Later, she seeks power from evil spirits when she calls for them to rid her of her feminine side</li> <li>• Lady Macbeth quashes Macbeth's doubts and she convinces him to carry out the murder of Duncan: 'But screw your courage to the sticking-place'</li> <li>• as the play progresses, Lady Macbeth becomes more and more unsettled: 'will these hands ne'er be clean?' Her power diminishes as she becomes riddled with guilt, which ultimately leads to her death</li> <li>• Duncan is the rightful King of Scotland and is portrayed as a morally good ruler. He is interesting because he easily misplaces trust in people, such as the treacherous Thane of Cawdor: 'He was a gentleman on whom I built an absolute trust'. This also proves to be true with Macbeth. Duncan inadvertently builds up Macbeth's hopes by his lavish praise, only to dash them</li> <li>• Banquo has similar prophecies from the Witches to Macbeth, but he is an interesting character because, despite his initial intrigue and even conflicted thoughts over what he has been told, he ultimately responds very differently from Macbeth. He acts admirably rather than in pursuit of his own interests</li> <li>• Macduff is an interesting character because he is steadfast in his views of Macbeth. He has independent thoughts and ideas, suspecting Macbeth of wrongdoing soon after the death of Duncan. He is resolute in his belief as he refuses to bow before the tyrant Macbeth and does not attend his coronation: 'No, cousin, I'll to Fife'. He later flees Scotland to help Malcolm, the rightful heir to Duncan's throne, establish an army in order to defeat Macbeth</li> </ul>

- Macduff ultimately kills Macbeth, driven by his desire for vengeance for the murder of his wife and children and by his loyalty to maintain the true line of the monarchy
- Malcolm is the elder of Duncan's two sons and heir to his throne. He is an interesting character because he initially appears to be a coward. He had to be rescued from the battle against the Norwegians and, later, he flees the country with his brother, Donalbain, after his father's murder. However, Malcolm proves himself as a worthy leader and king when he organises troops to fight against Macbeth's tyrannical rule. At the end of the play, Malcolm clearly establishes his position as a king to serve for good, founded on his divine right to the role, 'by the grace of Grace', in direct contrast to the rule of Macbeth.

**(AO2)**

- Language: Macbeth vividly describes the state of the dead King Duncan's body by reference to precious metals: 'His silver skin laced with his golden blood'. This description is interesting because, even after his murderous act, Macbeth's lexical choice serves to embellish the nobility of Duncan's character
- Language: Lady Macbeth considers Macbeth to lack power and she uses metaphorical language to show how she fears his core weakness: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness'. Lady Macbeth recognises that she needs to be strong and wield power, which is atypical of how women were expected to behave at the time
- Language/Form: in Macbeth's soliloquy, when he questions whether to kill Duncan, he acknowledges Duncan's 'virtues' and praises how good a king Duncan is: 'hath been so clear in his great office', which clearly shows Macbeth's indecision
- Language/Structure: Macduff's grief when he learns of the deaths of his family presents him as an interesting character. He, perhaps uncharacteristically for a man at the time the play was written, overtly expresses his emotion when he uses the metaphor 'pretty chickens' to mourn the loss of his children. However, perhaps more in line with the traditional view of the masculine head of the family, he seeks vengeance against Macbeth for the murder of his wife and children, which ultimately results in Macbeth's death
- Form: the nature of the play as a tragedy requires the counterbalance of good to weigh against evil. It could be argued that Macbeth himself is a good man to begin with, but has fallen from grace, which makes him an interesting character to explore. The downfall of a once noble man is a key feature of Greek tragedy. Banquo could be considered an interesting character as, even in death, he is shown to fight against evil, which is a direct contrast to Macbeth.

**(AO4)**

- Shakespeare's tragedies often explore the fight between good and evil. *King Lear* and *Hamlet* both explore this tension through different characters
- traditionally, men were typically seen as the head of the family, so Macduff's actions in fleeing Scotland and leaving his wife and children behind to fend for themselves are likely to have been met with disapproval by the audience of the time. However, they might have found some solace in Macduff's heroic slaying of Macbeth in revenge for his family's murder
- 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, after killing the King, would probably have shocked the contemporary audience.

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

Question number	Indicative content
<p><b>14</b> <i>Macbeth</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the play depicts the brutal murders of King Duncan, Banquo and Macduff's wife and children, and ends with the suicide of Lady Macbeth and the gruesome beheading of Macbeth. The deaths are significant because they contribute to the spiralling events and provide much of the drama</li> <li>• early in the play, the Captain describes the courage of Macbeth and Banquo facing death in battle against the Norwegians. He praises the valiant Macbeth whose sword 'smoked with bloody execution' and graphically depicts Macbeth as a ferocious warrior against Macdonwald: 'Till he unseam'd him from the nave to th' chops, / And fix'd his head upon our battlements'. Following the death of the treacherous Thane of Cawdor, Macbeth is named his successor, which is perhaps an early indication of Macbeth's death later in the play</li> <li>• the gruesome murder of Duncan is a turning point in the play as it marks a disruption in the natural order. Macbeth has to be persuaded to carry out the murder by the manipulative Lady Macbeth as it is his duty to serve and protect the king</li> <li>• the death of Banquo is reported to Macbeth by the murderers he employs to do the job. Macbeth falsely hopes that he will be 'safe' with Banquo dead and yet he is haunted by Banquo's ghost at the banquet</li> <li>• the audience first encounters Lady Macbeth waiting for her husband's return from battle and reading a letter from him. Her soliloquy following this demonstrates her murderous intent. She even declares that she would kill her own child to achieve her aims: 'dashed the brains out'. Ultimately, however, Lady Macbeth kills herself, unable to cope with the guilt of her evil deeds</li> <li>• the deaths of the Macduff family show the escalating power and fear of Macbeth as he tries to eliminate his enemies. Their deaths are reported to Macduff in stark terms: 'Your castle is surprised - your wife and babes / Savagely slaughtered'</li> <li>• suspecting that Macbeth murdered his father, Malcolm raises an army to put an end to Macbeth's tyrannical rule of Scotland and to avenge his father's death. He harnesses the grief of Macduff, at the slaughter of his whole family, to take revenge on Macbeth and oust him from power</li> <li>• the death of Young Siward reflects the sacrifices of the English army in attempting to unseat the tyrant, Macbeth. Although he is slain, his loyalty and sacrifice are praised: 'Your son, my lord, has paid a soldier's debt'</li> <li>• the death of Macbeth by Macduff's sword forms the play's dramatic climax. Macbeth's mistaken belief, misled by the Witches, that he is invulnerable makes his demise more poignant</li> <li>• Macbeth's death at the hands of Macduff is significant because it results in rightful power being restored. Malcolm takes the throne with Macduff's full support: 'I see thee compassed with thy kingdom's pearl'.</li> </ul>

**(AO2)**

- Language: having killed Duncan, Macbeth uses a metaphor to describe his lifeless body: 'His silver skin laced with his golden blood', indicative of his divinity as the rightful king of Scotland
- Language/Form/Structure: as in Greek tragedy, the murder of Duncan takes place off-stage, which shows that it is thought too gruesome to stage. The dialogue between Macbeth and Lady Macbeth alludes to the brutality of the murder: 'gash'd stabs look'd like a breach in nature'. The fact that the action is off-stage also helps the audience to focus on the psychological impact of the murder on both Macbeth and Lady Macbeth. Later in the play, the deaths of Lady Macbeth and Macbeth also take place off-stage
- Form/Structure: the deaths from murder, committed or ordered by Macbeth, convey not only his transition to power but also how his character develops as a result of the deaths
- Structure: Macduff's grief at the deaths of his family is used by Malcolm as a means of driving his hatred and need for vengeance against Macbeth
- Structure: Macbeth's murderous tyranny is only brought to an end by his own bloody defeat in battle at the hands of Macduff.

**(AO4)**

- it was a common belief in Jacobean England that death was a matter of fate, and when it was a person's time to die there was no way to change it
- one of the main reasons that Shakespeare wrote *Macbeth* is thought to be to demonstrate the awful consequences of murdering a king, as there was a strong belief in the Divine Right of Kings when the play was written. This was part of the play's appeal to King James I
- it was the violent death of his mother, Mary Queen of Scots, which is thought to have sparked the interest of King James I in witchcraft. When James I was sailing back from Denmark with his new wife, they encountered a ferocious storm at sea and nearly drowned. The King blamed the violent intent of evil witches for the ordeal.

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

Question number	Indicative content
<p><b>15</b> <i>The Merchant of Venice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Bassanio is important in the play, serving as a catalyst for the main narrative strand: Antonio's bond with Shylock. Questions are raised regarding Bassanio's motivation for pursuing Portia and the true nature of his relationship with Antonio</li> <li>• the play centres on the impetuous Bassanio's reliance on his good friend, Antonio. Bassanio needs 3000 ducats to court the wealthy heiress, Portia. However, Antonio does not have the actual money to lend to Bassanio, as everything he has is invested in ships and cargo, so he reluctantly approaches Shylock, a Jew, for a loan and pledges, as security, a pound of flesh. Unfortunately, Antonio's ships are lost at sea</li> <li>• there is some doubt over Bassanio's true feelings for Portia, particularly as, when he expresses his desire to pursue her, his description of her conflates the ideas of financial wealth and character. He is seemingly motivated by her wealth, 'In Belmont is a lady richly left / And she is fair', at least as much as by her person</li> <li>• dramatic tension is provided by the casket challenge; whoever chooses the correct casket will win Portia's hand. Bassanio successfully chooses the leaden casket, which reads: 'Who chooseth me must give and hazard all he hath'. The words could suggest that he is ready to sacrifice everything he has for the sake of love with Portia, which is in marked contrast to his carefree attitude to life at the start of the play</li> <li>• upon choosing the correct casket and winning Portia's hand in marriage, Bassanio appears overcome with passion and joy, describing Portia as a 'demi-god'. He and Portia form the central romantic relationship in the play</li> <li>• Bassanio is prejudiced against Shylock because he is a Jew, which highlights the racial intolerance prominent throughout the play. He considers Shylock to be a villain and he plays an important role in helping Jessica to run away with Lorenzo by inviting Shylock for a meal</li> <li>• questions are raised throughout the play regarding the nature of the relationship between Bassanio and Antonio. Solario describes the close friendship between Antonio and Bassanio, perhaps hinting at something more than friendship</li> <li>• during Antonio's trial, Bassanio tries to get the law changed in Antonio's favour. He calls Shylock a 'cruel devil'. Bassanio expresses his extreme feelings for his friend, saying he would 'give life itself, my wife and all the world' to save him</li> <li>• later in the play, Portia tests Bassanio's loyalty to her. When in disguise as Balthazar, she manages to persuade him into giving away the ring she has earlier given him. Bassanio then returns to Belmont to reunite with Portia and, upon his return, she pretends to be angry with him for giving away the ring. She teases him: 'I had it of him; pardon me, Bassanio, / For by this ring the doctor lay with me'. This comedic element could be seen to contribute to an entertaining end to the play.</li> </ul>

**(AO2)**

- Language: Bassanio's description of Portia in heightened, romantic terms is perhaps indicative of his true feelings for her, beyond the prospect of any potential material gain: 'fair, and – fairer than that word – / Of wondrous virtues'
- Language/Structure: Bassanio's final lines in the play provide light relief when he tells Portia: 'you shall be my bedfellow'
- Form/Structure: Bassanio's true intentions in wishing to win the casket challenge and marry Portia is a key narrative strand of the play
- Form/Structure: Antonio, the Merchant of Venice, features in the title of the play. This represents how the main narrative strand centres on Shylock's bond with Antonio, which is a direct result of Bassanio needing money to pursue Portia
- Structure: the narrative hinges to a great extent on the friendship and contrasting characters of Bassanio and Antonio. Solario describes the strong feelings Antonio has for Bassanio, perhaps hinting at something more than friendship: 'I think he only loves the world for him'.

**(AO4)**

- many young noblemen found it difficult to acclimatise to the harsher economic conditions of the sixteenth century, following a period of inflation of prices and the increasing wealth of the trading classes. It was common for men like Bassanio to live beyond their means to try to maintain their lavish lifestyles
- at the time the play was written, facing danger and taking risks, particularly to help friends, were considered noble. Bassanio's quest in the casket challenge would also likely have been perceived as an honourable act
- Portia is restricted by her father's will under the laws of patriarchy. At the time the play is set, it would not have been uncommon for a wealthy man such as Portia's father to put conditions on her choice of husband, even after his death.

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

Question number	Indicative content
<b>16</b> <i>The Merchant of Venice</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the courtroom scene is significant because it provides both the climax and closure to the central narrative strand of the play: Shylock's pursuit of the bond from Antonio. What takes place in this tense and formal setting affects all of the characters significantly</li> <li>• the narrative strand of the bond is established early in the play. Antonio is happy to lend Bassanio the money he needs to woo Portia. As everything Antonio has is invested in ships and cargo, he reluctantly approaches Shylock for a loan. Shylock appears to be kind by agreeing to offer Antonio the money</li> <li>• however, Shylock uses the loan as an opportunity to wield power over Antonio. Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh' if the deadline is passed. The terms of the loan, ultimately, lead to the courtroom scene</li> <li>• when Antonio's ships are lost at sea and he is unable to repay Shylock in time, Shylock is determined to pursue his right for a 'pound of flesh' in court even though he knows it will result in Antonio's death: 'I'll have my bond, speak not against my bond'. Shylock wants revenge for how Christians have treated him</li> <li>• from the outset of the trial, the Duke, who presides over proceedings, makes his feelings towards Shylock clear: 'inhuman wretch / incapable of pity, void and empty / From any dram of mercy'. His prejudice against Shylock mirrors that of other characters in the play but, nevertheless, the Duke is bound by the laws of the city</li> <li>• the courtroom helps the audience to see Antonio as an honourable character. Antonio recognises that 'The Duke cannot deny the course of law' and he accepts his fate if that is in line with the rules: 'For if the Jew do cut but deep enough, / I'll pay it presently with all my heart'. Even though it is Bassanio's debt that has caused Antonio's trouble, Antonio bears his friend no ill will and stands by him</li> <li>• Portia's intervention in the courtroom, saving her husband's friend, shows how committed she is to her husband. The audience witnesses her unquestionable wit and sharp intelligence in her role as Doctor Balthazar, as she interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh"'</li> <li>• the Duke shows mercy to Shylock by allowing him to live at Portia's behest. This could be seen as a fitting lesson for Shylock, as he himself shows Antonio no mercy</li> <li>• ultimately, Shylock's pursuit of the bond in court results in his own downfall. Shylock is forced to become a Christian and he must change his will. His life is destroyed by his punishment: 'You take my house', 'you take my life'</li> </ul>

- following the positive outcome of the trial for Antonio, Portia, in disguise as Balthazar, manages to persuade Bassanio into giving away the ring that she has given him as a symbol of their love. This could possibly bring into doubt the sincerity of Bassanio's love for Portia
- the conclusion of the trial contributes to the happy ending of the play for many of the characters. Lorenzo and Jessica are pleased to learn of their inheritance from Shylock and, having revealed her true identity as Balthazar, Portia forgives Bassanio for giving away the ring and all is well between the couple.

**(AO2)**

- Language: considering the outcome of the trial, Portia uses words to reflect on her actions that echo those spoken by Jesus in St Matthew's Gospel: 'So shines a good deed in a weary world'. Portia is seen in a positive light as a result of her saving Antonio
- Language: Portia uses imagery to teach a valuable lesson of mercy in her famous courtroom speech: 'The quality of mercy is not strained - / It droppeth as the gentle rain from heaven'
- Language/Form: Bassanio's extreme feelings for Antonio become clear in the courtroom scene when he declares that he would 'give life itself, [his] wife and all the world' to save his friend
- Language/Structure: the court is the scene of Shylock's defeat, humiliation and punishment. It forms the dramatic climax of the play's action. His fate is meted out without compassion: 'He shall do this - or else I do recant / The pardon that I late pronounced here'
- Form: there is dramatic irony as the audience and Nerissa know of Portia's true identity in the court scene, but Bassanio and Antonio do not.

**(AO4)**

- the audience at the time the play was first staged is likely to have been surprised by Portia pretending to be a male lawyer, a profession in which women did not typically have any role
- the Christian society of Shakespeare's England is likely to have identified the significance of mercy, such as the mercy shown to Shylock in the courtroom, as a key value spoken of in the Old and New Testaments of the Bible
- personal loans and arrangements, such as the bond between Antonio and Shylock, were commonplace between individuals in Venice at the time the play is set.

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

Question number	Indicative content
<p><b>17</b> <i>Pride and Prejudice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• candidates are free to discuss the presentation of any character they admire in the novel. They are likely to choose Elizabeth, Jane, Mr Darcy or Mr Bingley, but any choice is valid based on the argument presented</li> <li>• Elizabeth is able to hold her own in social situations, evident in her quickness and wit in her exchanges with Mr Darcy, and she often stands up for Jane when she is too good-natured to assert herself</li> <li>• Elizabeth has an atypical view of marriage. Elizabeth does not conform to the expectation that women would accept a proposal from any man who is financially secure. She rejects the proposal of Mr Collins, telling him: 'you could not make me happy'. Also, her rejection of Mr Darcy's first proposal leaves him shocked</li> <li>• by the end of the novel, Elizabeth is admirably able to recognise her own pride, as well as the prejudice she has shown towards others, particularly Mr Darcy</li> <li>• Elizabeth refuses to be intimidated by Lady Catherine de Bourgh into turning down Mr Darcy's proposal; Lady Catherine believes Elizabeth is unsuitable for marriage to Mr Darcy owing to her class. Elizabeth is, perhaps admirably, blunt in her reaction to Lady Catherine's words: 'You have insulted me in every possible way'</li> <li>• Jane Bennet, the eldest of the Bennet sisters, is presented as an admirable, good-natured character. She is described as having a 'composure of temper and a uniform cheerfulness of manner'</li> <li>• she acts as a counterweight to Elizabeth's tendency to judge others too harshly. Jane is an optimist who likes to see the best in people, as Elizabeth recognises: Jane 'never sees a fault in any one'</li> <li>• Jane could be considered admirable when she shows that she is able to recognise her own vulnerability. Jane is hurt when Mr Bingley's interest in her appears to cool when he returns to London. She visits the Gardiners for three months and hopes to see him, but Caroline Bingley, supposedly her friend, prevents this. Jane admits: 'If the same circumstances were to happen again, I am sure I should be deceived again'</li> <li>• from the point of his introduction in the novel at the Meryton ball, Mr Darcy is admired for his impressive looks and 'noble mien' and 'he was looked at with great admiration for about half the evening'</li> <li>• he is aloof and dismissive at the start of the novel, sometimes offending people but not necessarily meaning to do so. It could be argued that his truthfulness and directness are admirable. His shock at Elizabeth's refusal of his proposal is quickly followed by an explanation of his behaviour but acceptance of her decision. His second proposal is much more tentative and humble</li> </ul>

- Mrs Reynolds, the housekeeper at Pemberley, extols Mr Darcy's virtues: 'I have never had a cross word from him in my life'
- later, he admirably saves Lydia from shame and dishonour after her elopement with Mr Wickham. He does not speak of this himself and he does not wish anyone to know of his financial settlement on Mr Wickham. Elizabeth learns of his help from the Gardiners
- Mr Bingley is amiable and good-natured, and could therefore be deemed an admirable character. After meeting Mr Bingley early in the novel, Jane confides to Elizabeth that he is her ideal man. Mr Bennet wittily observes the similar personalities of Jane and Mr Bingley: 'You are each of you so complying, that nothing will ever be resolved on; so easy, that every servant will cheat you; and so generous, that you will always exceed your income'.

**(AO2)**

- Language: in his first proposal, Mr Darcy uses the modal verb 'must' to show his desire for Elizabeth to be aware of how he views her in an admirable light: 'My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you'
- Language: Elizabeth's rejection of Mr Darcy's first proposal leaves him shocked, as it goes against the expectation that no woman would refuse a proposal from such an eligible man. This is exemplified by the description of Mr Darcy's reaction in the situation as one of 'mingled incredulity and mortification'
- Language: Jane realises that her positivity can be misdirected at times; for example, she has wrongly placed faith in Caroline Bingley, later stating emphatically: 'I confess myself to have been entirely deceived in Miss Bingley's regard for me'
- Language/Structure: Mr Bingley's good humour provides a contrast to his friend, Mr Darcy, who is known for his brooding nature. He is amusing in his teasing of Mr Darcy: 'I assure you that if Darcy were not such a great tall fellow, in comparison with myself, I should not pay him half so much deference'
- Form: when Jane learns of Lydia's elopement with Mr Wickham, it is Elizabeth to whom Jane writes a letter for guidance in the situation
- Structure: the reader's admiration for Mr Darcy grows as the novel progresses.

**(AO4)**

- at the time Austen wrote the novel, society expected women to accept the proposals of prosperous men without question. Elizabeth's rejection of Mr Collins' offer of marriage and Mr Darcy's original proposal would have seemed unusual to the reader of the time
- Elizabeth is determined to marry for love rather than convenience. She is the romantic heroine of the novel in her relationship with Mr Darcy
- Mr Darcy defends and preserves Lydia's honour when he ensures that Mr Wickham marries her after their elopement. To be in Lydia's position and unmarried would bring shame on the whole Bennet family.

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

Question number	Indicative content
<p><b>18</b> <i>Pride and Prejudice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• letters are significant in the novel. They are used by Austen to convey information and character, and support the plot, creating tension and drama</li> <li>• a letter announces the arrival of Mr Collins and identifies his part in the novel's concerns: 'the circumstance of my being next in the entail of Longbourn estate'</li> <li>• Miss Bingley's letter to Jane early in the novel creates excitement in the Bennet household. It is this invitation and Mrs Bennet's refusal to let Jane have the carriage that leads to Jane's illness and Elizabeth's stay at Netherfield</li> <li>• Jane's letters from London to Elizabeth reveal her hopes and fears as well as further information about her character. She is candid with her sister, telling her everything and admitting that Elizabeth was right about Caroline Bingley's false friendship: 'My dearest Lizzy will, I am sure, be incapable of triumphing in her better judgment, at my expense, when I confess myself to have been entirely deceived in Miss Bingley's regard for me'</li> <li>• Mr Darcy's letter to Elizabeth is polite and revealing. He explains his reasons for separating Mr Bingley from Jane, his treatment of Mr Wickham and his subsequent feelings. This proves to be a turning point in the novel. It challenges Elizabeth's initial prejudices and results in her re-evaluating her opinions of Mr Darcy. She recognises how she has been 'blind, prejudiced, absurd'</li> <li>• this letter is significant in Elizabeth's developing understanding: 'I have courted prepossession and ignorance, and driven reason away where either were concerned. Till this moment I never knew myself'</li> <li>• Elizabeth's letter to her aunt, Mrs Gardiner, shows their close relationship. She tells her that Mr Wickham has shifted his affections to the eligible Miss King</li> <li>• a letter from Jane informs Elizabeth about Lydia's elopement with Mr Wickham. She writes: 'there is but too much reason to fear they are not gone to Scotland'. At the time, marriage for those under twenty-one who did not have the consent of their parents or guardians was outlawed in England but could take place legally in Scotland</li> <li>• in his letter following Lydia's disgrace, Mr Collins condemns her behaviour and he advises the Bennets to cast her off in order to save the rest of the family's reputation</li> <li>• Mr Gardiner's letter informing them that Mr Wickham is willing to marry Lydia on certain conditions carefully omits any mention of Mr Darcy. However, Mrs Gardiner's response to Elizabeth following the marriage 'threw Elizabeth into a flutter of spirits'. In her letter, Mrs Gardiner details Mr Darcy's journey to London, helping Elizabeth to continue to see Mr Darcy in a different light: 'he left Derbyshire only one day after ourselves, and came to town with the resolution of hunting for them [Mr Wickham and Lydia]'</li> </ul>

- following Elizabeth's acceptance of his proposal of marriage, Mr Darcy writes a letter to Lady Catherine de Bourgh to inform her of the news. The specific contents of Lady Catherine's reply are not revealed: 'she sent him language so very abusive, especially of Elizabeth, that for some time all intercourse was at an end'.

**(AO2)**

- Language: the revelation of Lydia's situation arrives by letter from Mr Gardiner. It is a shock and is blunt: 'I have seen them both. They are not married'
- Language/Structure: the letter from Mr Collins near the beginning of the novel prepares the reader for his character and heightens the humour when he appears at the home of the Bennets. His pedantic tone is evident: 'The disagreement subsisting between yourself and my late honoured father ...'
- Language/Structure: long letters, such as Mrs Gardiner's reply to Elizabeth about Mr Darcy's intervention in Lydia's situation, convey large amounts of information: 'I foresee that a little writing will not compromise what I have to tell'
- Form: Mr Darcy's letter to Elizabeth reveals a lot about Jane's outward demeanour: 'the serenity of your sister's countenance and air was such as might have given the most acute observer a conviction that, however amiable her temper, her heart was not likely to be easily touched'. Mr Darcy, and Mr Bingley under his influence, misinterprets Jane's character and feelings
- Form/Structure: the use of letters serves to layer and frame Austen's narrative
- Structure: Austen uses letters to condense the stories of some characters, for example Lydia and Jane. They also give the reader a clear picture of events and provide insight into the character of the letter writer.

**(AO4)**

- in Austen's time, letters were a popular and practical form of communication. She herself wrote hundreds of letters during her life
- letters used in Regency England reflected the propriety of the time in terms of language, layout and formality. They were an important feature of social engagement
- the epistolary novel was a popular genre in the nineteenth century. Although *Pride and Prejudice* is not an epistolary novel, it contains about forty letters, which help to reveal characters' inner thoughts and feelings.

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

Question number	Indicative content
<p><b>19</b> <b>Great Expectations</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Dickens presents Joe Gargery as kind throughout the novel. His kindness is contrasted with the cruelty of his wife, Mrs Joe, Pip's sister. He offers Pip love, stability and good advice</li> <li>• when Pip was orphaned, it was Joe rather than Mrs Joe, who took Pip in: 'I said to your sister, "there's room for him at the forge!"'</li> <li>• Joe is a kind and well-meaning man who tries to protect Pip from Mrs Joe's violence. He warns Pip that Mrs Joe is looking for him to give him a beating: '... and what's worse, she's got Tickler with her'. Later, Joe tells Pip 'I wish it was only me that got put out, Pip; I wish there warn't no Tickler for you, old chap; I wish I could take it all on myself'</li> <li>• when Miss Havisham offers to sponsor Pip's indenture with Joe, Joe insists 'it is such received and grateful welcome, though never looked for, far nor near nor nowheres'. Joe, in his humility, is greatly embarrassed and refuses to speak directly to Miss Havisham but his kindness is obvious</li> <li>• when Jaggers visits Pip and Joe to inform them of Pip's 'great expectations', Joe will not entertain any idea of compensation. He tells Jaggers 'Lord forbid that I should want anything for not standing in Pip's way'. Joe just wants what is best for Pip</li> <li>• later, when Joe visits Pip in London, where Pip is learning to become a gentleman, Joe is treated coldly by Pip because of his lowly station in life. Joe shows kindness by not blaming Pip for his behaviour, recognising that it is human nature to think the way Pip does: 'one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come'</li> <li>• after Orlick attacks Mrs Joe, she reverts to childlike innocence. Despite Mrs Joe's despicable treatment of him in their marriage, Joe stands by his wife and cares for her, alongside Biddy</li> <li>• despite Joe being poorly treated by Pip, Joe cares for him when he falls ill and pays off Pip's debts. Joe does not want recognition for his kind acts, simply leaving Pip a note to tell him that he has left: 'Not wishful to intrude I have departed'</li> <li>• when Pip asks Joe for forgiveness for the way he has treated him, Joe agrees without hesitation: 'God knows as I forgive you, if I have anythink to forgive'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language/Form: early in the novel, as the narrator, Pip affectionately reflects on Joe's character: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow – a sort of Hercules in strength, and also in weakness'</li> </ul>

- Form: the novel offers a moral message that helping others and showing kindness is more important than social climbing and wealth
- Structure: Joe is a kind figure in Pip's life and his presence in it spans the entirety of the novel. Pip relies on him: 'Oh dear good faithful tender Joe, I feel the loving tremble of your hand'
- Structure: Joe is a static character and does not change throughout the novel
- Structure: upon Pip's meeting Estella, he begins to treat Joe coldly because of his lowly situation in life. At the end of the novel, Joe shows ultimate kindness to Pip by forgiving him for how he has treated him. Joe welcomes Pip home: 'you and me was ever friends'.

**(AO4)**

- family was crucial to society and large extended families were the norm. As Pip is an orphan, it would be expected that his nearest relatives, such as his sister and brother-in-law, would take him in
- Joe fulfils the stereotypical image of the time of a working-class man undertaking manual labour. Nevertheless, he helps Biddy care for Mrs Joe after the attack and nurses Pip when he falls ill
- Victorian Christianity placed much importance on carrying out good deeds and being charitable.

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

Question number	Indicative content
<p><b>20</b> <b>Great Expectations</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the theme of friendship is prominent throughout the novel, including the friendships Pip has with Magwitch, Bidley, Herbert Pocket, Wemmick and Joe. Candidates may mention friendships between Mrs Joe and Pumblechook, Joe and Bidley, and Magwitch and Compeyson</li> <li>• early in the novel, upon being captured, Magwitch lies to protect Pip: 'I took some wittles, up at the willage over yonder – where the church stands a'most out on the marshes ... And I'll tell you where from. From the blacksmith's'. This is an early sign of the friendship to come</li> <li>• Pip does not learn, to his shock, that Magwitch is his benefactor until much later in the novel. Although initially horrified that he has benefited from the money of a convict, Pip forms a friendship with him. Pip does everything he possibly can to bring Magwitch peace at the end of his life, visiting him in the prison hospital. He brings Magwitch comfort by revealing that he is in love with his long-lost daughter, Estella, who is now 'a lady and very beautiful'</li> <li>• Bidley is a genuine, kind-hearted girl who meets and befriends Pip at school. She is described as 'the most obliging of girls'. At school, she cares for Pip and helps to teach him to read. It is to Bidley that Pip turns for advice when he is insulted by Estella. Bidley represents the opposite of Estella; she is straightforward, kind, moral, and of Pip's own social class. Despite Bidley's marrying Joe later in the novel, Pip continues to visit the couple and is happy for them</li> <li>• the friendship between Pip and his room-mate, Herbert, can be traced back in the novel to the boys' childhood, as they first meet at Satis House. The reader sees Pip sharing some of his innermost thoughts and feelings for Estella. Herbert knows him well; he states that he has always known that Pip 'adored' Estella</li> <li>• Jaggers' clerk, John Wemmick, is friendly and hospitable to Pip; he advises Pip about Magwitch and welcomes him to his home where he lives with his 'aged parent'</li> <li>• Joe is a constant in Pip's life, first being like a stepfather and then as a friend. When Pip is a child, Joe attempts to protect Pip from his cruel sister, Mrs Joe, as he warns Pip that she is looking for him to give him a beating: '... and what's worse she's got Tickler with her'</li> <li>• Joe supports Pip regardless of Pip's poor behaviour. When Pip falls ill later in the novel, Joe cares for him and pays off his debts. When Pip asks Joe for forgiveness for the way he has treated him, Joe agrees without hesitation: 'God knows as I forgive you, if I have anythink to forgive'</li> <li>• Pumblechook, Joe's uncle, is considered her best friend by Mrs Joe. Joe and Bidley were friends looking after Mrs Joe before they married. Magwitch and Compeyson had been friends before Compeyson betrayed him.</li> </ul>

**(AO2)**

- Language: Bidley's character is described by Pip with the triplet: 'she was pleasant and wholesome and sweet-tempered'
- Language/Form: early in the novel, as the narrator, Pip affectionately reflects on Joe's character: 'He was a mild, good-natured, sweet-tempered, easy-going ... dear fellow'
- Language/Structure: Herbert proves to be Pip's confidant and true friend, 'I had never felt before, so blessedly, what it is to have a friend'; Herbert repeats and exclaims his concern for Pip: 'Well, well, well!'
- Form/Structure: friendships are slowly revealed through the dialogue and narrative structure: the friendship such as that between Bidley and Pip is constant, whereas the friendship between Herbert and Pip develops during the course of the novel; the nature of the friendship between Joe and Pip suffers when Pip becomes a 'gentleman'
- Structure: upon Pip's meeting Estella, he begins to treat Joe coldly because of his lowly situation in life. At the end of the novel, Joe shows ultimate kindness to Pip by forgiving him for how he has treated him. Joe welcomes Pip home: 'you and me was ever friends'.

**(AO4)**

- friendships were often determined by the class structure of the time: the friendship between Magwitch and Pip was deliberately portrayed by Dickens as one that was significant because it marks a change in Pip's behaviour; when Magwitch is dying, the relationship between him and Pip is shown to be on an equal basis; they belong to very different social backgrounds but this does not matter to Pip. Pip is not ashamed to be seen visiting a convict
- the conditions of the prison and the fate of convicts, such as being sent to Botany Bay, provide an insight into the Victorian justice system. Despite these conditions, Magwitch survives his sentence and rewards Pip for his friendship
- the settings in London, such as the Temple and the mention of various bridges across the River Thames, provide social commentary and historical evidence of the developing city. This is contrasted with the traditional village life in Kent. Moving between the two tests Pip's friendships.

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

Question number	Indicative content
<p>21 <i>The Scarlet Letter</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• candidates are free to discuss the presentation of any character they respect in the novel. They are likely to choose Hester Prynne, Pearl or even Reverend Arthur Dimmesdale, but any choice is valid based on the argument presented</li> <li>• Hester is presented as a character worthy of respect. She is a devoted mother to her daughter, Pearl, who is described as 'her mother's only pleasure'. As Pearl is born out of wedlock, Hester is punished for her sin by the Puritan community. She is publicly shamed and humiliated. Even when Hester appears on the scaffold, she holds her baby firmly in her arms. She remains strong and stoical in the face of her accusers' treatment of her</li> <li>• the strict Puritan community see it as their duty to remove Pearl from her sinful mother if Pearl is to be seen as 'capable of moral and religious growth'. However, Hester is resolute in her quest to keep Pearl under her guardianship: 'she felt that she possessed indefeasible rights against the world, and was ready to defend them to the death'</li> <li>• Hester attempts to protect Pearl from the strict views of the Puritan community. When Pearl wants to know the meaning of the scarlet letter, Hester lies, saying it is for the 'sake of the gold thread'</li> <li>• eventually, Hester is shown to be respected by the community for her skill as a seamstress: 'she hath good skill at her needle, that's certain'. Having been shunned by society for a significant part of her life, Hester can be respected for showing forgiveness to those who previously scorned her. By the end of the novel, Hester is seen as a wise woman from whom the wider community seeks counsel</li> <li>• Pearl is also a character worthy of respect. As a child, Pearl is an outcast because of her illegitimacy. Other children do not want to play with her. She shows her resilience by playing alone with common items around her: 'a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft'</li> <li>• Pearl is also worthy of respect because of her independent mind. Even at the age of seven, she works out that Dimmesdale is her father. She discovers that her mother has been secretly meeting with him in the woods and can see the power behind his accepting her publicly: 'Will he go back with us, hand in hand, we three together, into the town?'</li> <li>• having left the village as a child, Pearl is described as being 'mindful of her mother'. This illustrates that she remains close to her mother, despite the difficult circumstances of her upbringing, for which she could be respected</li> </ul>

- Dimmesdale is the father of Hester's illegitimate child, a fact that he keeps secret from the Puritan society for most of the novel. It takes seven years for Dimmesdale to overcome his cowardly feelings, but, given the strict views of the Puritan community, it could, possibly, be argued that his eventual decision to take responsibility publicly is worthy of respect. On the other hand, it could be argued that his decision not to take responsibility publicly is worthy of respect because it means that he is able to continue in his role as a Puritan minister, supporting the community, bringing, perhaps, a greater good.

**(AO2)**

- Language: Hester's devotion to her daughter is worthy of respect, evident when she fights for her right to keep Pearl. Her declarative tone emphasises the strength of her feeling: 'Ye shall not take her! I will die first!'
- Language: the close mother-daughter relationship Hester has with Pearl is apparent when Pearl mimics her mother by making her own version of the scarlet letter. She 'took some eelgrass, and imitated, as best she could, on her own bosom, the decoration with which she was so familiar'
- Form/Structure: at the end of the novel, Dimmesdale could be respected for making a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He exposes his chest to the congregation and then dies immediately
- Structure: at the Governor's mansion, when Hester faces having her daughter taken from her, Dimmesdale does make a passionate speech in support of Pearl staying with her mother, which could be deemed to be worthy of respect, although he does not go so far as to admit he is Pearl's father.

**(AO4)**

- Hawthorne's works tended to avoid conventional stereotypes. As a sinner, Hester typically would have been depicted as evil and heartless, yet she is shown to be worthy of respect
- the very idea that Dimmesdale, a Puritan minister, committed adultery would be likely to have shocked the reader. This helps to explain why Dimmesdale found it immeasurably difficult to accept responsibility publicly
- Hester Prynne is based on a real woman, Hester Crafford, who was accused of having an illicit relationship with a man called John Wedge.

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

Question number	Indicative content
<p>22 <i>The Scarlet Letter</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the theme of hope is prominent in the novel, particularly Hester Prynne’s hope that she, and her daughter, Pearl, will be accepted by society</li> <li>• Hester gives birth to a baby girl, Pearl, out of wedlock. For this, she is shamed and shunned by the Puritan community. With the threat of having Pearl taken away from her, she visits Governor Bellingham in the hope that she will be able to keep Pearl in her care. Her vehement determination pays off when she is permitted to raise her daughter</li> <li>• early in the novel, there is a glimmer of hope that Reverend Arthur Dimmesdale will be revealed as the father of Pearl. In the marketplace, when Hester is on the scaffold, he tells her to name her 'fellow sinner'. However, she refuses to name him, choosing to keep his identity secret</li> <li>• Hester is estranged from her husband, Roger Chillingworth, who has been missing for some time. When Chillingworth goes to see Hester in prison, she fears his intentions. He is described as having ‘A writhing horror ... across his features’ when he sees Hester cradling her baby. However, there are signs of hope that the pair could have an amicable relationship going forward when he gives Pearl medicine that relieves her pain. They discuss the situation calmly, sharing the blame for Hester’s adultery</li> <li>• however, it transpires that Chillingworth hopes to find out the identity of Pearl’s father in order to seek revenge, a determination that drives the plot: ‘he will be known!’</li> <li>• Dimmesdale’s secret meeting with Hester in the woods proves a significant point in the novel. He basks in the opportunity to share the burden of his guilt with her: ‘what a relief it is ... to look into an eye that recognizes me for what I am!’ This initial disclosure of guilt gives hope to Hester that he will take responsibility publicly as Pearl’s father, which he eventually does towards the end of the novel</li> <li>• after discovering Arthur Dimmesdale’s secret self-mutilation in the form of a scarlet ‘A’ carved into his chest, Chillingworth is elated that he has discovered that Dimmesdale is the father of Hester’s child. The lengths Chillingworth goes to in hope of exerting revenge on Dimmesdale exemplify his sheer determination to inflict pain and suffering. He makes the ‘principle of his life ... the pursuit and systematic exercise of revenge’</li> <li>• Chillingworth leaves all of his wealth to Pearl, perhaps in an attempt to earn redemption. This provides Pearl with hope for the future as it gives her the means to leave the strict Puritan community and travel to Europe, where she settles and has a family of her own.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Hester admirably fights in the hope of being able to keep Pearl. Her declarative tone emphasises the strength of her feeling: ‘I will not give her up!’</li> </ul>

- Language: the metaphor of treasure, something which is ordinarily associated with happiness and joy, is used to depict Chillingworth's desperate, evil hope 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'
- Form: Hawthorne uses the character of Hester to signal his hope for greater equality between men and women, perhaps optimistic that there will come a time when women would not be so easily subject to shame and scandal: 'a new truth would be revealed in order to establish the whole relation between man and woman on a surer ground of mutual happiness'
- Form/Structure: Pearl is a symbol of hope in the novel, representative of redemption for Hester. Indeed, Pearl's decision to stay away from the area with her own family shows that she is able to throw off the shackles of the strict Puritan community.

**(AO4)**

- the Puritans of Massachusetts in 1640 followed very strict rules, meaning that there would have been little hope for Hester to be accepted by the community
- Puritan values and society were of great importance to Hawthorne because of his ancestors. He uses *The Scarlet Letter* to both condemn and praise their beliefs and ideas
- it is significant that Pearl settles in Europe. Europe was considered a radical and distant place by the Americans.

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

