

Mark Scheme (Results)

January 2022

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.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- 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.

Specific Marking Guidance

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

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)** • family is shown to be of fundamental importance in both Sicilian society and the Red Hook immigrant population, as reflected by the Carbone family • the actions of Beatrice and Eddie, taking in their orphaned niece, Catherine, and providing their illegal immigrant cousins, Marco and Rodolpho, with somewhere to stay, exemplify their great respect for family • Eddie proclaims the importance of loyalty to family when he recounts the story of Vinny Bolzano 'snitching' on his family at the start of the play. Catherine's visible incredulity at the very thought of such betrayal serves to heighten the dramatic irony in Eddie's later actions • Eddie and Beatrice form the basis of a family but their relationship is sterile. They have no children of their own and Beatrice complains of their lack of a physical relationship • Eddie's inappropriate love for his niece, Catherine, suggests the breaking of a taboo in the Carbone family structure. Alfieri tells him: 'There is too much love for a daughter, there is too much love for a niece'. This reflects a destruction of the natural order. Eddie's feelings for Catherine should remain purely paternal. The result of his overstepping this mark contributes to his own destruction and that of others • the relationship between Marco and Rodolpho reflects close family bonds. They look out for each other and Marco is a protective brother to Rodolpho. Marco respects Eddie's family and is a compliant and polite guest in his house but he starts to turn against Eddie when he witnesses Eddie's intimidating behaviour towards Rodolpho • Marco cares deeply for his family who are still living in Sicily. His main concern is to send money back home to his wife and three children who are dependent on his earnings, with tuberculosis in the family. Marco sees Eddie's actions in reporting him and Rodolpho to the Immigration Bureau as a direct attack on his family: 'He killed my children!' His pursuit of Eddie at the end of the play is fuelled by his desire to protect both his brother and his wife and young family back in Italy. **(AO2)** • Language/Form: when Beatrice tells Catherine that she should move out, the stage directions point to Catherine's distress: '*She is at the edge of tears, as though a familiar world had shattered*'. The verb '*shattered*' marks the significance of this moment in Catherine's life; her childhood has ended and she must now start her own family unit • Language/Structure: at the start of the play, when Eddie agrees to allow Marco and Rodolpho to stay, Beatrice uses a metaphor to convey the impression that Eddie is a loyal husband willing to do anything for his family: 'You're an angel!'

	• Form: the importance of family heightens the dramatic tension when the family bonds are broken by Eddie's actions • Form/Structure: Alfieri warns Eddie of the consequences of betraying family trust. As the narrator looking back on what happened, however, Alfieri knows nothing can prevent the events unfolding • Structure: Eddie tells the story of Vinny Bolzano in the final scene before Marco and Rodolpho arrive. He is alone on stage with Beatrice and Catherine, possibly representing the family's life in the past. At this point, Eddie is very much in control of both his family and of his beliefs. The dramatic irony of Catherine's incredulity at the Vinny Bolzano story foreshadows Eddie's later actions of betraying his family by reporting Marco and Rodolpho.

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.

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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)** • candidates are likely to choose one of Beatrice, Catherine, Marco, Rodolpho or even Eddie as the character they sympathise with in the play. Any choice of character could be valid and responses should be rewarded based on the quality of the argument presented • Beatrice invites a good deal of sympathy from the audience. As the wife of Eddie, she is hard-working, maintaining a clean and welcoming home for her family. She is generous, risking herself by taking in her illegal immigrant cousins, Marco and Rodolpho, and she supports Catherine's wish to secure a job • Beatrice stands by Eddie even though she knows about his feelings for Catherine and her loyalty remains even after he betrays their wider family and community by reporting Marco and Rodolpho to the authorities • Catherine can be considered as a focus for sympathy. She is torn between her daughterly devotion to Eddie, who has taken her in and who genuinely cares for her welfare, and her wish for independence in a job. This tension foreshadows that over her love for Rodolpho • Marco can be considered a character who attracts sympathy. As a hard-working Sicilian immigrant, motivated by love and concern for his family back home in Italy, his reasons for coming to America, albeit illegally, are justifiable. He does his best to fit in with the Carbone household, but is unable to contain his anger when he learns that Eddie has betrayed him by reporting him to the authorities. The sympathy of an audience may be strained when he breaks his promise to Alfieri not to go after Eddie, but even in this instance it is possible to identify with his rage • it is possible to sympathise with Rodolpho because Eddie treats him poorly and casts aspersions on his sexuality and his motivation in wanting to marry Catherine. Eddie demeans Rodolpho by kissing him on the lips to try to expose him as effeminate • Eddie can be seen as the object of audience sympathy as he battles with emotions and desires that, as a simple working longshoreman, he is ill-equipped to deal with. He is very protective of Catherine and struggles to cope with his jealousy as she grows closer to Rodolpho. It can be argued that he brings much of his misery on himself but he pays the ultimate price for his actions, with his life. **(AO2)** • Language: Beatrice's frustration as a wife is apparent when she questions the lack of a physical relationship in her marriage: 'When am I gonna be a wife again, Eddie?' • Language: Marco's metaphorical, exclamative language in learning of Eddie's deception shows his distress at the dire consequences for his family: 'He killed my children! That one stole food from my children!' • Language/Structure: Eddie exclaims his true love for Beatrice at the end of the play: 'My B!' The strength of Eddie's apparent incestuous feelings for Catherine, which are seen to have contributed to the spiralling events of the play, are left in doubt

	• Form: the stage directions create sympathy for Marco's and Rodolpho's plight: '*For an instant there is silence. Then First Officer turns and takes Marco's arm and then gives a last, informative look at Eddie*'. Even the Immigration Officer appears to show disgust at Eddie's actions but must act according to the law • Form: the audience is likely to be aware of the inevitability of Eddie's downfall as a result of a tragic flaw, as he is the tragic protagonist in the play. Indeed, even Alfieri is unable to prevent the unfolding of events.

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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)** • the nature of the relationship between Sheila Birling and Gerald Croft is gradually revealed to the audience as the play progresses • Sheila is initially described as '*a pretty girl in her early twenties, very pleased with life and rather excited*'. Her fiancé, Gerald, is the son of Lord and Lady Croft, and he is Sheila's social superior. Gerald is described as '*An attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town*' • the play is set on the evening of the announcement of Gerald and Sheila's engagement. Despite being the time of the couple's celebration, the conversation is dominated by Sheila's boastful father, Mr Birling, obviously trying to impress Gerald. The relationship is initially presented as a business transaction rather than one founded on love and affection • Gerald chooses to make an ordinarily private moment a public event by presenting the engagement ring to Sheila in front of her family. Sheila's response is suggestive of her subservience to Gerald: 'Is this the one you wanted me to have?' Sheila appears to lack opinions and ideas of her own • nevertheless there is tension between Sheila and Gerald, albeit light-hearted in tone, evident in the early stages of the play. When speaking of their engagement and how long it has taken to happen, Gerald jokes: 'I've been trying long enough, haven't I?' • Gerald admits to his relationship with Eva/Daisy under questioning from the Inspector. Sheila is upset by the revelations of Gerald's involvement with Eva/Daisy. Her tone becomes sarcastic and undermining, for example when she refers to Gerald as 'the hero' of the Inspector's account. She later mocks him by referring to him as 'the wonderful Fairy Prince'. Arguably, these points may reflect how she put Gerald on a pedestal before she found out about his secret relationship with Eva/Daisy • Sheila matures as a result of learning of Eva's/Daisy's treatment and tragic demise. Not only does Sheila honestly and frankly confess her own involvement in Eva's/Daisy's taking her own life, she admires Gerald's honesty despite his infidelity, thus leaving hope for Sheila and Gerald's relationship in the future • by the end of the play, Sheila fully accepts her responsibility, and is even seen to take on the role of the Inspector when he leaves the Birlings' house. Even though Gerald does not change as Sheila does, in fact even after the Inspector has left he continues to question the Inspector's veracity, there is hope for the relationship as Sheila states: 'I rather respect you more than I've ever done before'. The trust in their relationship has been broken but Sheila realises that they can 'start all over again, getting to know each other'.

	(AO2) • Language: despite the apparent questionable business motive for the marriage, Gerald is shown to be humble: 'hope I can make you as happy as you deserve to be'. There are undertones in Gerald's speech that suggest he does care for Sheila • Language: Gerald appears patronising when he tries to protect Sheila from anything 'unpleasant' when the Inspector starts his interrogation • Form: Sheila kisses Gerald '*hastily*' when he gives her the engagement ring. Sheila's affection towards Gerald initially appears to be rooted in materialistic gain • Structure: there are signs early on in the play of cracks in the relationship between Sheila and Gerald. Sheila alludes to 'last summer' when Gerald 'never came near' her, foreshadowing the revelation later in the play that Gerald had been seeing Eva/Daisy • Structure: Sheila's handing back of her engagement ring to Gerald marks the transformation in their relationship. Sheila realises that she knows little of Gerald's character or personality and she wants to start over again.

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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)** • *An Inspector Calls* can be seen to serve as a warning about the pitfalls of wealth and the quest for financial reward. The play centres on the Inspector's visit to the Birlings' house in which he seeks to expose the failings of the wealthy Birling/Croft families • the description of the Birlings' ostentatious family dining room, including the heavy furniture, cut glass and opulent surroundings, imply privilege and luxury • Arthur Birling is very proud of the fact that he is a self-made man of business. He shows the confidence of a successful manufacturer in his lengthy speeches and pontificating on subjects ranging from the likelihood of war to the 'unsinkable' Titanic. Money brings confidence to him but this proves dangerous as the irony of Priestley's drama confirms. Wealth blinds Mr Birling to the realities on the horizon and, when he is faced with the prospects of a public scandal, he attempts to use his wealth to buy the Inspector's silence: 'Look, Inspector – I'd give thousands' • Sheila has been spoilt by the wealth of her family and is portrayed as an immature girl at the start of the play, sheltered by her parents' money. She does not work and her hobby is shopping. She uses her wealth and position as a form of power to have Eva sacked from Milwards for a minor transgression. She is materialistic in her attitudes to appearance and possessions, and most excited at the ring that Gerald has bought for her: 'Is it the one you wanted me to have?' • Gerald comes from a family of wealth and aristocratic position – his mother and father are Lord and Lady Croft – and Gerald possesses the relaxed self-confidence of a privileged young man who has never had to struggle or go without. He could put Eva/Daisy up in a friend's flat because of his connections but could not grasp the gravity of her situation of poverty, so far was it removed from his own experience. Gerald initially uses his money to help Eva/Daisy but he does not understand the significance of his generosity to her life when he removes his support • Eric has been damaged by his family's wealth. The effect of his lavish upbringing is that he has turned to alcohol as a means of fulfilment and, like Gerald, has no understanding of what it is to be without money. Eric is naively ignorant when defending the workers, failing to understand that his comfortable life relies on their low wages. When he is driven to steal from his father's business to support Eva/Daisy after she becomes pregnant with his baby, it is Eva/Daisy whose moral values will not permit her to accept this help. Priestley implies in his play that great financial wealth can lead to moral destitution. **(AO2)** • Language: Mr Birling's hyperbolic language implies that his workers are unreasonably asking for far too much pay: 'If you don't come down sharply on some of these people, they'd soon be asking for the earth'. Mr Birling's attitude suggests only the privileged should be wealthy. The lower classes, the nameless 'these people', should stay just that. The irony of Mr Birling's own climbing of the social ladder is unlikely to be lost on the audience

	• Language: as part of her role on the committee for the Brumley Women's Charity Organisation, Mrs Birling refuses to provide financial help to Eva/Daisy. It is ironic that Mrs Birling cannot believe that a girl 'of that class' could have 'scruples', as if these are a quality exclusive to the upper classes • Language/Structure: the dramatic irony of Birling's reference to the Titanic as 'unsinkable, absolutely unsinkable' is also poignant in that the Titanic was an icon of brash wealth and the dangerous, misleading power of money • Form: the Inspector is set apart from material considerations, making him an effective character to expose the failings of the rich and the unfairness of capitalism • Form/Structure: the context of an engagement party, with such grandeur, implies the privilege and luxury bought by money. The marriage between Gerald and Sheila is, at least partially, one driven by business interests and financial gain.

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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 caring teacher in the play. She is one of very few people Christopher feels he can trust and talk to about his problems, even appearing as a narrator in the play, acting as Christopher's voice as she reads from his book • 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'. It is also illustrative of how well Siobhan knows Christopher and her understanding of him • at times when Christopher appears disheartened and shows signs of giving up, Siobhan spurs him on by providing positive words of encouragement: 'But you can still be very proud because what you've written so far is just, well it's great'. It is Siobhan who later suggests that Christopher turn his book into a play • as Christopher makes his way through London alone, Siobhan helps him practically, appearing as a calming voice in his head: 'In your head imagine a big red line across the floor'. In challenging situations, Christopher thinks back to advice Siobhan has given him in the past • Siobhan enables Christopher to achieve one of his dreams, which is sitting his A-Level Maths. Her questions help him to work out what he wants to do and if he is ready to sit the examinations: 'How's your brain when you think about Maths?' • when Christopher returns to school after running away to live with his mother in London, Siobhan makes sure she speaks to him personally to check that he is coping: 'Are you ok?' She appears genuine in her concern for his wellbeing • there are subtle signs of Siobhan's disapproval of Judy Boone's treatment of Christopher, particularly as Siobhan is the one who has had to comfort and support Christopher throughout the turbulent events in his life. When Christopher returns from London with his mother, Siobhan appears to be condescending towards Judy: 'So you're Christopher's mother'. This, perhaps, is suggestive of Siobhan's dismay and concern at what Christopher has gone through as a result of his parents' actions • towards the end of the play, Christopher trusts Siobhan to such an extent that he even asks to move in with her. Ultimately, however, Siobhan has Christopher's best interests at heart and knows that Christopher is best placed living with his mother. **(AO2)** • Language: when Siobhan takes over Christopher's voice, she is able to take on his persona using first person: '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/Structure: Siobhan concisely breaks down instructions for Christopher using familiar vocabulary when she appears as a soothing voice in his head: 'See the glass door. Go through the glass door, Christopher'. He responds positively, illustrating how Siobhan has clearly helped him to develop and use strategies to cope in difficult situations

	• Form: 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 …' • Form: the characterisation of Siobhan is in direct contrast with that of Christopher's mother. Unlike Judy, who attempts to show physical affection to Christopher, Siobhan understands how Christopher likes to be shown comfort in other ways • Structure: Siobhan is a constant in Christopher's life. When Christopher believes that his mother is dead and, later, when he discovers his father's deception, Siobhan provides Christopher with consolation and support.

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	• Form: the loss of the dog comes to represent Christopher's search for the truth about the loss of his mother: 'When I started writing my book there was only one mystery to solve. Now there are two' • Structure: the murder of Wellington sets the play in motion and reveals much about Christopher's personality, particularly his honesty and inquisitiveness: 'I wanted to come and tell you that I didn't kill Wellington. And also I want to find out who killed him' • Structure: the play opens with Christopher's discovery of Wellington's murder, which ultimately leads to the complete breakdown of trust Christopher has in his father, as he uncovers his deception. At the end of the play, Christopher's father gives him a new puppy, which acts as a sign of hope for their future relationship, representing a new beginning for the father and son: '*He takes out a little sandy-coloured Golden Retriever*'.

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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
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)** • the Ratcatcher is important in the play. The fictional figure is a fearsome character who also plays other roles, including the Nazi Border Official and the Station Guard. Eva's/Evelyn's fear is embodied by the figure of the Ratcatcher, who haunts her even as an adult • the Ratcatcher is sinister and menacing. At the beginning of the play, on the eve of leaving her parents behind and travelling to the safety of England, Eva is reading a book, *Der Rattenfänger*. As Eva reads the story of the Ratcatcher, she shows her innocence as a child. She asks her mother the meaning of the word 'abyss' when the children in the book disappear into it. The narrative of the story is chilling but as a child Eva is not able to comprehend the true meaning • on Eva's journey to England, she meets the Ratcatcher in the guise of a Nazi Border Official who humiliates her. Throughout her life she comes into contact with different versions of the Ratcatcher, including the Postman who thinks 'everyone in Boche Land learnt to march' and the station guard who thinks she is a spy. The Ratcatcher is like a shape-shifter and becomes all the people in uniform who may send the child away or be unkind to her simply because of who she is. In Eva's/Evelyn's eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat • Evelyn makes a promise to her childhood self to protect her from the Ratcatcher: 'I won't go away. I'll make it all disappear. I'll get rid of him. He won't take you anywhere, ever again'. As an adult, the story of the Ratcatcher clearly reminds Evelyn of the pain and trauma of the separation from her parents • when Helga travels to England to find Eva so that they can go to New York to start a new life after the war, Eva/Evelyn refuses to go with her and she accuses Helga of being the Ratcatcher: 'You were the Ratcatcher. Those were his eyes, his face'. Evelyn is unable to forgive her mother for 'coming back from the dead and punishing' her 'for surviving'. In Evelyn's mind, her mother is an embodiment of the Ratcatcher, just in another guise • the Ratcatcher becomes a symbol of everything that is feared: cruelty, loss of childhood and the dark side of humanity as well as Evelyn's sense of guilt at having survived. Throughout the play, the fact that Evelyn is unable to escape the Ratcatcher, whether it be in the form of music or in its appearance as another character in the play, suggests that her life will be forever haunted by her past. **(AO2)** • Language: the language and events in the *Ratcatcher* story are overtly terrifying and threatening: 'I will take the heart of your happiness away' • Form: the story is familiar in English as the poem '*The Pied-Piper of Hamelin*' by Robert Browning • Form: the Ratcatcher appears as a foreboding shadow in the attic, symbolising repressed emotions and long-held fears. The setting of the attic points to Evelyn's desperate attempt to shut away and remove any remnants of reminders of her past

	• Form: the stage directions at the end of the play depict the stage being covered with the shadow of the Ratcatcher: '*the shadow of the Ratcatcher covers the stage*'. This suggests that Evelyn's life will always be in the '*shadow*' of her experiences as a child on the *Kindertransport* and represents Evelyn's inability to find some rapprochement with her own daughter • Form/Structure: the Ratcatcher music creates a dramatic mood of fear and threat for the audience at pivotal moments in the play. At the start of the play, all the while Eva is not following her mother's instructions, the Ratcatcher music is heard. Thus, from the outset, the Ratcatcher is a sign of foreboding, creating tension whenever he appears, swiftly establishing him as a symbol of evil in the play.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **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
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)** • the title of the play, *Kindertransport*, is significant: it is Eva's journey to England on the children's transport that is central to the play. Between 1938 and the outbreak of the Second World War, nearly ten thousand, mostly Jewish children, were sent to Britain to escape the dangers presented by the Nazis. Eva is nine when she makes the journey and it is one that is frightening and unsettling for her • the Kindertransport is significant for Helga Schlesinger, Eva's mother, who faces the heartbreak of sending her young daughter on it to safety in England. Her gentle preparations for her daughter's journey are poignant. When Eva asks for help with sewing, Helga refuses: 'You have to be able to manage on your own'. As a child, Eva is not able to appreciate that her mother is acting to ensure that she can be self-sufficient and that she will be able to survive without her in England • throughout Eva's/Evelyn's life, the trauma of her journey on the Kindertransport and images of the Ratcatcher act as a constant reminder of her past life. As Eva boards the Kindertransport, the Ratcatcher music begins to play. The sinister words of the Ratcatcher reverberate as the train leaves the station: 'I will take the heart of your happiness away' • the experience on the Kindertransport is significant because of the harsh treatment of the children. The Officer on the train intimidates Eva, placing the 'huge star of David' on her label and emptying out her bag in search of valuables: '*digs into EVA's pockets and takes out a few coins which he takes and pockets*' • her journey is significant as Eva struggles to fit into her new life in England. She is torn between the culture and people she has left behind and the new life she must embrace. Lil tells Eva that she will 'have to learn English' and she encourages Eva to eat her ham sandwiches even though Eva says: 'God not like. This is law of Jews' • however, Eva/Evelyn succeeds in changing from being a young German Jewish girl to becoming an English teenager. She speaks German towards the beginning of the play, but embraces English and forgets her past, even deciding to sell the jewellery that was sent with her by her birth mother, Helga: 'I will sell them, Mum. There's better things the money could be spent on'. Evelyn desperately wants to shut away all physical and mental reminders of her past life • as the play ends, the '*shadow of the RATCATCHER covers the stage*', suggesting that Evelyn's life will forever be tormented by the impact of her journey on the Kindertransport. **(AO2)** • Language: Eva tries to reassure her mother and herself when she boards the train but her language points to her feelings of desperation, as though she is trying to reassure herself that everything will be fine: 'See, I'm not crying. I said I wouldn't'

	• Language: the metaphor Evelyn uses to describe her mother's decision to send her on the Kindertransport suggests that she believes it was a decision purely founded on her mother's self-interest: 'You threw me into the sea with all your baggage on my shoulders'. Even as an adult, Evelyn appears to be unwilling, or perhaps unable, to acknowledge the dilemma her mother faced, in her decision to send her on the Kindertransport • Form: the stage directions describe the unstoppable, and inevitably irreversible, physical and emotional journey of the Kindertransport: '*Sounds of train starting to move*', '*The train moves faster*', '*The train is well on its way*' • Form/Structure: the title of the play itself, *Kindertransport*, is based on the traumatising but necessary journeys taken by children from Germany to England. It is the central symbol that forms the play's themes and events • Structure: many children never saw their families again and, although Evelyn/Eva meets her mother one more time, she never sees her father again as he dies in Auschwitz. The journey on the Kindertransport represents finality even though Eva calls out to Helga: 'See you in England'.

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
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the whole of the Yoruban community expects Elesin, as the King's Horseman, to remain loyal in his duties to the dead King. The play follows Elesin as he prepares to fulfil the death ritual, with much of the narrative centring on the question of his loyalty and courage • the Praise-Singer acts as Elesin's conscience and spiritual guide. He accompanies Elesin as he prepares to take his life, and, in an attempt to ensure Elesin's continued allegiance to the ritual, provides him with words of wisdom when his commitment appears to be faltering: 'The hands of women also weaken the weary' • despite having lived in the western world for many years, Olunde remains loyal to the traditions and rituals of his culture. He speaks of his father with pride as he awaits the news of the completion of the death ritual. His dedication in returning all the way from England proves how much respect Olunde has for the ritual, and for his father • Iyaloja places loyalty to Elesin first and foremost. She agrees to allow Elesin to marry the woman betrothed to her own son. In Iyaloja's eyes, Elesin is worthy of such a sacrifice because of the commitment he has made to the King through pledging to go with him to the other world • when the Pilkingses are dressed in egungun attire, Amusa is conflicted by the loyalty he must show to Simon Pilkings as his master whilst still maintaining respect for the Yoruba culture. Amusa '*switches his gaze to the ceiling suddenly*' • in his role as British District Officer, Simon shows a steadfast loyalty to British law and order, which he seeks to apply rigidly to the Nigerian community without any regard to the values and traditions of the local people. His decision to order the arrest and imprisonment of Elesin to prevent his taking his own life is proven to be short-sighted as it ultimately results not just in the death of Elesin but Olunde too. **(AO2)** • Language: Olunde shows loyalty to Yoruba culture. He confronts the Pilkingses and defensively questions the motives behind their seemingly disrespectful behaviour: 'And that is the good cause for which you desecrate an ancestral mask?' • Language: the women of the Market Place question Elesin's loyalty to his role: 'You will not delay?', 'Nothing will hold you back?' Their interrogation of Elesin is one of the first signs of any doubt that he might not remain faithful to his pledge to the King. It is unclear whether the women's need for reassurance is solely out of concern that the King should not take his journey to the next world alone, or whether there is a pre-existing distrust of Elesin's words and actions • Language/Structure: at the start of the play, Elesin appears steadfast in his commitment to the ritual: 'We are already parted, the world and I'. The adverb 'already' implies that Elesin is so confident that he will carry out the duties of his role as the King's Horseman that it is as though he has already fulfilled it

	• Language/Form: the opening stage direction of the play describes Elesin as a lover of life: '*a man of enormous vitality, speaks, dances and sings with that infectious enjoyment of life which accompanies all his actions*'. At this stage, there is very little evidence that Elesin is ready to give up the indulgences of the living world to carry out his loyal duty and he appears to relish the attention and following his role brings as he is '*pursued by his drummers and praise-singers*' • Structure: Olunde shows ultimate loyalty to the Yoruba culture by taking his father's place in the death ritual.

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 Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Simon Pilkings is a British District Officer in Nigeria while still under British rule towards the end of the Second World War. Simon's role is to ensure the preservation of law and order in the district • even thousands of miles away from England, Simon rigorously applies British laws and values. He ignores the Yoruban cultural view and dismisses the traditions without any attempt to understand their significance to the local people. He ultimately prevents Elesin from what he perceives as 'suicide' because suicide is against British law • Simon is shown to be shallow and lacking any form of cultural sensitivity. When the sound of drums can be heard in the distance, Simon shows no inclination to understand the significance of music to the Yoruban culture: 'Do you hear how they go on and on?', 'They always find an excuse for making a noise' • he is also seen to mock religion, such as when he wears the egungun without any regard for its meaning, appearing to wear it only to impress the Prince • Simon is married to Jane Pilkings, who is less insensitive than her husband, as she is more accommodating of Amusa's religious beliefs and shows at least some interest in the history of the Yoruba culture • in his relationship with Jane, he presents himself as intellectually superior and there are misogynistic undertones in his speech: 'Trust a woman to think of that' • Jane is able to recognise the offence Simon's words and actions can cause. She realises that her husband has offended their servant, Joseph, and she chastises him for his unkindness: 'like insulting the Virgin Mary before a Roman Catholic' • Simon does not appear to have learnt anything, even after the deaths of both Olunde and Elesin. He remains closed to new ideas and believes without doubt that locking up Elesin to prevent his fulfilling of the death ritual was the right thing to do: 'Well, I did my duty as I saw fit. I have no regrets'. **(AO2)** • Language: Simon's sarcasm exposes his misunderstandings of the ritual when he speaks of the formalities on the death of a British king: 'We don't make our chiefs commit suicide to keep him company' • Language: without thinking, Simon often makes insensitive, disparaging comments. He mocks Amusa's religion as a way of wielding power over him: 'I'll throw you in the guardroom for a month and feed you pork' • Form: when Elesin kills himself on learning of his son taking his place in the ritual, Simon is still unable to accept that Elesin would want to show honour to both his son and the Yoruban community through death. The stage directions describe Simon's frantic attempt to save Elesin's life: '*He rushes within, fumbles with the handcuffs and unlocks them, raises the body to a sitting position while he tries to give resuscitation*'

	• Form: Soyinka uses the character of Simon as a representation of the rigidity and blindness of British rule and tradition as they were applied in the colonies. Simon is unchanged at the end of the play, remaining a caricature of British expats in Nigeria at the time the play is set • Structure: Simon's intervention in preventing Elesin from completing the death ritual ironically results in the death of both Olunde and, after his shaming, Elesin too. This forms the central drama of the play.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• 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)** • candidates may agree or disagree, wholly or in part, with the view that Romeo never really falls in love in the play. The play opens with Romeo's pining for Rosaline, but he soon meets and marries Juliet • towards the beginning of the play, Lord and Lady Montague ask Benvolio if he has seen Romeo. Benvolio's answer reflects Romeo's pensive disposition and desire to be alone: 'So early walking did I see your son. / Towards him I made, but he was ware of me, / And stole into the covert of the wood'. Romeo's sorrowful appearance is possibly suggestive of his feelings for Rosaline, who has rejected him • Romeo speaks poetically of Rosaline's beauty and he tells Benvolio how she fills his thoughts: 'O, teach me how I should forget to think'. Romeo only wants to attend the Capulet feast on learning that Rosaline will be there, suggesting he is determined to pursue Rosaline's love • it can be argued that Romeo is never really in love with Rosaline as his emotions change quickly when he first sets eyes on Juliet. Romeo is immediately transfixed by Juliet: 'O, she doth teach the torches to burn bright' • it can also be argued that, although Romeo's emotions change quickly, his feelings for Juliet are nonetheless genuine. His interest in Rosaline can be considered infatuation compared to the true, spiritual love he feels for Juliet. This can be seen in the religious language he uses when speaking with her: 'O then, dear saint, let lips do what hands do, / They pray – grant thou, lest faith turn to despair' • Friar Lawrence is initially unconvinced by Romeo's change of affections from Rosaline to Juliet: 'Is Rosaline, that thou didst love so dear, / So soon forsaken?' He calls Romeo 'young waverer' but does recognise that the feelings Romeo has held for Rosaline represent 'doting' rather than 'loving'. Romeo justifies his love for Juliet: 'Her I love now / Doth grace for grace and love for love allow; / The other did not so'. **(AO2)** • Language: Romeo uses hyperbole when describing his feelings for Juliet, which reflects the intensity of his love. He even suggests that he will remove himself from his name and family: 'Call me but love, and I'll be new baptis'd; / Henceforth I never will be Romeo' • Language/Form: Romeo praises Rosaline's beauty in a similar way to how he later describes Juliet: 'The all-seeing sun / Ne'er saw her match since first the world begun'. On the balcony where Romeo and Juliet exchange a vow to marry, he compares her to the sun: 'But soft! What light from yonder window breaks? / It is the east, and Juliet is the sun'. The similarities in the language used by Romeo when describing both women is likely to lead the audience to question the sincerity of Romeo's love • Form: the Prologue describes Romeo and Juliet as 'star-crossed lovers', suggesting to the audience from the very beginning of the play that they are indeed in love but their love is thwarted by forces out of their control • Structure: the strength of love between Romeo and Juliet ultimately proves to be a powerful force. It is only on learning of the deaths of their children that Lord Montague and Lord Capulet agree to put to an end the long-running feud.

	(AO4) • when the play was written, suicide was widely regarded as a sin by the Christian audience, an act believed to be punished with condemnation to hell. Thus, Romeo's and Juliet's ultimate sacrifice to be with one another is testament of their love • it was commonplace for marriages to be arranged by parents when the play was first staged. It could therefore be argued, regardless of the sincerity of Romeo's love for either Rosaline or Juliet, it would traditionally be his parents' decision who he was to marry • it is widely believed that the story of *Romeo and Juliet* is based on a true Italian love story, suggestive of the sincerity of the love between the two characters.

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 context. • 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 play is set in Italy in the city of Verona; its streets provide the setting for the play's violent opening scene when the Capulet and Montague servants are involved in a public brawl that attracts the disapproval of Prince Escalus: 'If ever you disturb our streets again, Your lives shall pay forfeit of the peace!' This setting ensures that the intense hatred of the two families for each other is publicly known from the very start • Capulet's mansion is one of the main settings in the play and is first used when the audience is introduced to the sheltered Juliet in her own home. The house represents the Capulet wealth and is also the scene for the lavish ball at which Romeo and Juliet meet for the first time • the balcony outside Juliet's bedroom is a romantic setting. It symbolises the figurative distance between the lovers as Romeo is in the orchard and Juliet is on the balcony. They are near to one another but also far away • Friar Lawrence's cell is the home and retreat for this figure of the church. Romeo can be seen in a state of confession when he confides in the Friar. He tells him of his love for Juliet; the religious setting supports the spiritual nature of the true love he feels. It remains a place of confession when Romeo returns there and is informed by Friar Lawrence that he is to be banished rather than executed for killing Tybalt. It is the place to which Juliet goes later in the play to plead with the Friar for help • a public place is again the setting for the scene of violence between Tybalt and Mercutio when Mercutio is fatally wounded in the brawl. It is significant that this fight takes place in public because Prince Escalus had clearly warned that no more civil unrest should disturb the streets of Verona. This scene demonstrates the effect of the violence between the families on the city itself • Juliet's bedroom is the scene of her intense soliloquy as she waits for Romeo and contemplates the consequences of her cousin's death. It is also where Juliet confides in the Nurse, perhaps, in this respect, similar to the cell of Friar Lawrence, and receives the advice to commit bigamy and marry Paris. It is also the scene of her wedding night with Romeo and, ironically, her consumption of the Friar's potion • on hearing the news of Juliet's apparent death, Romeo travels to the Capulet tomb. He is confronted by Paris, who believes Romeo is there to dishonour Tybalt or Juliet. Following a violent duel, Romeo kills Paris. Alone with the body of Juliet, Romeo declares his intention to spend eternity with her and he takes his own life. **(AO2)** • Language: Benvolio's emotive imagery directly equates the hot temperature of the day with the likely intensity of the Montagues' combativeness: 'For now, these hot days, is the mad blood stirring' • Form: the Prologue immediately establishes the setting of the play: 'In fair Verona, where we lay our scene' • Form: the hot climate of the play's setting in the city of Verona, Italy, is in keeping with the hot tempers that blow up in its streets as the feud intensifies • Structure: there is a clear division between the purportedly masculine, violent streets of Verona and the feminine sanctity of the Capulet mansion. Romeo and Juliet only meet as a result of Romeo gatecrashing the Capulet ball • Structure: the churchyard and the tomb are used as the settings for the play's concluding scenes. This is fitting for the tragic outcome of the play.

	(AO4) • the city of Verona was supposedly well-known for ill-fated lovers at the time the play was first staged. It was reportedly the setting of a story by Luigi da Porto featuring the young lovers Romeo Montecchi and Giulietta Cappelletti • when the play was written, it was often believed that hot climates evoked extreme passions and behaviour. The setting of Verona, in the warmth of northern Italy, is therefore fitting for the unfolding action of the play • the staging of the many intense, violent conflicts in the public setting of the streets of Verona are likely to have engaged the audience in the theatre at the time the play was first performed.

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 context. • 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
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)** • candidates are free to choose any one character they admire in *Macbeth*. Candidates are likely to opt for one of Duncan, Banquo, Macduff or Malcolm but any choice can be rewarded based on the argument presented • Duncan is the rightful King of Scotland and is portrayed as a morally good ruler. Macbeth wholeheartedly pledges his full loyalty to the king towards the beginning of the play, suggestive of Duncan's admirable nature: 'Your highness' part / Is to receive our duties; and our duties / Are to your throne' • Banquo and Macbeth both receive prophecies from the witches. However, Banquo, despite his initial intrigue and even conflicted thoughts over what he has been told, ultimately responds very differently from Macbeth, acting honourably and admirably rather than in pursuit of his own interests. In contrast, Macbeth is driven by his ambition founded on his steadfast belief in the prophecies • Macduff suspects Macbeth of wrongdoing soon after the death of Duncan. He is resolute in his belief as he refuses to bow before the tyrant Macbeth and does not attend Macbeth's coronation: 'No, cousin, I'll to Fife'. He later flees Scotland to help Malcolm, the rightful heir to Duncan's throne, to establish an army in order to defeat Macbeth. Macduff shows his judicious and compassionate nature when he learns of his wife's murder. Malcolm tells Macduff to 'Dispute it like a man', to which Macduff replies: 'I shall do so / But I must also feel it as a man'. Macduff ultimately kills Macbeth, driven by his desire for vengeance for the murder of his wife and children, and by his loyalty to Scotland • Malcolm is the elder of Duncan's two sons and heir to his throne. Although he escapes the country with his brother, Donaldbain, after his father's murder, he later proves himself as a worthy leader and king. Malcolm tests Macduff's loyalty by pretending to be even more evil than Macbeth, ultimately revealing his true admirable nature in the love he holds for Scotland and Malcolm organises troops to fight against Macbeth's tyrannical rule. At the end of the play, Malcolm clearly establishes his position as a king to serve good, founded on his divine right to the role, 'by the grace of Grace', in direct contrast to the rule of Macbeth. **(AO2)** • Language: Macbeth vividly describes the state of the dead King Duncan's body by reference to precious metals: 'His silver skin laced with his golden blood'. Even after his murderous act, Macbeth's lexical choice serves to embellish the nobility of Duncan's character • Language: Malcolm admirably persuades Macduff to help him rid Scotland of Macbeth's disease through metaphorical language: 'Let's make us medicines of our great revenge' • Language: Macduff's grief when he learns of the deaths of his family presents him as an admirable and loyal man. He, perhaps uncharacteristically for a man at the time the play was written, overtly expresses his emotion when he uses the metaphor 'pretty chickens' to mourn the loss of his children but, perhaps more in line with the traditional view of the masculine head of the family, seeks vengeance against Macbeth for the murder of his wife and children • Form: the nature of a tragedy requires the balancing of good and evil. It can be argued that Macbeth himself is a good man to begin with but his fatal flaw leads to his fall from grace • Structure: the five-act structure of the play follows the typical pattern for a tragedy, ending with the dénouement when good conquers evil, when Macduff slays Macbeth.

	(AO4) • Shakespeare's tragedies often explored the fight between good and evil. King Lear and Hamlet both explore this tension through different characters • traditionally, men were typically seen as the head and protector of the family, so Macduff's actions in fleeing Scotland and leaving his wife and children behind to fend for themselves are likely to have met with the audience's disapproval. However, they are likely to have found some solace in Macduff's heroic slaying of Macbeth in revenge for his family's murder • belief in the Divine Right of Kings maintained the view that only God could appoint a king. Hence, in Macbeth, written for King James I, the divinely appointed kings, Duncan and Malcolm, prevail over the usurper, Macbeth.

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 context. • 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)** • the play depicts many violent acts, even beginning with a battle. The play depicts the brutal murders of King Duncan, Banquo and Macduff's wife and children, and ends with the suicide of Lady Macbeth and the gruesome beheading of Macbeth • early in the play the Captain describes the courage of Macbeth and Banquo facing death in battle against the Norwegians. He praises the valiant Macbeth whose sword 'smoked with bloody execution' and graphically depicts Macbeth as a ferocious warrior against Macdonwald: 'Till he unseam'd him from the nave to th' chops, / And fix'd his head upon our battlements' • the witches show their violent intent before the first meeting with Macbeth. They meet on the heath and discuss the savage punishment they will inflict on the sailor as revenge on his wife who refused to give one of them chestnuts: 'drain him dry as hay' • the gruesome murder of Duncan is a turning point in the play as it marks a disruption in the natural order. Macbeth has to be persuaded to carry out the murder by the manipulative Lady Macbeth as it is his duty to serve and protect the king • violence is shown to have deep-rooted effects on the perpetrators: Macbeth sees Banquo's ghost; Lady Macbeth sleepwalks and, ultimately, kills herself • Donaldbain recognises how violence is infectious; those who witness or are subject to it are likely to succumb to or be corrupted by it: 'the near in blood, the nearer bloody' • the deaths of the Macduff family show the escalating power and fear of Macbeth as he tries to eliminate his enemies. Their deaths are reported to Macduff in stark terms: 'Your castle is surprised – your wife and babes / Savagely slaughtered' • the death of Macbeth by Macduff's sword forms the play's dramatic climax. Macbeth's belief that he is invulnerable makes his demise more poignant. **(AO2)** • Language: hyperbolic language intensifies the barbarity of the violent acts in the play: 'The multitudinous seas incarnadine making the green one red' • Language: Lady Macbeth uses vivid, violent imagery to describe how she would smash the skull of her own baby rather than break a promise as Macbeth has done: 'I would, while it was smiling in my face, / Have plucked my nipple from his boneless gums / And dashed the brains out' • Language/Form/Structure: as in Greek Tragedy, the murder of Duncan takes place off-stage, which frames it as one too gruesome to be staged. The dialogue between Macbeth and Lady Macbeth alludes to the brutality of the murder: 'gash'd stabs look'd like a breach in nature'. The fact that the action is off-stage also helps the audience to focus on the psychological impact of the murder on both Macbeth and Lady Macbeth • Form: much of the violence in the play is rooted in the belief that there is a strong correlation between violence, power and masculinity. Lady Macbeth seeks to be 'unsexed' in her violent pursuit: 'Come you spirits that tend on mortal thoughts, unsex me here, and fill me from the crown to the toe top-full of direst cruelty' • Structure: Macbeth's murderous tyranny is only brought to an end by his own bloody defeat in battle at the hands of Macduff.

	(AO4) • Macduff's violent pursuit of revenge against Macbeth for killing his family would be likely to have been expected by the audience; the head of the house was expected to defend and protect his family at all costs • one of the main reasons that Shakespeare wrote *Macbeth* was to demonstrate the awful consequences of murdering a king, as there was a strong belief in the Divine Right of Kings when the play was written. This was part of the play's appeal to King James I • it was the violent death of his mother, Mary Queen of Scots, which is thought to have sparked the interest of King James I in witchcraft. When James I was sailing back from Denmark with his new wife, they encountered a ferocious storm at sea and nearly drowned. The King blamed the violent intent of evil witches for the ordeal.

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 context. • 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)** • Shakespeare presents Nerissa, Portia's waiting woman, as a loyal, supportive but vivacious friend who both advises and teases Portia. Gratiano is presented as a boisterous and uninhibited character who is good friends with Bassanio and Antonio • Nerissa is Portia's servant although she is more like a friend to her. Portia is a wealthy heiress, yet her conversations with Nerissa reflect her reliance on Nerissa's advice • Nerissa is honest with Portia, telling her how well off she is when Portia complains she is 'aweary of this great world'. Nerissa tells her she would be if her 'miseries were in the same abundance' as her 'good fortunes' • Gratiano is garrulous and unmannerly, such that Bassanio only allows Gratiano to accompany him on his trip to Belmont if he agrees to keep himself in check: 'But hear thee Gratiano; / Thou art too wild, too rude and bold of voice' • Portia takes Nerissa with her to Venice and Nerissa dresses as a male law clerk in order to support Portia's plan. Nerissa is, nonetheless, inquisitive about their motives: 'Why – shall we turn to men?' • Gratiano's impetuous character is evident when Bassanio becomes engaged to Portia. On their engagement, Gratiano sees Portia's maidservant, Nerissa, and impulsively requests to marry her • Nerissa copies the test of loyalty with the ring that Portia uses with Bassanio. When Gratiano and Nerissa argue over the fact that he has given up the gift, Portia supports Nerissa and asserts Gratiano's wrongdoing. **(AO2)** • Language: Gratiano is violently hostile to Shylock, and he uses strongly insulting language to condemn him: 'harsh Jew', 'O, be thou damn'd, inexecrable dog!' • Language: when Portia confides in Nerissa, complaining about the terms of her father's will, Nerissa shows her morality and maintains his good intentions through her positive description of him: 'Your father was ever virtuous, and holy men at their death have good inspirations' • Language/Form: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the eligible men so that she can criticise each of them. She says of the Neapolitan: 'Ay, that's a colt indeed, for he doth nothing but talk of his horse' • Form: Gratiano's monologue outlines what he perceives his role in life to be: 'Let me play the fool: / With mirth and laughter old wrinkles come'. This also provides a clear synopsis of his character in the play • Structure: when Portia becomes engaged to Bassanio, Nerissa becomes engaged to Gratiano. Portia and Nerissa marry at the same time. The relationship between Nerissa and Portia can also be compared with that of the relationship between Bassanio and Gratiano. Both sets of friends plan schemes together and both pairs treat each other with respect.

	(AO4) • at the time Shakespeare was writing, women were heavily restricted in what they could do and where they could go. Nerissa and Portia are confined to Belmont and the only prospect of their attending court is by dressing in disguise as men • Gratiano's disdain of Shylock is not likely to have been contentious when the play was first staged. In many places in Europe, it was commonplace for Christians to show their abhorrence of Jews by insulting them and spitting at them on the streets • women were barred by law from appearing on stage, so female parts had to be played by male actors. It is perhaps partly why, in a number of instances of Shakespeare's works, women had to conceal their identity by disguising as men, including Viola in *Twelfth Night* and Rosalind in *As You Like It*.

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 context. • 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)** • the law is significant in the play as the bond between Shylock and Antonio, enforceable in law, is one of the central narrative strands of the play. The dichotomy between law and equity unfolds in the events of the play • Shylock agrees to the bond with Antonio in full knowledge of its enforceability in law, regardless of its fairness: 'I stand here for law', 'I crave the law'. Shylock appears to wield the law as a weapon against Antonio and, on default of the loan, Shylock seeks redress in court • even in the trial scene, Portia admits the enforceability of the bond in law: 'lawfully by this the Jew may claim / A pound of flesh' • nevertheless, Portia urges consideration to be made to principles of equity and fairness. When Portia pleads with Shylock to allow there to be a doctor on stand-by to save Antonio's life, Shylock resolutely refuses to show any mercy: 'Tis not in the bond' and he maintains a strict literal interpretation of the law • Shylock's case is thwarted by the intricacies of Venetian law that demanded that only flesh be taken and no drop of blood be shed. It is ironic that it is the rigid application of the law, which Shylock is pursuing, which results in his losing everything. **(AO2)** • Language: Antonio's declarative language acknowledges the status held by strangers by law in Venice: 'The Duke cannot deny the course of law – / For the commodity that strangers have / With us in Venice' • Language: the Duke is in charge of trying the case and is on Antonio's side. This would seem to skew justice in Antonio's favour. The Duke describes Shylock as 'an inhuman wretch, / Incapable of pity, void and empty' • Language: Shylock seeks a judgement based on the rule of law, not fairness. The simplicity of the structure of his speech is perhaps suggestive of the strength of his conviction that the law is, without doubt, on his side: 'I stand here for law', 'I crave the law' • Language/Form: Portia delivers an impassioned speech urging regard for principles of equity: 'Though justice be thy plea, consider this / … And that same prayer doth teach us all to render / The deeds of mercy'. Her pleas are ignored as Shylock refuses to show any mercy to Antonio • Structure: throughout the play, Shylock uses the law as a way of wielding power over Antonio. Ultimately, however, the law is Shylock's downfall as he loses everything as a result of Portia's incontrovertible courtroom defence of Antonio as she provides a compelling interpretation of the law. **(AO4)** • when Shakespeare wrote *The Merchant of Venice*, there were separate courts in England for the administration of law and equity. The Court of Common Law gave judgement on codified law and the Court of Equity ruled on issues of morality

	• the sixteenth century Courts of Common Law relied on strict interpretation of laws. Therefore, any penalty stipulated in a contract, regardless of its severity, would have been enforceable in law if the terms of the contract had not been strictly met • at the time the play was written, women were not ordinarily allowed in the courtroom, unless called to be there. It is perhaps ironic that it is a female, the punctilious Portia, in disguise, who ultimately saves Antonio's life through her judicious interpretation of the law.

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 context. • 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)** • candidates are able to agree or disagree, wholly or in part, with the statement that Mr Darcy and Mr Bingley are presented as being very different in the novel. Mr Darcy is from an old upper-class family with an extensive country estate whereas Mr Bingley's family has only recently become landed gentry. Mr Darcy is intelligent and direct and has a tendency to judge too hastily and harshly. His position in society makes him proud and too conscious of his status. Mr Bingley is Mr Darcy's best friend and can be said to act as a foil to him. Mr Bingley is a very eligible bachelor. He is amiable and good-natured, like Jane Bennet, and is seen as a fairly two-dimensional character who remains pleasant throughout the novel • Mr Bingley's good humour provides a contrast to his friend, Mr Darcy, who is known for his brooding nature. He is amusing in his teasing of Mr Darcy: 'I assure you that if Darcy were not such a great tall fellow, in comparison with myself, I should not pay him half so much deference' • Mr Darcy is initially snobbish in the novel whereas Mr Bingley is more open. Mr Bingley does not show prejudice against Jane Bennet, as he describes her as 'the most beautiful creature' he has ever seen. In contrast, Mr Darcy does not initially value Elizabeth Bennet as she is less wealthy and less-established than him. As much of the novel is presented through Elizabeth's eyes, Mr Darcy's virtues are gradually revealed, bringing his character closer to that of Mr Bingley • Mr Bingley is so good-natured that he is easily swayed by his family and friends. Although he loves Jane, Caroline Bingley and Mr Darcy succeed in persuading him that he should leave Netherfield and remove himself from his association with her. Mr Darcy appears to dismiss the feelings of his friend, narrow-mindedly focusing on maintaining appearances, regardless of the reality of emotions felt by Mr Bingley. Eventually, Mr Bingley returns to Netherfield after being gone for almost a year. Since he has learned the truth from Mr Darcy about how Jane felt, he hopes that she might still feel the same • in contrast to Mr Bingley's persuadable nature, once Mr Darcy realises he is in love with Elizabeth not even Lady Catherine de Bourgh can sway him. **(AO2)** • Language: when Mr Bingley is first introduced in the novel, he is described as 'truly amiable' whereas Mr Darcy is judged to have a 'disagreeable countenance' • Language/Structure: Mr Bingley acts as a foil to Mr Darcy. Whilst Mr Darcy is shown to be reserved and prejudiced, Mr Bingley is at ease with showing his emotions. At the ball, Mr Bingley proclaims that he has 'never seen so many pretty girls'. In contrast, Mr Darcy curtly dismisses Mr Bingley's generosity of spirit and says of Elizabeth: 'She is tolerable, but not handsome enough to tempt me… You had better return to your partner and enjoy her smiles, for you are wasting your time with me' • Form: the use of letters in the novel helps to reveal Mr Darcy's true character. In contrast, Mr Bingley is much more direct and open with his feelings • Structure: Mr Bingley and Jane are only brought together as a result of Mr Darcy's union with Elizabeth. Mr Darcy's proud and intolerant character appears to overpower the compliant disposition of Mr Bingley, despite Mr Bingley's clear affection for Jane.

	(AO4) • large country estates, of the kind Mr Darcy owns, and that Mr Bingley desires to purchase, served as a symbol of the wealth and power of the landed gentry at the time the novel was written • the Regency era and the Industrial Revolution gave people the opportunity to become wealthy through manufacturing and trade, just as Mr Bingley's family did • *Pride and Prejudice* represents the changes that were taking place in society at the time the novel was written, as exemplified by the friendship between Mr Darcy and Mr Bingley and their changing attitudes towards society and social circles.

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 context. • 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)** • humour is used in the novel to convey the distinction between appearance and reality; often characters who appear refined and cultured turn out to be preposterous and boorish. The title of the novel, *Pride and Prejudice*, is an example of how the truth can be found beyond the surface meaning. Some characters in the novel are deliberately witty or amusing, whilst others are the objects of other characters', or the readers', humour • Mrs Bennet is humorous in her exaggerated behaviour as she desperately seeks husbands for her five daughters. She is foolish and outspoken, providing a figure of fun in the novel, and she is mocked by her own husband: 'You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least'. Yet, Mrs Bennet appears oblivious to her husband's sarcasm. Mr Bennet himself is a humorous character, described as a 'mixture of quick parts, sarcastic humour, reserve, and caprice' • Elizabeth's witty remarks and engaging disposition lead her to be amusing to the reader as well as to Mr Darcy. Her sharpness is accompanied by honesty and loyalty, making her a likeable character • Mr Collins' pompous pronouncements and his inflated view of himself add humour, especially his obsequious worship of his patron, Lady Catherine de Bourgh. Mr Collins takes himself seriously but unconsciously makes others laugh at his words and deeds • the wealthy and controlling Lady Catherine is humorous in her attempts, first, to patronise Elizabeth at Rosings and, later, to use her power to prevent Mr Darcy and Elizabeth marrying. However, she is foiled in her pursuit of this, and her intervention turns out to be the catalytic agent in their union • Lydia's flippant and foolish behaviour, while superficially amusing, is simultaneously reckless and dangerous. After she has eloped with Mr Wickham, it is insisted that she must marry him in order to maintain appearances. **(AO2)** • Language: when Jane asks Elizabeth how long she has loved Mr Darcy, Elizabeth's response is amusing in its clarity and satire: 'I believe I must date it from my first seeing his beautiful grounds at Pemberley' • Language/Form: Austen uses irony to negate the necessity for her to provide specific commentaries on characters in the novel. The reader is left to interpret the irony in her writing and to make the criticism of characters for themselves • Language/Form/Structure: Mr Collins can be considered a caricature in the exaggerated way Austen presents him, particularly through his letters. His pomposity is extreme: his reasons for wanting to marry include 'the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness' • Language/Structure: the irony used in Austen's opening lines establishes its satirical tone and focuses on the central motif of marrying well: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Structure: Mrs Bennet presents a contrast to upper-class female characters who look down on others, such as Lady Catherine de Bourgh and Miss Bingley.

	(AO4) • Jane Austen is considered a moralist and humorist of the Regency period. Her humour is part of her exploration of human nature and reflects on human foolishness as an amusing aspect of life • much of Austen's humour concerns courtship and marriage and this theme is handled with subtle irony to explore the conventions of her time • class was a very significant factor in Austen's England and, as seen in the novel, her humour encompasses the differing social classes of key characters.

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 context. • 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)** • education is presented as important in the novel, particularly as Pip perceives education as a means of rising socially. He pursues an education in his quest to become a gentleman • Pip's formal schooling at the hands of Mr Wopsle's great-aunt is inadequate. Pip is damning in his verdict of the education provision: 'Mr Wopsle's great-aunt kept an evening school in the village; that is to say, she was a ridiculous old woman of limited means and unlimited infirmity' • Biddy's teaching style is seemingly ineffective: 'Biddy leading with a high, shrill, monotonous voice, and none of us having the least notion of, or reverence for, what we were reading about'. Nevertheless, Biddy is shown to want to help others, such as how she supports Joe, as an adult, to read and write properly, just as she had helped Pip • Pip's changing attitude towards Joe pivots on his conception of education. Pip is honest as he reveals his true motivation in his quest to help Joe to learn the alphabet: 'I wanted to make Joe less ignorant and common, that he might be worthier of my society and less open to Estella's reproach'. Pip wants to be well-educated and this is linked to his social ambitions • Miss Havisham instils a fantasy in Pip's impressionable young mind, which ignites his desire for self-improvement. It is not until Pip is an adult that he realises Miss Havisham's manipulation of him: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself'. He has been blinded by his love for Estella and he believes that, in order to secure her love, he must seek an education and become a gentleman • Pip begins his education in London, learning from Herbert Pocket and Mr Wemmick. Initially, this education results in his despising his origins but he is appreciative of them with time • by the end of the novel, Pip learns that a person's standing in society should be founded on the respect they show to others and for their moral conscience, rather than being judged on the basis of their social class. **(AO2)** • Language: the description of the inadequate resources Biddy uses to help Pip with his education are indicative of the bleak prospects for children with no access to appropriate educational material: 'a catalogue of prices', 'a comic song she had once bought for a half-penny' • Language/Form: when the reader is first introduced to the Pockets, Mrs Pocket is described as 'sitting on a garden chair under a tree, reading'. First impressions appear to perpetuate the connection between intelligence and social class. However, it is later revealed that Mrs Pocket is reading a book about titles, perhaps indicative of Dickens' belief that middle-class education is more about maintaining the social hierarchy • Language/Structure: the novel's title, *Great Expectations*, embodies the theme of different kinds of advancement, including through education • Structure: Pip spends the majority of the novel erroneously believing that Miss Havisham has provided for his education, as he sees education as his route to his being able to climb the social ladder. It is ironic that Pip only finds out later in the novel that he has received his education thanks to the convict, Magwitch • Structure: Dickens uses Pip's journey to awareness and humility as a means of educating the reader in life's lessons.

	(AO4) • as a child, Dickens was forced to work for a boot-blacking business when his own father was imprisoned for debt. Just like Pip, Dickens' early experiences in life are thought to have ignited his desire to have an education and achieve a higher social standing • it was not until 1870, a few years after the novel was written, that the Education Act was passed, which started the move towards an education system for all children in Britain • prestigious schools such as Winchester and Eton had existed for hundreds of years by the time Dickens wrote the novel, but such schools were only ever accessible to the wealthy and the powerful.

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 context. • 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)** • candidates are free to choose any female character they feel influences Pip, whether for good or for bad, including Mrs Joe, Miss Havisham, Estella and Biddy • Mrs Joe is Pip's elder sister and she takes him into her care after the death of their parents. Joe and Pip fear Mrs Joe as she uses violence and aggression towards them both. She proudly declares how she raises Pip 'by hand'. Mrs Joe's actions are at least partly the reason for Pip's desire to leave home and become a gentleman • Pip first meets Miss Havisham when he plays at Satis House. He describes her as 'the strangest lady'. Thinking Miss Havisham is his benefactor, he is influenced by his belief that she is encouraging his relationship with Estella. Ironically, Miss Havisham is actually cruel and cold-hearted, but Pip only realises this as an adult • Pip's admiration for Estella fuels his desire to become a gentleman. Estella wins Pip's heart through manipulation and cruelty, which ultimately results in Pip's dogged determination to become part of a social circle worthy of Estella's love • as a child, Pip describes how he had 'complete confidence in no one but Biddy' and how he 'told poor Biddy everything'. Pip seeks Biddy's help in his quest to become 'uncommon' and Biddy agrees to help him with his education, as Pip describes, because she 'was the most obliging of girls' • when Pip discusses with Biddy his dreams of becoming a gentleman, Biddy shows concern for Pip's wellbeing: 'Oh I wouldn't if I was you!', 'I only want you to do well and to be comfortable'. Biddy remains a loyal confidante to Pip throughout the novel, acting as the antithesis to characters such as Estella and Miss Havisham. However, Pip realises he has taken her too much for granted when he goes back expecting that she will be all too ready to marry him and finds she is to marry Joe. **(AO2)** • Language: Mrs Joe, with Joe, raises Pip from infancy. It is ironic that the stick Mrs Joe uses to beat Pip with is referred to as a 'Tickler'. The word 'Tickler' suggests moments of joy and laughter, yet in reality its use brings pain, resulting in Pip's immense fear of Mrs Joe • Language: Miss Havisham's repeated words to Estella, 'Break their hearts … break their hearts and have no mercy', show Pip's mistaken beliefs about her intentions • Form: as Pip is the narrator, the events of the novel are told from his perspective. This facilitates the reader's first-hand account of the influences in Pip's life • Form/Structure: Biddy appears to be the voice of wisdom in Pip's life: ' "Oh, there are many kinds of pride," said Biddy, looking at me and shaking her head'. Pip eventually realises that Biddy is a beautiful person compared to Estella • Structure: initially, Pip is influenced more by the status of Estella and Miss Havisham, as he pursues his quest to become a gentleman. By the end of the novel, Pip is influenced more by the personal qualities of the characters, such as the steadfast kindness and loyalty of Biddy.

	(AO4) • a lack of social and medical care meant that there would be nobody to care for Mrs Joe after she suffered her injuries. Biddy's help is therefore vital for Mrs Joe after her attack and Pip has a renewed admiration for Biddy as a result of her caring actions • in the novel, Pip seeks a better life through education and is at least partly influenced by his time spent with Miss Havisham and his admiration of Estella. Dickens himself sought self-advancement through education • Dickens had a difficult relationship with his own mother, which is perhaps reflected by the portrayal of some of the female characters in the novel, particularly in the depiction of the menacing Mrs Joe and the cruel Miss Havisham as mother figures.

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 context. • 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 novel follows Pearl as she grows from a young child into an adult. As a child, Pearl is described as an 'elf-child' and unconventional, but, finally, as an adult, she appears to have become seen as human and free of society's prejudices • Pearl is the illegitimate daughter of Hester Prynne and Arthur Dimmesdale. She is the product of adultery, a mortal sin in the strict Puritan community of Massachusetts Bay Colony. Pearl is described as 'witch baby' and 'wild, desperate, defiant', highlighting her perception by the community as an outsider who does not fit in with the Puritan values and ways of life • Pearl is an outcast because of her illegitimacy. Other children do not want to play with her and she must therefore spend time playing alone with common items around her: 'a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft' • as a child at the age of seven, Pearl is intelligent enough to realise for herself that the Reverend Arthur Dimmesdale is her father: 'Will he go back with us, hand in hand, we three together, into the town?' • Pearl is also shown to have become a perceptive judge of character, as she recognises Roger Chillingworth's foreboding nature: 'Come away, Mother! Come away, or yonder old Black Man will catch you! He hath got hold of the minister already' • at the end of the novel, Pearl is perceived as more human as she cries over her father and kisses him on the scaffold just prior to his death: 'A spell was broken'. She is finally seen as a real human being, with feelings, enabling the redemption of both her mother and Dimmesdale • Chillingworth leaves his money to Pearl and she and her mother leave the area. Hester later returns without Pearl but there is evidence of Pearl's more respectable later life with expensive ornaments in Hester's humble cottage and letters bearing coats of arms. **(AO2)** • Language: Pearl's name is suggestive of purity yet ironically, as a child, the community perceives her as being the product of sin. Pearls also have connotations of great expense, perhaps suggestive of the sacrifices Hester has to make in her life to raise her • Language: religious imagery is used to condemn Pearl as 'an imp of evil' in the eyes of the local community, purely as a result of her parenthood • Language: Pearl is seen as a human embodiment of her mother's sin. Even Hester describes her daughter as 'the scarlet letter in another form; the scarlet letter endowed with life!' • Form/Structure: Pearl serves as a symbol in the novel, representing her mother's sin, the collective conscience of the community, as well as Dimmesdale's conscience. The importance of Pearl's character in the novel lies in her ability to provoke other characters. From a young age, she becomes fixated on her mother's scarlet letter, for instance, and questions her mother as to its meaning and significance • Structure: when Chillingworth leaves Pearl an inheritance, she chooses to leave the town to become 'married, and happy, and mindful of her mother'.

	(AO4) • in the seventeenth century, when the novel is set, it was considered great shame and sin to be born out of wedlock, especially in the Puritan community. In such circumstances, women and their children were generally castigated by society • Biblical allusions and imagery prevail in the novel with references to original sin, the Garden of Eden and *Parable of the Pearl* • the Puritan community believed in self-redemption. Although, as a child, Pearl is condemned by society, by the end of the novel, as an adult, she is vindicated.

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 context. • 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)** • punishment is central to the novel, as many of the characters endure physical or mental punishment, either inflicted by others or by themselves, as a result of their own actions or the actions of others • Hester Prynne is imprisoned for her sin of adultery and is released three months after the birth of her child, Pearl. She is forced to wear a scarlet letter 'A' as punishment for adultery, typical of Puritan punishment by ignominy • when Hester is on the scaffold in front of the Market Place, some of the women waiting in the crowd express their view on the perceived leniency of Hester's punishment: 'At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead', 'This woman has brought shame upon us all, and ought to die'. It is clear in their minds that Hester's punishment does not proportionately reflect the gravity of her crime • Arthur Dimmesdale, unlike Hester, must endure his punishment, the heavy burden of his guilt, in secret. As a manifestation of his guilt, Dimmesdale carves a red 'A' onto his chest and he even inflicts more physical pain on himself as a form of punishment • Roger Chillingworth exacerbates Dimmesdale's inner pain and conflict through his psychological torment of him. Chillingworth purports to act in Dimmesdale's best interests, in his position of trust as Dimmesdale's physician, yet he uses the role to persecute Dimmesdale for his adulterous act with Hester. Ironically, Chillingworth's health deteriorates drastically as a direct result of his pursuit of revenge against Dimmesdale, as he puts all his strength and energy into his quest, ultimately resulting in his death • as the product of an adulterous act, Pearl's punishment is growing up as an outsider in the community. Other children must not play with her and she is condemned by society as a 'demon offspring'. **(AO2)** • Language: society's punishment is complete rejection of Hester and Pearl. When Hester first appears on the scaffold, the effect of the scarlet letter is described: 'It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself' • Language: Hester's emotive verb choice reflects the gravity of Dimmesdale's self-punishment: 'Thou art crushed under this seven years' weight of misery' • Language/Structure: Hester's punishment, forced to wear the letter 'A', is at first a sign of society's disgust at her sin. In later life, Hester builds trust and gains the respect of society: 'Such helpfulness was found in her – so much power to do, and power to sympathise – that many people refused to interpret the scarlet A by its original signification. They said that it meant Able, so strong was Hester Prynne, with a woman's strength' • Form/Structure: the opening sentence of the novel clearly frames the strict Puritan society as 'the most intolerant brood that ever lived' • Structure: at the end of the novel, Hester is buried alongside Dimmesdale, marking an end to their punishment and signalling society's eventual acceptance of their relationship. **(AO4)** • Hester's punishment could be perceived as lenient in comparison to the religious and legal punishments available at the time the novel was set; a Boston law provided for death as punishment for adultery • Hawthorne's ancestor was a magistrate in Salem in 1688 who ordered a woman to be whipped in public after she gave birth to an illegitimate child, which was very much typical of the harsh punishments of the time. Atoning for the actions of his ancestors was a large part of Hawthorne's motivation for writing the novel • Hester's punishment was ended as a result of her hard work and good deeds, which Puritans regarded highly.

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)
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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. • 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 context. • 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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