Pearson Edexcel

Mark Scheme (Results)

January 2019

Pearson Edexcel International GCSE
In English Literature (4ET1)

Paper 2: Modern Drama and Literary Heritage Texts

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General Marking Guidance

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

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

SECTION A – Modern Drama

Question number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Alfieri is an Italian-American lawyer; he was born in Italy, but has worked in Brooklyn for the past 25 years. He is experienced in the American legal system and comes from the same Italian-American community as Eddie and Beatrice • Alfieri warns Eddie about his dangerous feelings for Catherine when Eddie visits him for the first time. He understands the threat that they present • Alfieri's warning becomes more insistent when Eddie visits him the second time to try to prevent the wedding of Catherine and Rodolfo, stating: 'You won't have a friend in the world, Eddie'. He cannot help Eddie who dismisses his advice, continuing to orchestrate his own downfall • Alfieri tries to stop Marco from taking events into his own hands after arranging Marco's and Rodolfo's bail and promising that they will not hurt Eddie • when Marco visits his office, Alfieri says: 'Only God makes justice'. Although Marco promises to take Alfieri's advice, he confronts Eddie and Eddie dies in the struggle. Alfieri is in the difficult position of commenting on events, but being unable to change them • Alfieri represents the bridge between two cultures in *A View from the Bridge*. He upholds the law of America but is also aware of the law of Sicily 'from where their fathers came'. **(AO2)** • Language: Alfieri uses similes to describe Eddie's unnatural demeanour when he visits him: 'His eyes were like tunnels; my first thought was that he had committed a crime, but soon I saw it was only a passion that had moved into his body, like a stranger' • Language: Alfieri uses the imagery of a river to try to show Eddie the dangerous path he is taking: 'When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now' • Language/Structure: as first person narrator, the play is related from Alfieri's perspective. He is the commentator on the events of the play, telling the story as a flashback • Form/Structure: Alfieri breaks the fourth wall by talking directly to the audience • Structure: Alfieri takes the role of the traditional Greek Chorus. He reveals events honestly and his narration and descriptions at scene-changes support the play's structure.

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

Question number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • betrayal is first mentioned when Beatrice tells the story of Vinny Bolzano near the beginning of the play: 'The family had an uncle that they were hidin' in the house, and he snitched to the Immigration'. Vinny was treated severely by his family for his actions: 'They spit on him in the street' • Alfieri fears the consequences of Eddie's planned betrayal. He knows that the backlash of the community will be severe if Eddie is discovered • when Eddie decides to report Beatrice's cousins, Marco and Rodolfo, to the Immigration Bureau, this represents a significant betrayal as it breaks the unspoken code followed by the Sicilian community in Red Hook • Beatrice feels betrayed when she realises Eddie's unnatural love for their niece, Catherine: 'You want somethin' else, Eddie, and you can never have her!' • when Catherine's relationship with Rodolfo becomes serious, Eddie takes it as a betrayal. The unnatural affections he holds for his niece lead him to confrontation and anger: 'You ain't goin' nowheres' • Marco betrays his brother and Alfieri when he breaks his promise and goes after Eddie with a knife. **(AO2)** • Language: Alfieri speaks directly to Eddie about the consequences of betrayal, exclaiming: 'You won't have a friend in the world, Eddie!' • Language: Eddie understands the nature of betrayal, making his actions all the more ironic. He uses hyperbole: 'You can quicker get back a million dollars that was stole than a word that you gave away' • Language: Eddie uses threatening language to explain the seriousness of betrayal: '... if everybody keeps his mouth shut nothin' can happen' • Form/Structure: the context of the play supports the theme of betrayal. Alfieri refers to Al Capone when he introduces the play. Al Capone's and Frankie Yale's broken friendship resulted from betrayal and the mention of Capone foreshadows Eddie's betrayal • Structure: Miller's use of the community of Red Hook in New York makes betrayal the ultimate transgression. Betraying someone means the loss of your reputation: 'Marco's got my name' • Structure: Miller uses foreshadowing near the opening of the play to demonstrate the danger of betrayal prior to the arrival of the illegal immigrants. Eddie says the authorities have 'stool pigeons all over the neighbourhood'.

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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as a self-made man, Arthur Birling can indeed be termed a 'hard-headed, practical man of business'. He is proud of his achievements and how he has worked his way up in the world • Arthur sees the marriage of his daughter as a way to make a business deal with the Crofts: 'perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together' • Arthur Birling is eager to impress Gerald with his position and possessions. He says of the port that it is 'the same port your father gets', suggesting that he is aware of his inferior social position to that of the Crofts • his philosophy is one of capitalism and he is dismissive and critical of socialist ideas, stating: 'a man has to make his own way'. He considers his sacking of Eva/Daisy to be a practical step that protected his business and does not see it from her point of view as a worker • Arthur Birling has ambitions of being knighted and hints at this to Gerald when he is trying to impress him • Arthur Birling is aware of his social inferiority to his wife and does not possess her understanding of aristocratic etiquette, for example, his praising the cook leads to a telling-off from his wife: 'Arthur, you're not supposed to say such things'. **(AO2)** • Language: from the start of the play Arthur Birling's description conveys a sense of his character: '*heavy-looking, rather portentous man in his middle fifties, but rather provincial in his speech*' • Language: Mr Birling is so keen to protect his reputation that he accentuates the amount he would give to ensure his name does not appear in the press. He uses repetition: 'Look Inspector - I'd give thousands - yes thousands' • Language/Structure: dramatic irony is evident in Arthur Birling's statements about the future (which are history to the audience). He says of the Titanic: 'Unsinkable, absolutely unsinkable' • Form/Structure: Mr Birling's character plays a part in this morality play to represent the sin of greed. He thinks only of profit and his own status • Structure: Priestley uses Mr Birling's character to emphasise the intransigence of the older generation when it comes to social awareness.

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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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Question number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • responsibility is a very important theme in this play. The setting in 1912 was a time of little social welfare provision. There were no benefits and people were expected to take responsibility for themselves. Nevertheless, the Inspector makes it clear that every member of the family is responsible: 'each of you helped to kill her' • Mr Birling demonstrates no sense of responsibility to his workforce. To him, women like Eva/Daisy were seen as cheap labour. Birling sacks her for speaking her mind and refuses to recognise any sense of social duty as an employer, suggesting that he only cares for profit • Sheila does not understand the importance to Eva/Daisy and women like her of earning a wage when she has her sacked from Milwards on what is, effectively, a vain whim • at one point Gerald seems to take responsibility for Eva/Daisy when he rescues her from the clutches of Alderman Meggarty (an official who exploits his position and does not recognise his responsibility). Some may interpret his action as heroic but it is not sustained when the situation becomes inconvenient • Eric attempts to behave responsibly when he discovers Eva's/Daisy's pregnancy by asking her to marry him, trying to get money to support her, and finally stealing from his father's firm when he is turned down for a pay rise. Birling considers this theft worse than Eric's neglect of his social and moral duty to Eva/Daisy, which is ironic • Mrs Birling has the opportunity to fulfil her social responsibilities when Eva/Daisy comes to her charity for support. Snobbery transcends social duty and compassion when she admits to being put off Eva's/Daisy's claim for help because she uses the name 'Mrs Birling'. **(AO2)** • Language: the Inspector's final speech expounds the need for greater collective responsibility in its use of polysyndeton: 'One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us' • Language: Mr Birling uses a simile to ridicule the idea of collective responsibility and social conscience: 'you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive' • Language: the Inspector speaks with authority of collective responsibility, of everyone being part of 'one body' • Language/Structure: the Inspector's didactic warning has the tone of a sermon as he uses the imagery of hell to convey its gravity: 'fire and blood and anguish' • Structure: Mrs Birling's demands that Eva's/Daisy's baby is the responsibility of the father are profoundly ironic as she is unaware that this is, in fact, Eric.

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Question number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Siobhan is Christopher's teacher. He talks to her about his problems and she reads his notebook, which is like a diary • Siobhan articulates some of the points that Christopher finds hardest to say, coming across as a voice in his head. This gives the audience an understanding of his behaviour and fears: 'Father had murdered Wellington. That meant he could murder me' • she helps Christopher practically, appearing as a calming voice as he tries to make his way through London: 'In your head imagine a big red line across the floor' • Siobhan gives Christopher support and encouragement. She suggests that he turn his book into a play and is instrumental in helping with organization, as the play itself becomes Christopher's direction of events • she cares about Christopher. On his return to school after running away to live with Judy, she asks him: 'Are you ok?' • Siobhan enables Christopher to achieve one of his dreams of sitting A-Level Maths. Her questions help him to work out what he wants to do and if he is in a position to do the papers: 'How's your brain when you think about Maths?' **(AO2)** • Language: Siobhan uses first person when she takes over Christopher's voice: 'Sometimes when I want to be on my own I get into the airing cupboard and slide in beside the boiler and pull the door closed behind me' • Language: Siobhan's voice reads the content of Judy Boone's letters, revealing important parts of the story: 'And afterwards at home your father and I had a huge argument' • Language/Structure: Siobhan is a constant in Christopher's life, an important feature as he navigates the investigation and his shifting relationship with his parents. She knows him well: 'You like your Sherlock Holmes stories and you know Sherlock Holmes isn't a real person, don't you?' • Form/Structure: Siobhan acts as a key dramatic device in the play as she narrates some of the story through her articulation of Christopher's words in the notebook: 'So I went into his bedroom and opened up the cupboard and lifted the toolbox off the top of the shirt box ...' • Structure: sometimes Siobhan acts as a reassuring voice in Christopher's mind, offering him direction in challenging situations.

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Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • when Christopher discovers Wellington's body he embarks on a detective adventure to discover who is responsible for the dog's death: 'And I am going to find out who really killed Wellington and make it a project' • the discovery of his mother's letters hidden in the box marks a turning point in Christopher's adventure as the truth of her disappearance is revealed to him • Christopher takes on a great adventure when he sets off for London with only his pet rat for company. He is overwhelmed by a cacophony of voices that add to the atmosphere of adventure: 'Position Closed', 'Sock Shop', 'Fast Ticket Point', 'Millie's Cookies' • Christopher takes risks to escape those who are pursuing him. He hides '*behind the smaller pile of bags*' on the train • Christopher's adventure continues when he arrives in London and has to find his way to his mother's address • for Christopher, sitting A-Level Maths is an adventure. He is excited but daunted at the prospect of taking the exams. Mrs Gascoyne reflects the mood when she says: 'Mr Boone, nobody has ever taken an A-Level in the school before'. **(AO2)** • Language: the quotation used in the question 'Does that mean I can do anything?' comes at the end of the play and is repeated. It shows how Christopher has changed and grown as a result of his adventures and looks forward to more • Language: Christopher's ambitious sense of adventure comes through when he tells Judy: 'I'm going to get an A grade' • Language/Structure: Christopher is forced to interact with people in order to conduct his detective work. This represents both a challenge and an adventure for him: 'I don't talk to strangers. But I'm doing detective work' • Language/Structure: Christopher's experience when he jumps onto the train track to rescue Toby represents a dramatic climax in the play. Adventure becomes danger in this instance as he narrowly avoids disaster. The Man with Socks says 'Mate, please, you're going to get yourself killed' • Form/Structure: the play ends with the Postscript, an adventure in mathematics. Christopher returns to the stage alone to explain impressively how he answered one of the exam questions: 'So all my squares fit together to satisfy Pythagoras' theorem. So the triangle is – RIGHT' • Structure: Christopher's references to space create an epic atmosphere in the play that relates to adventure: 'And some of the stars don't exist anymore because their light has taken so long to get to us that they are already dead, or they have exploded and collapsed into red dwarfs'.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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Question number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • feelings of guilt are central to *Kindertransport* because of its context of the Jewish children's escape from Nazi Germany in 1939 and the survivor guilt of those who endured The Holocaust • survivor guilt is central to the play's meaning. Eva has escaped to safety on the Kindertransport while her parents had to remain in Germany. When Helga meets her daughter, she does not reveal to her how she survived • the opening scene of the play introduces Eva and her mother, Helga, preparing for Eva to escape the Nazi regime. This is set against the 1980s scene where Evelyn is helping Faith to get ready to leave home. The care and kindness Helga shows to her daughter reinforce the sense of guilt later in the play • Evelyn's obsessive cleaning stems from her feelings of guilt, in particular cleaning glass: 'cleaning the windows' • when Faith shows an interest in her old toys, Evelyn is upset that she has been in the attic. Later she suffers feelings of guilt for upsetting her mother but still strives to find out about her background. Samuels suggests that Evelyn's guilt has been passed on to her daughter • when Helga explains to Evelyn how her father was taken to the concentration camps, this focuses her sense of guilt: 'I lost your father. He was sick and they put him in line for the showers'. **(AO2)** • Language: Evelyn uses a metaphor to describe the permanence of the feelings of guilt that have damaged her relationship with Helga: 'A chipped glass is ruined forever' • Language: when Eva tries to sell her jewellery there is a sense of guilt about her past. She dismisses the items saying: 'I don't want these on me any more' • Language/Structure: when Helga writes to Eva about the importance of 'The Passover story', Eva makes excuses that she cannot 'ask Mrs Miller to do a seder'. She later converts to Christianity and rejects her Jewish religion • Form/Structure: the fourth wall is broken when Evelyn, Lil and Faith watch Eva, at the age of 17, meet Helga in Liverpool. This poignantly highlights the sense of guilt when Eva refuses to go with Helga to New York • Structure: telling the story of the Kindertransport through three generations of women reveals the psychological and emotional damage caused by the experience that creates a legacy of guilt.

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8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Faith is the only child of Evelyn and is raised as the granddaughter of Lil. She is in her early twenties and is preparing to move out • early in the play, Evelyn is helping Faith decide what to take with her. She seems keen for Faith to go: 'You've made a commitment to moving into that place. Stick by it'. Faith seems undecided: 'It feels all wrong' • looking through the attic, Faith discovers documents from her mother's former life and gradually works out her mother's past • Faith looks through a box of old toys and begins to play with them. She is childlike in her enthusiasm singing: 'Runaway train went down the track'. This echoes the real train journey taken by Eva on the Kindertransport • Lil tells her to put the toys away. As Faith continues to play with the toys and dolls, she comes across the book *Der Rattenfänger*. This leads to a flashback scene where Eva is preparing to catch the train to England • finding some letters from a young girl called Eva, Faith questions Lil about the identity of her mother. She tells Lil that she does not want Evelyn to find out about her discoveries • at the end of the play, Faith pledges to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. **(AO2)** • Language: Faith's name is significant as she represents belief and hope for the future • Language: Evelyn wants Faith to remain her 'little girl forever' at the end of the play • Language/Structure: Faith's discovery of the *Der Rattenfänger* book is dramatically spliced with Helga's telling of the story. Her reading of the book brings the fear to life on stage: 'My God, and the shadow growing legs ...' • Form/Structure: Faith represents the third generation of women in Helga's family and completes the legacy of guilt and regret that forms a central theme of the play. She shows determination to trace her family • Structure: Faith preparing to move out and making decisions acts as a parallel to Eva's choice not to go with Helga to New York when she was a similar age.

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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
9 ***Death and the King's Horse man***	**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:** **(AO1)** • Elesin may be considered a weak man who deserves his fate but some may argue more sympathetically that he makes mistakes but pays a high price for them, losing his pride and his son, Olunde. Some may consider the actions of the Pilkings as significant in contributing to Elesin's shame and tragedy by imprisoning him to prevent his suicide • as the King's Horseman, Elesin's duty is clear: thirty days after the King's death he must take his own life in order to lead his master through the underworld. Elesin is fully aware of the significance of this ritual so not to enact it can be considered weakness • Elesin arrives in the market place full of bravado and commitment: 'Has no one told you yet / I go to keep my friend and master company' • when Elesin sees the young woman, his weakness takes over and he demands to be married to her before succumbing to the ritual suicide: 'I deserve a bed of honour to lie upon' • Elesin is supposed to be a man in control of his will but one who, in the end, is controlled by it. His hubris, alongside his love of women and life itself, conspires to bring about his failure to complete the ritual. He admits to Iyaloja: 'My powers deserted me. My charms, my spells, even my voice lacked strength when I made to summon the powers that would lead me over the last measure of earth ...' • the audience learns that Elesin has disowned his son, Olunde, for leaving the Yoruba for a British education. This shows his underlying commitment to the customs and beliefs of his tribe • Olunde's discovery that Elesin has not performed the ritual as he should have done leads him to take his father's place to try to correct the disgrace. When Elesin discovers his son is dead, he is deeply remorseful and kills himself. **(AO2)** • Language: Elesin's vitality is evident at the start of the play. The stage directions introduce him as having *'an infectious enjoyment of life*'. This feature may lead to his delaying his duty • Language: Soyinka uses rich imagery to convey the beauty of the young woman to whom Elesin is attracted: 'thighs whose ripples / Shamed the river's coils', accentuating the temptation he feels • Language/Structure: only when Elesin realises that his failure is his responsibility does some of his dignity return: 'White man, you must let me out. I have a duty to perform' • Language/Structure: the Yoruba women circle Elesin prior to the suicide ritual. Their words reflect the significance of this ritual through metaphor: 'For a while we truly feared / Our hands had wrenched the world / In emptiness' • Form/Structure: through Elesin, Soyinka explores whether or not it is possible for a man who is so deeply involved in worldly things to cast them aside in favour of spiritual duty.

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

Question number	Indicative content
10 ***Death and the King's Horse man***	**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:** **(AO1)** • religion is important in the play as Yoruba beliefs clash with those of the white colonists. The Yoruba religion is found in the west of Nigeria • the central belief that the Horseman must follow his master, the King, into death is an important religious ritual. The Yoruba religion states that life and death are cycles of existence in a series of physical bodies, hence physical demise does not represent finality • the Yoruba believe in reincarnation and, in not taking his own life, Elesin has threatened the premise of this belief and given death dominion. Elesin tells Pilkings from his prison cell: 'The world is not at peace. You have shattered the peace of the world for ever' • other religions are represented in the play by Joseph who is a convert to Christianity and Amusa who is a Muslim. The Pilkings are dismissive of the Yoruba religion and regard Amusa as superior as he has different beliefs from the locals. They refer disrespectfully to Joseph's 'holy water nonsense' but then worry that they have offended him • when Amusa finds the Pilkings wearing egungun costumes her is shocked: 'It belong to dead cult, not for human beings'. Even though he is not of the Yoruba religion, he respects it • the Pilkings have no respect for the Yoruba religion, insulting their beliefs and gods by using sacred *egungun* costumes as fancy dress outfits. **(AO2)** • Language: Elesin uses spiritual language to convey his desire to be married to the young woman before completing the ritual: 'My wish transcends the blotting out of thought / In one mere moment's tremor of the senses' • Language/Structure: Joseph understands the importance of the suicide ritual even though he is a Christian. Pilkings has no concept of what he is doing by interfering in the ritual. When Elesin is taken into custody to stop him from committing suicide, he says: 'Give me back the name you have taken away from me you ghost from the land of the nameless!' • Language/Structure: Iyaloja, the 'Mother of the market', concludes the play with wise, spiritual words: 'Now forget the dead, forget even the living. Turn your mind only to the unborn' • Form/Structure: religion is presented as deeply woven into the political and traditional life of the play. The three are inseparable, highlighting further the significance of Elesin's situation • Structure: many of the play's main characters have religious roles and significance. These include the Praise-Singer whose duty is to continue singing the Horseman's praises after his death.

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

SECTION B: Literary Heritage Texts

Question number	Indicative content
11 *Romeo and Juliet*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Friar Lawrence is important because of his decision to marry Romeo and Juliet in secret, hoping this will end the feud between the Montagues and Capulets. This triggers the events of the rest of the play • Friar Lawrence advises Romeo to use his marriage to Juliet to heal rifts with his enemies: 'To blaze your marriage, reconcile your friends' • the Friar's knowledge of plants and herbalism enables him to attempt to help Juliet when she comes to him in distress after being told she must marry Paris. He offers her the 'distilled liquor' that mimics death: '... through all thy veins shall run / A cold and drowsy humour' • the Friar is frustrated in his attempts to get a message to Romeo because of the plague. He realises the disastrous implications: 'The letter was not nice, but full of charge, / Of dear import - and the neglecting it / May do much danger' • the Friar tries to persuade Juliet to leave the tomb in order to save her life. When she refuses to go with him, he eventually flees: 'I dare no longer stay'. **(AO2)** • Language: Friar Lawrence tries to advise Romeo to act less rashly, inadvertently foreshadowing the tragic outcome of the play: 'They stumble that run fast' • Language: Friar Lawrence uses juxtaposition to foretell the outcome of Romeo and Juliet's passion: 'these violent delights have violent ends' • Language: when Juliet seeks help from Friar Lawrence he offers her an alternative to the suicide she threatens: 'I spy a kind of hope' • Form/Structure: Friar Lawrence's actions contribute directly to the play's tragic outcome through his plan for Juliet to feign death and subsequent failure to get a message to Romeo • Form/Structure: the Friar is outside the feud as he does not take sides. This gives him access to both Romeo and Juliet and the opportunity to explain what has happened to the Prince at the end: 'I will be brief, for my short date of breath / Is not so long as is a tedious tale'. **(AO4)** • in Elizabethan times there were no practising friars because of the the dissolution of the monasteries by Henry VIII. The friar of Shakespeare's play comes from the culture of Italy at an earlier point in history • friars were respected, offered help to people in need and took vows of poverty. Friar Lawrence is described as living in a 'Cell' which would have been a sparse room • some friars were known for their studies of herbs as medicines. Some herbs do have powerful narcotic effects.

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

Question number	Indicative content
12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the deaths of Romeo and Juliet are predicted in the Prologue ensuring that death permeates the events of the whole play. Their 'death-mark'd love' is noted by the Chorus prior to Act 1 • the Nurse has lost a child, Susan, who died in infancy: 'Well, Susan is with God: she was too good for me'. The Capulets have lost all their children apart from Juliet. Death pervades the whole play on many levels • the first death to take place is that of Mercutio who dies as a result of the fight with Tybalt in the middle of the play. He is killed under Romeo's arm as Romeo seeks to break up the duel • Tybalt's violent death at Romeo's hands is arguably inevitable after Mercutio has been slain: 'Either thou or I, or both, must go with him'. Tybalt's death is significant as momentum gathers towards the death of the two lovers • Paris's death presents a dramatic focus as the play draws to an end. At the Capulet tomb he wants to kill Romeo: 'Obey, and go with me, for thou must die', but Romeo kills him during the altercation • Romeo's death by his own hand is both dramatic and romantic. He takes the apothecary's poison and dies at Juliet's side, believing that he is joining her in death • Juliet's awakening from her feigned death is followed by her real death, using Romeo's dagger. **(AO2)** • Language: Lord Capulet uses personification when explaining to Paris that all his other children have died: 'Earth hath swallowed all my hopes but she' • Language: Mercutio is darkly humorous in his approach to his own demise, using a pun to downplay his mortal injury: 'Ask for me tomorrow and you shall find me a grave man' • Language/Structure: death's shadow falls across the play as it is detailed in the Prologue, referring to Romeo and Juliet's 'death mark'd love' • Language/Structure: Juliet's soliloquy prior to taking the Friar's potion is laced with metaphors of death: 'a faint, cold fear thrills through my veins'. It is ironic that Juliet threatens suicide, then fakes her death, which leads to her real death at the end of the play. **(AO4)** • infant mortality was considerably higher at the time the play is set than today and it was not uncommon for parents to lose children • mistaken deaths were common in Elizabethan times when death was relatively difficult to diagnose. Corpses were routinely buried with bells so that those mistaken for dead could raise the alarm • the plague which prevents Friar John from reaching Mantua brought death to people's daily lives in 14th century Italy.

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

Macbeth - William Shakespeare

Question number	Indicative content
13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as the play opens, Macbeth is presented as a loyal general to King Duncan, fighting for king and country even when the odds are against him. The Captain reports his courage and that of Banquo: 'For brave Macbeth (well he deserves that name)'. Duncan rewards Macbeth's loyalty with a new title, Thane of Cawdor. The previous Thane has been condemned as a traitor • although clearly ambitious, Macbeth recognises the loyalty he should hold for his king. He resists Lady Macbeth's manipulation and attempts to pull out of the plot to murder Duncan: 'We will proceed no further in this business. / He hath honoured me of late' • Macduff is consistently loyal to Duncan and to the rightful heir to the Scottish throne, Malcolm. However, he is arguably disloyal to his family by leaving them to the murderous hands of Macbeth's hired killers • Malcolm tests Macduff's loyalty when he tells him that he would be a far worse ruler than Macbeth: '…black Macbeth / Will seem as pure as snow - and the poor state / Esteem him as a lamb, being compared / With *my* confineless harms' • Macduff's loyalty to both Malcolm and his family is proved when he turns his 'deadly grief' to the 'great revenge' • later in the play, Macbeth demonstrates a loathing of disloyalty when he turns on his own messengers and servants, blaming them for bad news: 'Bring me no more reports' • Young Siward demonstrates loyalty as well as courage when he confronts Macbeth towards the end of the play. Although he is slain his loyalty and sacrifice are praised: 'Your son, my lord, has paid a soldier's debt'. **(AO2)** • Language: Shakespeare uses a rhyming couplet to convey the significance of Macbeth's new title: 'Go pronounce his present death, / And with his former title greet Macbeth' • Language/Structure: it is ironic that Macbeth enters just as Duncan is talking about 'absolute trust' • Language: Macbeth acknowledges the loyalty he should hold for Duncan prior to the murder: 'He's here in double trust: / First, as I am his kinsman and his subject' • Language: when Lady Macduff's son asks 'Was my father a traitor, mother', she replies 'Ay, that he was' • Structure/Form: the contrast between Macbeth's actions in battle and those of the previous traitorous Thane of Cawdor is significant and sets up Macbeth's tragic fall from grace • Structure: Banquo remains loyal to King Duncan, even though the witches promise him a great future for his children. **(AO4)** • the Divine Right of Kings demanded that subjects be loyal to the king appointed by God • the political situation at the time Shakespeare wrote the play was very tense as James I had ascended to the throne but discontented parties plotted against him. The play, *Macbeth*, is partly a warning to those who might be disloyal to the new King • in the *Chronicles of Holinshed*, Banquo is presented as a prudent, principled and regal figure who incites Macbeth's jealousy.

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

Question number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Macduff is Thane of Fife, a loyal subject of Duncan. He has a wife and children, unlike Macbeth who is married but childless • it is Macduff who discovers that King Duncan has been murdered: 'O horror, horror'. He is suspicious of Macbeth almost immediately and refuses to attend his coronation at Scone • Lady Macduff appears only once in the play when she and her family are brutally murdered by Macbeth's men. She attempts to explain Macduff's absence to her son, referring to him as a 'traitor' for deserting them • when Macduff hears of the death of his family at Macbeth's command, he channels his grief and anger into action, joining Malcolm and the English army to overthrow the tyrant • one of the Witches' prophecies is that 'none of woman born can harm Macbeth'. Macduff confronts this with the news that he was from his 'mother's womb untimely ripped' • it is Macduff who finally slays Macbeth. His righteous vengeance contrasts with Macbeth's tyranny when he says: 'my voice is in my sword'. **(AO2)** • Language: Macduff uses endearments to show the affection he feels for his wife and family. He uses avian imagery to show his grief and pain at their loss: 'What, all my pretty chickens, and their dam, / At one fell swoop?' • Language: Macduff pities Scotland and feels for its suffering. He uses personification to emphasise this: 'Bleed, bleed, poor country!' • Language/Structure: Macduff is presented as a hero, first suspecting Macbeth's guilt and then overcoming his own personal tragedy to defeat him and restore order to Scotland. He supports Malcolm when he takes the throne: 'I see thee compassed with thy kingdom's pearl' • Form/Structure: Macduff is the archetype of the avenging hero, a man with a purpose • Structure: as a good character, Macduff acts as a counterbalance to Macbeth's evil. **(AO4)** • when Macduff knocks at the door of Macbeth's Dunsinane Castle after the murder of Duncan, he could be considered Christ-like. Between crucifixion and ascension, Christ goes down to hell to set free the souls of the damned. This is called the 'Harrowing of Hell' • Macduff appears in Shakespeare's source, Holinshed, after Macbeth has been on the throne for 10 years. Shakespeare follows Holinshed's account of Macduff with only a few differences, one of which is the discovery of Duncan's body • the murder of Duncan and discovery of his body would have shocked audiences at the time Shakespeare was writing. In killing the tyrant, Macbeth, Macduff restores the natural order.

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

Question number	Indicative content
15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • friendship is an important theme in the play. Antonio is friends with Salerio, Solanio, Lorenzo, Gratiano and, most importantly, Bassanio • the intensity of Bassanio's love for Antonio is evident when, preparing to court Portia, he says: 'To you, Antonio, / I owe the most in money and in love' • Antonio's friendship with Bassanio is so strong that he is prepared to die for him • Antonio's friends support him when he is tried. Portia in particular intervenes to save her husband's friend. Her motivation for this is debatable. It appears that Bassanio cares more for Antonio than his wife when he parts with her ring after the wedding • Gratiano, Salerio and Solanio show friendship when they help Lorenzo and Jessica to run away • although mistress and servant, Portia and Nerissa are presented more as friends. Nerissa's closeness to Portia can be seen in her questions about the suitors: 'What think you of the Scottish lord, his neighbour?' • Shylock is essentially friendless, even losing his daughter when she runs away with the Christian, Lorenzo. **(AO2)** • Language: at the start of the play, Antonio's friends try to cheer him up when he is concerned about the fate of his ships, likening his mind to the sea: 'Your mind is tossing on the ocean' • Language: Antonio's language could suggest that his sadness is linked more to Bassanio's search for a wife than his ships. He wants to know the details and seems jealous: 'Well, tell me now what lady is the same / To whom you swore a secret pilgrimage, / That you today promised to tell me of' • Language: Portia speaks candidly to Nerissa, treating her more as a friend and confidante than a servant: 'By my troth, Nerissa, my little body is aweary of this great world' • Structure: Shylock is portrayed as friendless in sharp contrast to the other characters who work together against him • Structure: the strong friendship between Antonio and Bassanio drives the plot of the play. **(AO4)** • some critics have suggested that the friendship between Bassanio and Antonio borders on romance. This sort of relationship is evident in some of Shakespeare's other plays such as *Twelfth Night* and *Romeo and Juliet* • Venice, as a vibrant and busy city of trade, offers a setting that makes friendship important • Shylock's presentation as friendless and isolated is in keeping with anti-semitic views that proliferated at the time Shakespeare was writing.

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

Question number	Indicative content
16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jessica is the daughter of Shylock; Lorenzo, a penniless Christian, is her suitor • Lorenzo is friends with Antonio and Bassanio but he is different from Bassanio who talks about Portia's wealth as a factor in his courtship of her • Jessica and Lorenzo elope, taking with them a chest of Shylock's money, but there is no evidence that Lorenzo is marrying Jessica for her wealth • some may argue that Jessica is unkind, leaving her father as she does, but life for her is hard. Shylock shouts orders at her to 'lock up' the doors to block out the music coming from the street • when Jessica trades her mother's ring for a monkey, this shows a level of thoughtlessness. Shylock says: 'It was my turquoise! I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys'. **(AO2)** • Language: Jessica is sorry when Launcelot leaves Shylock's service. She uses metaphorical language to describe the house as hell: 'Our house is hell and thou, a merry devil, / Didst rob it of some taste of tediousness' • Language: when Lorenzo talks about Jessica, his words reflect love of her personality and appearance: 'Beshrew me but I love her heartily. / For she is wise … ', 'And fair she is, if that mine eyes be true' • Language/Structure: the marriage between Lorenzo and Jessica could be seen as an escape for Jessica. She identifies the situation between herself and her father: 'Alack – what heinous sin is it in me / To be ashamed to be my father's child!' • Form/Structure: Jessica and Lorenzo are involved in a sub-plot that supports the main plot of the play • Structure: Lorenzo and Jessica's relationship upsets Shylock and accelerates his need for revenge. It is dramatically very significant. **(AO4)** • Jessica's conversion to Christianity would have been relatively rare at the time Shakespeare was writing. Jews and Christians tended to marry within their own religion • Venice was a trading hub and, because of this, full of people from different religions and nationalities. This location would have made it easier for Lorenzo and Jessica to meet • Jessica and Lorenzo's elopement would have been a scandal at the time Shakespeare was writing.

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

Question number	Indicative content
17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Charlotte Lucas is Elizabeth Bennet's best friend. She is the eldest daughter of Sir William and Lady Lucas. At 27 she is six years older than her friend. She is a bright, practical person who understands the importance of social and financial status • Charlotte is honest and comments upon meeting Mr Darcy for the first time: 'If I may so express it, he has a right to be proud' • Charlotte's approach to marriage is pragmatic. She knows that, at her relatively advanced age for an unmarried woman, she is running out of time to find a husband • Charlotte wants to leave her parents' house and cease being a burden to them. She marries Mr Collins 'solely from the pure and disinterested desire of an establishment'. She has neither independent wealth nor good looks, hence her acceptance of the obsequious Mr Collins • Charlotte does try to find happiness in her marriage to Mr Collins by focusing on her household and daily routine. Elizabeth respects her for this • she cleverly places her sitting room at the back of the house in order to avoid spending time with Mr Collins. She chooses not to hear when he makes embarrassing remarks in public. Her marriage presents a contrast to the romantic relationship of Elizabeth and Darcy • when the engagement of Elizabeth and Darcy is announced, Charlotte visits them with Mr Collins, partly to escape Lady Catherine's temper but also to spend time with her friend. **(AO2)** • Language: Charlotte speaks her mind with a refreshing, straightforward directness: 'happiness in marriage is entirely a matter of chance' • Language: Charlotte's philosophy of marriage enables her to tolerate Mr Collins. There is humour in her view: 'it is better to know as little as possible of the defects of the person with whom you are to pass your life' • Language/Structure: Charlotte tells Elizabeth of her betrothal face-to-face as she knows her friend will disapprove. Her patient resolve eventually convinces Elizabeth: 'when you have had time to think it over, I hope you will be satisfied with what I have done. I am not romantic you know' • Form/Structure: Charlotte's marriage presents a contrast to the relationship of Elizabeth and Darcy • Structure: the character of Charlotte acts as a contrast to Elizabeth who sets great store by marrying for love and respect. **(AO4)** • although the novel stresses the importance of love and compatibility, Austen never condemns Charlotte's marriage of convenience • as a clergyman with the patronage of Lady Catherine, Mr Collins represents a good match that secures Charlotte's future • Charlotte and Mr Collins live at Hunsford Parsonage near Rosings but will inherit Longbourn after the death of Mr Bennet because of the entailment.

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

Question number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • wealth, or lack of it, is an important aspect of the novel. Along with family heritage it discriminates between characters from different social backgrounds • the five Bennet daughters must make good matches to ensure their security in the future. Mrs Bennet's efforts to find husbands for her daughters are humorous but also reflect a serious concern • Mr Darcy is a very eligible bachelor as his wealth makes him an attractive match. He has an income of £10,000 a year • Mr Darcy's wealth and position have been handed down through generations, while Mr Bingley's is inherited from his father's business. Sir William Lucas is looked down upon as he himself used to trade in Meryton. His wealth is described as a 'tolerable fortune' • Mr Collins is in a strong position. As a clergyman with Lady Catherine's patronage, he has a house and a comfortable living, and he is also set to inherit Longbourn • Wickham's debts reflect his poor character. He appears dashing and successful at first, but, when his gambling debts are revealed, his reputation in Meryton is badly damaged. **(AO2)** • Language: Mr Darcy's wealth is presented with humour in Austen's description. After listing his handsome features, she goes on to mention the report 'which was in general circulation within five minutes after his entrance, of his having ten thousand a year' • Language: Austen uses an ironic metaphor to describe how Sir William Lucas wishes to distance himself from how he made his money: 'unshackled by business' • Language/Structure: wealth is both a hindrance and a help to Elizabeth's relationship with Darcy. Elizabeth says sarcastically: 'And pray what is the usual price of an earl's younger son?' • Structure: the plot hinges on the need for the Bennet daughters to find good husbands as entailment means that, when Mr Bennet dies, the house will legally belong to Mr Collins and the Bennet family will be homeless. **(AO4)** • in Regency England financial security for the majority of women relied on men, whether it be a father or a husband. This security could come as a matter of birth or marriage. Wealthy widows were the exception with Lady Catherine holding a good deal of power • the source of a person's wealth was important with the difference between old and new money made clear • younger sons in a family had much less financial security than older sons. Elizabeth points out that, unless 'the elder brother is very sickly', the amount a younger brother could be worth was not very significant.

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

Question number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • family is important in the novel from the opening chapter when Pip is attempting to form an impression of his deceased parents and siblings from their gravestones • as an orphan, Pip is brought up by his cruel older sister, Mrs Joe, and her husband, Joe Gargery. They are the only family Pip knows. Mrs Joe beats him, but Joe is his friend • guardians often take the place of parents: Miss Havisham is Estella's and Mrs Joe is Pip's. Both are motivated by self- interest: Miss Havisham to use her ward as a weapon of revenge and Mrs Joe to keep up appearances. She 'had established a great reputation with herself and the neighbours because she had brought me up “by hand” ' • Magwitch and Miss Havisham both take on semi-parental roles with Pip. Miss Havisham abuses him emotionally and psychologically while Magwitch threatens physical violence. Later, Magwitch provides Pip with the means to become a gentleman • Estella and Pip form a relationship at the end of the novel. **(AO2)** • Language: as a child on the marshes, Pip's isolation, without family, is described metaphorically. He is 'a bundle of shivers' • Language/Structure: Pip's development leads him to a more altruistic outlook. He wishes Joe 'children to love, and that some little fellow will sit in the chimney-corner, of a winter night' • Structure: Estella's lineage as daughter of Magwitch draws strands of the plot together as Magwitch is Pip's secret benefactor • Structure: Pip's search for his identity is the main catalyst for the novel's development. **(AO4)** • life for orphans was bleak in Victorian England. They had to work from as young as five years old in difficult and dangerous jobs such as chimney-sweeping • family was crucial to Victorian society and large extended families were the norm. As Pip was an orphan, it would have been expected that Joe and his wife take him in • later in the novel, Magwitch could be considered a father figure to Pip. Dickens' own father was imprisoned for debt so this aspect of the novel bears parallels to the author's own life.

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

Question number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Magwitch is a pivotal character in *Great Expectations.* He attracts fear and sympathy from the reader • Magwitch, a convict who has escaped from the Hulks, encounters Pip on the marshes and terrifies him into helping him with food and a file to remove his irons: 'You get me wittles' • Magwitch has rough manners and a checkered past. He appears to have no family and his earliest memory is of stealing turnips • Magwitch is transported to Australia after being convicted but this turns out to be the making of him as he earns a substantial fortune through sheer hard work, becoming a prosperous sheep farmer • Magwitch uses his money to help Pip become a gentleman but it is not revealed that he is the benefactor until much later in the novel. He is the only wealthy character in the novel who is generous with his money • Magwitch risks death by returning to England to see how Pip is getting on. His death is dramatically presented by Dickens. Although he dies in prison, Pip is by his side and realises that he is a good man. He comforts Magwitch by telling him about Estella. **(AO2)** • Language: Magwitch appears in the novel's opening chapter when he approaches Pip in the churchyard. He is described in terrifying terms: 'A fearful man, all in coarse grey' • Language/Structure: Magwitch comes to think of Pip as a son: 'more to me nor any son' and there is irony in Pip's horror when he realises that it is the money of a convicted felon that has propelled him to becoming a gentleman • Language/Structure: Dickens' storytelling frames the novel as Magwitch summarises his experiences: 'In jail and out of jail, in jail and out of jail, in jail and out of jail' • Structure: Magwitch is essential to the plot as the climax of the novel is the revelation that he is actually Estella's father. **(AO4)** • the nineteenth century saw the concept of the self-made man come into being. Magwitch embodies this idea and his success is part of his revenge • the gothic elements of *Great Expectations* are in part conveyed by the inclusion of Magwitch, especially in the opening chapter. Gothic fiction was increasingly popular with Victorian readers • convicts like Magwitch were often kept on prison ships. The Hulks described in the novel lay a little way off the Kent coast. Convicts who were spared execution were often transported to Australia.

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

Question number	Indicative content
21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the climax of the novel comes when Dimmesdale climbs the scaffold and publicly confesses that Hester was his lover and Pearl his daughter. He dies as Pearl embraces him. He leaves all his money to Hester and Pearl • Chillingworth gains no satisfaction from Dimmesdale's death: 'All his strength and energy - all his vital and intellectual force - seemed at once to desert him' and he dies a year later. Hester and Pearl leave Boston • the final part of *The Scarlet Letter* takes place years later when Hester returns to the Boston community that shunned her. Hester goes back to live in her little cottage on the outskirts of the village and starts wearing her scarlet 'A' once more. She spends her time doing charity work, helping women, particularly 'in the continually recurring trials of wounded, wasted, wronged, misplaced or erring and sinful passion' • at the end of the novel, 'Pearl was not only alive, but married, and happy, and mindful of her mother'. She sends her mother regular letters from Europe where she is now living, married to an aristocrat with a family of her own • the final image is of Hester and Dimmesdale's gravestone which bears the inscription: 'On a field, sable, the letter A, gules'. This suggests that their adulterous act has followed them even to the grave. **(AO2)** • Language: Roger Chillingworth is described as 'withered up, shrivelled away, and almost vanished from mortal sight'. This may give readers the satisfaction that Chillingworth does not gain from the death of his rival • Language/Structure: Dimmesdale's final words lend themselves to the genre of a morality play and the tone of the novel after his death creates sombre tension with 'this murmur that rolled so heavily after the departed spirit' • Language/Structure: Pearl's inheritance has a fairytale element to it: 'So Pearl - the elf-child - the demon offspring ... became the richest heiress of her day' • Language/Structure: the reader is told that the 'story of the scarlet letter grew into a legend'. It is poignant that this symbol is as prominent at the ending of the novel as it is at the beginning. **(AO4)** • adultery was considered a very serious sin in Puritan communities that settled America. It was punishable as a crime and those committing adultery were treated very harshly with little chance of forgiveness • the novel has features of a Gothic Romance and these are evident in the ending • it is significant that Pearl settles in Europe. Europe was considered a radical and distant place by the Americans.

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

Question number	Indicative content
22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Hester is Pearl's mother. When Pearl is born out of wedlock, Hester is punished for her sin by being publicly shamed and cast out of the village. This isolation draws her closer to Pearl • Hester is devoted to Pearl and will not countenance her removal by the community: ' "Ye shall not take her! I will die first!" ' • Pearl is dressed in red and gold by Hester, reminiscent of the scarlet letter • when Hester takes off the scarlet letter and lets her hair down, Pearl does not recognise her. Hester wants her to cross the brook to join her and Dimmesdale but Pearl will only do this when her mother pins the scarlet letter back on and puts her hair up • Pearl wants to know the meaning of the scarlet letter but Hester, although tempted to confide in her, lies, saying it is for the 'sake of the gold thread'. When Pearl pushes her further, Hester threatens to lock her up in a cupboard • when Pearl kisses her dying father, Dimmesdale, she ceases to be a symbol of Hester's sin and becomes a woman in her own right. **(AO2)** • Language: the name Pearl means precious and belonging to God. She comforts Hester and reflects great value: 'But she named the infant 'Pearl', as being 'of great price - purchased with all she had - her mother's only treasure' • Language: Pearl is a precocious child who 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 on her mother's' • Language/Structure: the reader learns of Pearl's life as a woman in the closing chapter and sees that, even though they live far apart, her relationship with Hester is still close: 'Pearl was not only alive, but married, and happy, and mindful of her mother' • Structure: Pearl is the embodiment of Hester's shame, the physical manifestation of the scarlet letter. She symbolises the sin of adultery. **(AO4)** • in the Bible, the 'pearl of great price' appears in the Gospel of Matthew as a very precious commodity • childbirth out of wedlock was considered a great sin at the time the novel is set. Hester's and Pearl's relationship is intensified by suffering in a number of ways • Hester's and Pearl's way of life beyond the village is a direct contrast to the strict rules of the Puritan community they have left. The Puritans of the Massachusetts Bay Colony were some of the harshest in the country in terms of religious zeal and doctrine.

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

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