

Mark Scheme (Results)

Summer 2024

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

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Summer2024
P75725
Publications Code 4ET1_02_2406_MS
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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked unless the candidate has replaced it with an alternative response.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

Specific Marking Guidance

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

Placing a mark within a level

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

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

SECTION A – Modern Drama

Question number	Indicative content
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)** • Beatrice is presented as a loyal wife to Eddie Carbone throughout the play. Despite noticing signs of Eddie's inappropriate feelings for her niece, Catherine, and despite his treacherous act of reporting her cousins, Marco and Rodolpho, to the Immigration Bureau, she stands by her husband • Beatrice is presented as a devoted wife to Eddie when she is preparing for the arrival of Marco and Rodolpho. She defers to Eddie and is careful to avoid upsetting him: 'I'm just worried about you, that's all. I'm worried' • she remains silent when Eddie speaks affectionately to Catherine and, when confronted by Eddie, Beatrice denies feeling angry about it: 'Who's mad? ... I'm not mad'. At this stage of the play, Beatrice's devotion to Eddie appears to prevent her from speaking out • it is apparent that Beatrice and Eddie have not had a physical relationship for some time, perhaps as a result of Eddie's fixation with Catherine. Nonetheless, Beatrice chooses her words carefully when questioning Eddie about the situation, ensuring that she does not put the blame on him: 'Well, tell me, am I doing something wrong? Talk to me'. Beatrice is presented as being fully committed to their relationship, wanting to put things right herself, even though it appears that she is not to blame for their lack of intimacy • later in the play, Beatrice is invited to the wedding of Catherine and Rodolpho. However, she remains loyal to Eddie by staying with him instead of attending the ceremony: 'Now go, go to your wedding, Katie, I'll stay home' • Catherine is furious and she calls Eddie 'a rat', after discovering that he reported Marco and Rodolpho to the Immigration Bureau and that he does not want Beatrice to go to her wedding. Despite his actions, Beatrice is presented as loyal to her husband and she defends him: 'Don't you call him that!' • towards the end of the play, Beatrice finally confronts Eddie over his inappropriate feelings for Catherine. She tells him: 'You want somethin' else, Eddie, and you can never have her!' Beatrice is fully committed to their relationship and she wants Eddie to be loyal to it too: 'The truth is not as bad as blood, Eddie! I'm tellin' you the truth – tell her goodbye forever!' • Eddie finally acknowledges his love for Beatrice at the end of the play. When he lies dying in Beatrice's arms, he realises the value of his loyal wife and his last words are: 'My B!' **(AO2)** • Language: as the traditional head of the household, Eddie has the final say on whether Beatrice's cousins can stay in their apartment. Beatrice is loyal to Eddie, respecting his role in the family, and her metaphorical language shows her gratitude to him: 'Mmm! You're an angel!'

	• Language: when Beatrice realises that Eddie 'snitched' on Marco and Rodolpho to the Immigration Bureau, she repeats 'my God' to show how shocked and disgusted she is. However, perhaps as a sign of her devotion to Eddie as her husband, she refrains from verbally attacking him • Language/Structure: Beatrice's euphemistic question, 'When am I gonna be a wife again, Eddie?', reflects the tension and lack of fulfilment in their marriage. However, despite the distance in their relationship, Beatrice stands by Eddie throughout the play • Form: Beatrice chooses to ignore the early signs of Eddie's inappropriate feelings for Catherine. When Catherine fetches Eddie's cigar for him, the stage directions describe how Beatrice '*has been avoiding his gaze*'. Beatrice is clearly devoted to her husband and either does not want to upset him by confronting him over his actions or does not want to admit that he is not as devoted to her as she is to him • Form/Structure: the last mention of Beatrice in the play is in the stage directions following Eddie's death. Beatrice '*covers him with her body*', showing her unconditional love for her husband and the resilience of her loyalty to him.

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	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • set in 1950s Red Hook, the play reflects many of the generally accepted gender roles of its day and setting. There is an expectation that men should behave in certain ways, which is summarised by Alfieri: 'A man works, raises his family, goes bowling, eats, gets old, and then he dies' • men are seen as the providers for their families in the play. Eddie works as a longshoreman and, as Alfieri comments, 'He worked on the piers when there was work, he brought home his pay, and he lived'. Marco, Beatrice's cousin, also fulfils this role. He has travelled to the USA with his brother, Rodolpho, leaving his wife and children at home in Sicily. When Marco first arrives at the Carbone's apartment, he tells Beatrice of his intention to 'send right away maybe twenty dollars' to his wife to provide for his family • at the time the play is set, a man was seen as the head of the household, setting rules and making decisions for his family. When Catherine is offered a job as a stenographer, Eddie has the final say on whether she can take it. Catherine, with Beatrice's support, tells Eddie about the job offer and he questions her 'Why didn't you ask me before you take a job?' Ultimately, Catherine has to accept Eddie's decision and all she can do is try to encourage him to let her take the role: 'I'll fix up the whole house! I'll buy a rug!' Eventually, Eddie reluctantly agrees: 'All right, go to work' • furthermore, through Eddie's treatment of Catherine, the play explores the idea of men controlling female sexuality. When Catherine shows Eddie her new skirt, he says: 'I think it's too short, ain't it?' Eddie also wants to prevent other men from finding Catherine attractive: 'with them new high heels on the sidewalk – clack, clack, clack. The heads are turnin' like windmills' • the conventional male at the time the play is set was considered to be masculine and strong. Eddie has a physical job and he demonstrates his strength when teaching Rodolpho to box: '*He feints with his left hand and lands with his right. It mildly staggers Rodolpho*'. Marco is also presented in terms of conventional masculinity and is described as strong and hard-working. He shows off his strength, in the scene where Eddie is teaching Rodolpho to box, by lifting the chair above his head using only one hand • in contrast, Rodolpho does not fulfil the conventional male role of the time. Eddie is critical of Rodolpho's singing, cooking and modern dress. Eddie says to Beatrice: 'if I could cook, if I could sing, if I could make dresses, I wouldn't be on the water front' • the play reflects the importance of men being respected by their community. Early in the play, Eddie tells the story of Vinny Bolzano snitching on his uncle to the Immigration Bureau, resulting in his losing all respect from the community. Ironically, Eddie's own respect is lost later in the play when he breaks the code of honour by reporting Marco and Rodolpho to the Immigration Bureau

	• in 1950s Red Hook, it was not deemed to be acceptable for men to be homosexual. Eddie believes that Rodolpho is gay, referring to how he 'ain't right' when he talks to Catherine about Rodolpho. He appears to be obsessed with the idea of Rodolpho being gay, which leads him to make reference to it repeatedly. He also describes Rodolpho as looking 'so sweet there like an angel', adding how 'you could kiss him he was so sweet', before he actually kisses Rodolpho on the lips in order to shock Catherine. **(AO2)** • Language: Marco is described in strongly masculine terms, fulfilling the conventional idea of a man at the time the play is set. The metaphor 'He's a regular bull' likens him to a powerful animal • Language: Eddie uses innuendo and hyperbole to suggest that Rodolpho is weak and effeminate: 'if you close the paper fast, you could blow him over' • Language: when Eddie loses the respect of the community after he reports Marco and Rodolpho to the Immigration Bureau, the exclamations in his speech indicate how desperate he is to have this respect restored: 'I want my name!', 'I want my respect!' • Form: the play is set in the 1950s, when it was seen in such societies as important for men to preserve authority in their families. When Eddie is told about Catherine's new job and thinks that he has not been consulted first, the stage directions suggest that he is aghast: '*Pause. Eddie looks at Catherine, then back to Beatrice*' • Form: the values and attitudes of men in the play, including Eddie and Marco, are rooted in their Italian culture and heritage, which they have brought with them to the USA • Structure: the power in the play shifts as different men seek to dominate. Initially, Eddie holds the power, but this changes as Alfieri takes the moral and legal prerogative, offering him sound advice and warnings that Eddie rejects. Marco becomes dominant by the end and his actions lead to Eddie's demise. Catherine confirms the shift in power when she chooses Rodolpho over Eddie.

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	0	No rewardable material.
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
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)** • family is shown to be significant in the play. The Birling family name is used by characters as a way of exerting power, gaining status and expanding business opportunities. However, there are cracks in their relationships with each other • for Mr Birling, family is significant as a way of growing his business and he places more importance on this than fostering family relations built on love and trust. The play opens on the family's celebration of the engagement of Sheila and Gerald Croft. Mr Birling comments, on the one hand, that Sheila's engagement to Gerald is 'one of the happiest nights of my life', while immediately afterwards making his true position clear: 'we may look forward to the time when Crofts and Birlings are no longer competing' • Mr Birling considers it his role as the head of the household to provide for his family: 'a man has to mind his own business and look after himself and his own'. He uses this as justification for his capitalist mindset: 'the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense' • early in the play, Gerald comments on how the Birlings 'seem to be a nice well-behaved family' and Mr Birling boasts he has a good chance of a knighthood 'so long as we behave ourselves'. However, as the Inspector interrogates the family and Gerald, cracks begin to emerge in this façade. Indeed, the veneer of good family relationships is shown to be just that towards the end of the play. Eric sums up the unsatisfactory family relations with an outburst towards his mother: 'You don't understand anything. You never did. You never even tried', and towards his father: 'Because you're not the kind of father a chap could go to when he's in trouble – that's why' • maintaining the reputation of the family is the most significant concern of Mr and Mrs Birling following the Inspector's questions. Mr Birling tells the Inspector how he would 'give thousands – yes thousands' to cover up what has happened • significantly, family members use their family name as a way of exerting power over those in the working classes. Sheila admits how she used the 'power' she 'had, as a daughter of a good customer and also of a man well known in the town' to get Eva/Daisy fired from Milwards. When Eva/Daisy goes to the Brumley Women's Charity Organisation for help, Mrs Birling turns her away for 'impertinently' making use of the Birling name, 'having no claim' to it, and she adds how it is the father's responsibility to look after Eva/Daisy and the unborn child

	• the clear hierarchy within the Birling family evident at the start of the play is destroyed as the play progresses. Initially, Mr and Mrs Birling assert their authority over Sheila and Eric and treat them like children, even though they are in their twenties. When Eric tries to speak during one of Mr Birling's lengthy speeches early in the play, his father tells him: 'Just let me finish, Eric. You've a lot to learn yet'. Mr Birling also checks to make sure Sheila is listening to him, as a parent would do to a child, and Sheila responds by saying: 'I'm sorry, daddy'. However, by the end of the play, the roles have reversed. Eric tells his mother: 'I'm ashamed of you' and Sheila tells her father: 'you don't seem to have learnt anything' • as a contrast, it could be argued that the need to protect her family was a significant factor in Eva's/Daisy's decision to take her own life by drinking 'strong disinfectant'. Although some might argue that Eva/Daisy does not show love for her unborn child, effectively killing it in the process of her own death, others might argue that her act shows love, as she does not want to bring a child into a world of poverty, cruelty and social injustice. **(AO2)** • Language/Form: each character is individually described at the start of the play: Birling '*rather portentous*'; Sybil '*rather cold*'; Sheila '*very pleased with life*'; Gerald '*man-about-town*'; Eric '*not quite at ease*'. This is significant because it creates the impression that there is no real sense of family unity • Language/Form: Mrs Birling places much significance on Eva's/Daisy's family supporting her and her unborn child. There is dramatic irony when she commands the Inspector to 'Go and look for the father of the child' because 'It's his responsibility' • Language/Structure: towards the end of the play, Mr Birling uses his family name to uncover evidence that suggests the Inspector is a 'hoax': 'Mr Arthur Birling here … oh, Roberts – Birling here' • Structure: Eva/Daisy and the Inspector are catalysts who contribute to the reversal of roles within the family, with recriminations and arguments continuing after the Inspector has left • Structure: the ambiguous ending leaves the audience to decide whether the family will start to consider how their actions impact on others and on each other, and not just pursue their own self-interests to strengthen their image in society.

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	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
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)** • candidates are free to agree, wholly or in part, with the view that Gerald Croft is presented as selfish in the play. Responses should be judged on the quality of the argument presented • Gerald is the son of Sir George and Lady Croft. In marrying Sheila, Gerald will confer a superior social position on the Birlings. The fact that Gerald had an affair with Eva/Daisy during his courtship of Sheila gives the impression that Gerald is, perhaps, selfishly marrying out of business interests rather than love • Gerald is reluctant to admit his part in Eva's/Daisy's death. When Sheila questions how he knew Eva/Daisy, his initial response is: 'I didn't'. Gerald finally admits that he knew the girl and, in a selfish attempt to prevent Sheila from hearing the truth about his affair, he tells her that she should leave the room, with the excuse that the experience is 'bound to be unpleasant and disturbing' • he subsequently reveals how Eva/Daisy became his mistress because 'she was young and pretty and warm-hearted', which suggests that he merely used her for his own gratification • nevertheless, while Eva/Daisy was his mistress, it could be argued that Gerald did not act in a wholly selfish way. Gerald reveals how Eva/Daisy was 'intensely grateful' to him for rescuing her from the lascivious Alderman Meggarty, 'a notorious womanizer' and 'one of the worst sots and rogues in Brumley'. He provides her with food and shelter • however, when Sheila comments how Gerald must have been a 'wonderful fairy prince' and how he 'must have adored it', Gerald admits that he 'did for a time', suggesting that he, at least in part, used the affair for his own interests • it is then revealed that Gerald selfishly ended the relationship when it became inconvenient for him: 'I had to go away for several weeks then – on business'. However, it could be argued that he did not act in a wholly selfish manner as he made sure that Eva/Daisy had enough money 'to see her through to the end of the year' • following the Inspector's departure, Gerald selfishly wants to protect his own interests. He does this not only by suggesting that the Inspector is an imposter but by saying that there was 'no proof it was the same girl' • towards the end of the play, despite Sheila learning of his affair, Gerald selfishly expects her to disregard what he has done and continue with their engagement. **(AO2)** • Language: Gerald shows an interest in what happened to Eva/Daisy after their affair ended. He asks the Inspector questions about where she went, suggesting that he does care about her: 'she thought of leaving Brumley … Did she?', 'By herself?'

	• Form: when Gerald discovers that a girl has not been taken to the Infirmary, the stage directions show his reaction: '*smiling*'. It could be argued that Gerald is relieved to think that Eva/Daisy is not dead, or, alternatively, that he is selfishly thankful that there will not be any repercussions for his actions • Form: the omniscient Inspector is used as a way of conveying Priestley's views on the selfish upper classes, including Gerald, who refuse to accept social responsibility • Structure: Gerald's tendency to act selfishly, protecting himself and his interests, is clearly apparent when he denies driving Eva/Daisy to her death: 'there's no more real evidence we did than there was that that chap was a police inspector' • Structure: Gerald's final words in the play are to Sheila, brushing his behaviour towards both her and Eva/Daisy to one side: 'Everything's all right now, Sheila. (*Holds up the ring.*) What about the ring?', showing that he is not unduly worried about the heartache his behaviour has caused and his primary concern is marrying Sheila.

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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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
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)** • the theme of bravery is prominent in this bildungsroman. The play follows 15-year-old Christopher and his journey from childhood to some independence. Christopher must do things he has not been comfortable doing in the past and face his fears if he is to complete this transition. In supporting Christopher, other characters must also be brave • towards the start of the play, when Christopher wants to investigate Wellington's death, he shows an emerging level of maturity as he recognises that he will need to be brave and confront his fears if he is to achieve his goals in life: 'if you're going to do detective work you have to be brave so I had no choice' • when Christopher interviews his neighbours as part of his investigation, it is clear that he is leaping out of his comfort zone because his neighbours are like strangers to him and talking to new people is something Christopher ordinarily finds difficult. However, he makes the effort despite its challenges. Christopher himself acknowledges that 'talking to the other people in our street was brave' • Ed Boone's arguable lack of bravery serves as a catalyst for Christopher's journey to independence. Ed is afraid of telling Christopher the truth about his mother so he tells him that she is dead. Ed also hides the letters she has written to Christopher to avoid having to tell him that she left them to live with Roger Shears. When Christopher discovers the truth, he makes the decision to go to London by himself to find his mother • the bravery Christopher shows by travelling to London alone in search of his mother shows his increasing maturity. He uses his father's bank card to pay for his ticket and he must use public transport by himself, which is usually a difficulty for him. The different voices of the Ensemble suggest that this is a chaotic experience for Christopher, as a boy with autism hearing all the different sounds: 'Voice One: *Customers seeking access to the car park please use assistance phone opposite, right of the ticket office.* Voice Two: *Warning CCTV in operation …*' Nevertheless, Christopher perseveres and he makes it to his mother's flat • later in the play, Judy shows a form of bravery when she decides to leave behind her new life with Roger in London and return with Christopher to live in Swindon. This shows how Judy is no longer running away from her fear of not being able to cope with Christopher's behaviour • Ed also shows a form of bravery by the end of the play in his quest to repair his relationship with Christopher. He knows that he now has to be honest with him: 'You have to learn to trust me … And I don't care how long it takes' • at the end of the play, Christopher reflects on his acts of bravery, 'I found my mother. I was brave', and, as a result, he is optimistic about his future: 'Does that mean I can do anything?'

	(AO2) • Language: it could be argued that Christopher is brave when he ignores his father's repeated forceful command to stop his investigation into Wellington's murder. Ed tells Christopher: 'Leave it … I said leave it for God's sake' • Language: Christopher's repeated use of the first person shows he recognises the scale of his recent achievements as a result of his bravery: 'And I know I can do this because I went to London, and because I solved the mystery' • Form: when Christopher travels to London by himself, the stage directions show how he is brave by overcoming his fear of talking to strangers: '*He approaches an information counter*' • Form: when Roger attacks Christopher, Judy bravely stands up to him in defence of her son. The stage directions show how Roger '*grabs at Christopher*' and, in response, Judy '*grabs Roger*' and '*pulls him away from Christopher*' • Structure: Christopher's fear lies at the heart of the play's drama and reaches a climax when he shows bravery by travelling to London alone in search of his mother.

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Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
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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
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Siobhan is Christopher's teacher. She is presented as someone Christopher feels he can trust and talk to about his problems throughout the play • initially, Christopher is presented as a shy boy. It takes him a long time to trust somebody new, including teachers, and he can only do this on his own terms: '… when there is a new member of staff at school I do not talk to them for weeks and weeks. I just watch until I know that they are safe' • however, it becomes clear early in the play that Christopher trusts his teacher, Siobhan. He tells her about his investigation into Wellington's murder and she is even privy to the fact that his father does not want him to investigate it: 'I am going to find out who really killed Wellington and make it a project. Even though Father told me not to' • Siobhan articulates some of the points that Christopher finds hardest to say, coming across as a voice in his head: 'I think I would be a very good astronaut'. This is illustrative of the close relationship between Siobhan and Christopher, and of how much Christopher can trust and respect Siobhan • she is also presented as someone Christopher is able to trust when he allows her to read from his private notebook that documents his investigation: 'That evening I went round to Mrs Shears' house and knocked on the door and waited for her to answer it' • another indication that Christopher trusts Siobhan is that he shares his problems with her. After his father confesses to killing Wellington, and when Christopher discovers that his mother is not actually dead, he chooses to talk to Siobhan • as Christopher makes his way through London alone, Siobhan helps Christopher practically, appearing as a calming voice in his head. In challenging situations, Christopher thinks back to what Siobhan has told him in the past, showing that he can clearly trust her advice • Siobhan has built a relationship of trust with Christopher by showing that she cares about him. For example, upon his return to school after running away to live with his mother, she asks him: 'Are you ok?' • towards the end of the play, Christopher trusts Siobhan to such an extent that he even asks to move in with her. Ultimately, Siobhan has Christopher's best interests at heart and knows that Christopher is best placed living with his mother. **(AO2)** • Language/Structure: Siobhan concisely breaks down instructions for Christopher, using familiar vocabulary when she appears as a soothing voice in his head: 'imagine a big red line across the floor'. Christopher responds positively, illustrating his complete trust in what Siobhan has to say

	• Form: when Christopher finds the letters his mother has written to him, which his father has hidden, it is Siobhan who reads parts of them out: 'And you started to shout and I got cross and I threw the food across the room'. Sharing such personal letters with Siobhan is indicative of just how much Christopher can trust her • Form/Structure: when Christopher is staying with his mother in London and he is unable to sleep, in fear of Roger Shears, Christopher has a conversation in his head with Siobhan. She reassures him by saying: 'It's because you're scared of Mr Shears. You're being silly' • Structure: when Christopher believes that his mother is dead and, later, when he discovers his father's deception, Siobhan provides Christopher with consolation and support. Unlike his mother and father, Siobhan is a constant in his life, which helps Christopher to trust her • Structure: Siobhan is the last person Christopher converses with at the end of the play. He reflects on his accomplishments and, clearly trusting of her opinion, he questions Siobhan about his future prospects: 'Does that mean I can do anything Siobhan?'

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
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)** • Helga Schlesinger is Eva's/Evelyn's German Jewish mother. They are presented as having a close mother/daughter relationship when Eva is a child. However, Helga's decision to send Eva on the Kindertransport to England to save her from the Nazis ultimately results in the breakdown of their relationship. As an adult, Evelyn admonishes her mother for separating them: 'I never wanted to live without you and you made me …' • as a young child in Germany, Eva appears to have a loving relationship with her birth mother. The night before Eva leaves for England she asks Helga to read her 'Der Rattenfänger' • in recognition of the fact that she does not have much time left with her young daughter, Helga does what she can to equip Eva with practical skills that she will be able to use in her life. She teaches her to sew and, when Eva resists, she says: 'There's no later left'. At this point in the play, the relationship is presented as one of a protective mother and a daughter, unaware of what her future holds, reluctantly doing as she is told • Helga also does what she can to ensure that her daughter has the best start in life. She shows Eva jewellery and a watch that she has hidden in Eva's shoe: 'We old ones invest our future in you'. Unable to join her daughter, Helga remains in Germany while Eva leaves for England • as Eva settles into life in England, there is an enforced physical distance in the relationship with her birth mother. The reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga, and Eva's father, from travelling to England as previously planned. Unaware of this, Eva goes to Manchester train station three times in anticipation of her parents' arrival. During the final time, a sense of realisation appears to sink in for Eva as she says to Lil: 'I'll never see them again, will I?' This is a turning point in the relationship between Helga and Eva, and in the character of Eva herself, as signalled in the stage directions: 'EVA *takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it'* • upon Helga's eventual arrival in England after the end of the war and following the death of Eva's/Evelyn's father in a concentration camp, she tries to show affection to her now 17-year-old daughter by hugging her and Eva/Evelyn '*tries to hug back but is clearly very uncomfortable*'. Their relationship is presented in stark contrast to the close mother/daughter relationship they shared when Eva was a young child in Germany • when Helga and Evelyn meet for the final time, on the quayside where Helga is leaving by boat for America, their relationship is presented as confrontational and emotionally distant

	• Eva/Evelyn compares Helga to the Ratcatcher, coming to take her away from her new life and identity, and she tells Helga that her return makes her feel guilty for surviving: 'I wish you had died'. Helga does not recognise the person her daughter has become: 'I want my daughter Eva with me. If you find her, Evelyn, by any chance, send her over to find me'. **(AO2)** • Language: the adult Evelyn refers to her mother, Helga, as 'the German woman'. The noun 'woman' shows the distance in the relationship between mother and daughter • Language: the metaphor Evelyn uses to describe her mother's decision to send her on the Kindertransport suggests that she believes it was a decision purely founded on her mother's self-interest: 'You threw me into the sea with all your baggage on my shoulders'. Even as an adult, Evelyn appears to be unwilling, or perhaps unable, to acknowledge the dilemma her mother faced in her decision to send her on the Kindertransport • Language/Structure: Helga uses metaphorical language to explain to Eva/Evelyn the trauma she has experienced being away from her: 'I have bled oceans out of my eyes'. Helga is significant as she represents the sadness and loss in the play. In sending Eva to safety, she loses her relationship with her daughter for ever • Form: the stage directions depict a coldness and finality in their relationship when Helga leaves England and her daughter, Eva/Evelyn, behind: '*A boat is about to leave*' • Form/Structure: dialogue is used to appear as conversation. Helga and Eva seem to converse but, in fact, it is a letter from Helga. This technique shows their closeness as mother and daughter but also, ironically, their geographical and cultural distance as a result of the Kindertransport.

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)** • between 1938 and the outbreak of the Second World War, nearly ten thousand, mostly Jewish, children were sent to Britain to escape the dangers presented by the Nazis. The journey to England on the children's transport is significant for Eva in the play because it affects her, and the relationships she has with people, for the rest of her life • the Kindertransport is significant for Helga Schlesinger, Eva's mother, who faces the heartbreak of sending her young daughter on it to safety in England without her. Helga's gentle preparations for her daughter's journey are poignant. When Eva asks for help with sewing, Helga refuses: 'You have to be able to manage on your own' • the journey has a significant impact on the relationship between Helga and Eva/Evelyn for the rest of their lives. When Eva arrives at the train station in Germany ready to board the train, Helga remains '*stuck in bedtime story mode*', perhaps indicative of how she wants to cherish every minute with her young daughter, knowing that, in all likeliness, this will be the last time she sees Eva as a child. As an adult, Evelyn is unable to forgive her birth mother for sending her away and their relationship is irrevocably broken: 'I never wanted to live without you and you made me. What is more cruel than that?' • as Eva boards the Kindertransport, the Ratcatcher music begins to play and the sinister words of the Ratcatcher reverberate as the train leaves the station: 'I will take the heart of your happiness away'. The significance of the Ratcatcher emerges as the play progresses, as he becomes a symbol of everything that Eva/Evelyn fears: cruelty, loss of childhood and the dark side of humanity as well as Evelyn's sense of guilt at having survived. The fact that Evelyn is unable to escape the Ratcatcher, whether it be in the form of music or in his appearance as another character in the play, suggests that her life will be forever haunted by her past • the journey on the Kindertransport is significant because of the harsh treatment of the children. Eva is nine when she makes the journey and it is one that is frightening and unsettling for her. The Officer on the train intimidates Eva, drawing the 'huge star of David' on her label and emptying out her bag in search of valuables: '*digs into EVA's pockets and takes out a few coins which he takes and pockets*' • for the child Eva, her journey on the Kindertransport is significant because she struggles to fit into her new life in England. She is torn between the culture and people she has left behind and the new life she must embrace. Lil tells Eva that she will 'have to learn English' and she encourages Eva to eat her ham sandwiches, even though Eva says: 'God not like. This is law of Jews'

	• the play comes full circle when Evelyn's daughter, Faith, is about to embark on her own life journey by leaving home for University. Evelyn appears to want to freeze time with her daughter when she asks her to 'stay her little girl forever', similarly to how Helga was '*stuck in bedtime story mode*' back at the train station in Germany. **(AO2)** • Language: Eva tries to reassure her mother and herself when she boards the Kindertransport but her language points to her feelings of desperation, as though she is trying to tell herself that everything will be fine: 'See, I'm not crying. I said I wouldn't' • Form: the stage directions describe the unstoppable and, inevitably, irreversible physical and emotional journey of the Kindertransport: '*Sounds of train starting to move*', '*The train moves faster*', '*The train is well on its way*' • Form/Structure: the title of the play itself, Kindertransport, is based on the traumatising but necessary journeys taken by children from Germany to England. It is a significant symbol that forms the play's central themes and events • Form/Structure: the stage directions at the end of the play depict the stage being covered with the shadow of the Ratcatcher: '*the shadow of the Ratcatcher covers the stage'*. This is significant because it suggests that Evelyn's life will always be in the '*shadow*' of her experiences as a child on the Kindertransport and represents Evelyn's inability to find some rapprochement with her own daughter • Structure: many children never saw their families again and, although Evelyn/Eva meets her mother one more time, she never sees her father again as he dies in Auschwitz. The journey on the Kindertransport is significant because it represents finality of one stage of life.

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 play is set in 1946 in the Nigerian town of Oyo during British colonial rule. The different settings, such as the market and the Residency, are significant as they are used to emphasise the clash between the cultures of the Yoruba and the British • the market is the setting for the opening scene: '*The stalls are being emptied, mats folded. A few women pass through on their way home, loaded with baskets*'. The market traders are preparing for the end of the trading day as Elesin enters accompanied by '*drummers and praise singers*'. This perhaps mirrors how Elesin is reaching the final stages of his life as he prepares to fulfil the death ritual following the death of the king • at the time the play is set, District Officers were commissioned by the British Empire and were responsible for a particular overseas territory. The verandah of the District Officer's bungalow is significant as it is representative of the different culture embraced by British residents: '*A tango is playing from an old hand-cranked gramophone*' • the Pilkingses can be seen dancing to the music through the '*wide windows*', dressed in *egungun* costumes. Even though they are in their own home, Amusa is shocked by the Pilkingses' use of religious costumes as fancy dress: 'I cannot against death to dead cult. This dress get power of dead'. Although he does not follow the traditional religion, Amusa understands the sanctity of the beliefs of their culture • the Resident was superior to the District Officer in the ranks of colonial officials in Nigeria. The Residency is described as '*redolent of the tawdry decadence of a far-flung but key imperial frontier*'. Detail is specific, which is significant because it sets out the context of shabby colonial power • when the audience first sees the Residency, a masque is taking place. Interestingly, leisure activities take place in the British areas. This contrasts with the power of the deeply entrenched tradition of the Yoruba. The Residency is a place of manners and elitism: '*After polite coughs he succeeds in excusing the Pilkingses*' • the Residency is a significant setting because it is here that Simon Pilkings learns that Elesin is about to complete the death ritual. His determination to prevent it from being carried out is clear when he '*breaks into a sudden run*' with two constables to arrest Elesin • following his arrest, Elesin's cell is a dramatically-charged location: '*A wide iron-barred gate stretches almost the whole width of the cell*'. This emphasises Elesin's dire situation. He tells Simon the consequences of his interference in the death ritual: 'The world is not at peace. You have shattered the peace of the world for ever'

	• later, Iyaloja visits Elesin in his cell, where she scorns him for his failure. Olunde's body is brought in '*Rolled up in the mat, his head and feet showing at either end*'. The restrictive setting of the cell prevents Elesin from being able to approach his son's body. He demands: 'Take off the cloth. I shall speak my message from heart to heart of silence'. However, Iyaloja shows him no sympathy: 'The son has proved the father, Elesin, and there is nothing left in your mouth to gnash but infant gums' • unable to cope, Elesin kills himself in his cell. He '*flings one arm around his neck, once, and with the loop of the chain, strangles himself in a swift, decisive pull'.* **(AO2)** • Language/Form: Soyinka's stage directions build the detail of the settings. The flower-pot on the verandah and the '*rich velvets and woven cloth*' that cover the entrance to the cloth stall at the market create a vibrant atmosphere • Language/Form: British areas tend to be rundown in the play: '*The orchestra's waltz rendition is not of the highest musical standard*', perhaps signalling how Soyinka deems colonial rule to be an unkempt outdated concept • Language/Form: Elesin looks out from the cell window, his hands manacled: '*... he stands against the bars, looking out*'. This is significant because it reflects his reduced status and paralysis at the hands of the Western authorities • Structure: the play moves between the market, where the traditions of the Yoruba are dominant, and the settings controlled by the British: the Residency and bungalow of the Pilkingses • Structure: the marketplace is a lively and vital setting. Scenes here and in British areas are interspersed throughout the play to highlight the contrast between them.

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)** • Amusa is a police sergeant who works under the direction of the District Officer, Simon Pilkings. Amusa takes his role in the police seriously, upholding British colonial law, but he is presented as someone who still respects the local traditions • even though Amusa is from the area, he is seen as an outsider by the Yoruba people. Several years before the action of the play, Amusa converted to Islam. The Pilkingses regard Amusa as superior to the Yoruba people because he has different beliefs from the Yoruba 'nonsense' • although deemed an outsider by the Yoruba people, Amusa understands that Elesin's fulfilment of the death ritual is a key part of Yoruba culture. When he dutifully reports Elesin's imminent fulfilment of the ritual to Simon, he does so in a respectful way. He tells him that Elesin is to 'commit death' • it is apparent that Amusa is conflicted at times between his duty as a 'police officer in His Majesty's Government' and the respect he feels that he should show for Yoruba culture. Nevertheless, he upholds British laws over any regard he might have for the Yoruba culture, which means that he must prevent the fulfilment of the death ritual because suicide is prohibited • when he goes to the market to try to intervene in the preparations for Elesin's ritual suicide, Amusa is presented as a dutiful sergeant. He is firm with the market women when they block his path: 'I am tell you women for last time to commot my road. I am here on official business' • although Amusa could be considered to be an honourable character, he is shown to be someone who is not always able to use language in a sensitive way. When Amusa announces that he is at the market to arrest 'The chief who call himself Elesin Oba', he is scolded by one of the market women and he is called an 'ignorant man'. His status as an outsider in the eyes of the Yoruba people is clear when he is schooled on the history of the tradition: 'It is not he who calls himself Elesin Oba, it is his blood that says it' • it is clear from his interactions with the women in the market that the Yoruba people do not respect him. He attracts derision from the women, who call him a 'white man's eunuch' • Amusa is presented as having an understanding of the sanctity of the beliefs of others when he is appalled to see the Pilkingses wearing the *egungun* costumes. He refuses to talk to them while they are wearing them. He tries to explain to the Pilkingses the disrespect that they are showing to the Yoruba people: 'I cannot against death to dead cult. This dress get power of dead'. **(AO2)** • Language: the women in the market tease Amusa, showing that they have no respect for him. They imply that the British colonialists think of Amusa as a beast of burden: '… I have a faithful ox called Amusa'

	• Language: Amusa is presented as honourable when he uses a direct question to challenge the Pilkingses for the disrespect they show for local customs: 'How can man talk against death to person in uniform of death?' • Language: although Simon considers Amusa to be superior to the Yoruba people, he still acts disrespectfully towards him when he mocks his religion: 'I'll throw you in the guardroom for a month and feed you pork' • Form: the stage directions show how Amusa is seemingly intimidated by Iyaloja and the market women when he and his two constables are forced to retreat from the market: '*They depart … precipitately*' • Form/Structure: despite the fact that Amusa is seen as an outsider by the Yoruba people, he forms a bridge between them and the Pilkingses throughout the play.

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)** • Lord and Lady Capulet are the parents of Juliet, and Romeo's parents are Lord and Lady Montague. The Prologue refers to how the two families have similar status in the city of Verona, 'both alike in dignity', and they do share similarities in the ways they are presented, particularly Lord Capulet and Lord Montague. However, the two sets of parents are also presented differently • Lord Montague and Lord Capulet are presented as hostile to each other early in the play, establishing themselves as enemies. After the brawl between the servants, Lord Capulet asks for his sword so he may join in: 'Give me my long sword, ho!' Lord Montague retaliates with: 'Thou villain Capulet!' • Lady Montague and Lady Capulet try to hold their husbands back, but neither openly condemns the violence. Lady Capulet suggests that a 'crutch' is more appropriate than a sword • following the fray, Lady Montague shows concern for Romeo's whereabouts. She is relieved when Benvolio tells her that her son was not involved in the brawl: 'Right glad I am he was not at this fray' • Lord Montague is presented as a loving father. He shows deep affection for his son when he recounts to Benvolio his attempts to find out the source of his son's maudlin state of mind: 'Could we but learn from whence his sorrows grow, / We would as willingly give cure as know'. Similarly, Lord Capulet shows his love for his daughter when, in his exchange with Paris early in the play, he expresses the wish that Juliet not marry until she is older • Tybalt realises that Romeo is at the Capulet party and he is incensed: 'Fetch me my rapier, boy'. Lord Capulet is conciliatory and calms down Tybalt. He orders Tybalt to leave Romeo alone • however, there is a clear shift in the way Lord Capulet is presented following the death of Tybalt. Lord Capulet decrees that Juliet must marry Paris 'a' Thursday'. When she questions his authority, he treats her harshly, telling her that if she will not obey him, she can 'hang, beg, starve, die in the streets' • when Lady Capulet tries to speak with Juliet about Paris' suit, it is clear that she is not close to her daughter. She begs the Nurse to stay and be part of the conversation • Lady Capulet is calmer than her husband in her rejection of her daughter but her coldness is significant: 'Talk not to me, for I'll not speak a word / Do as thou wilt, for I have done with thee'. There is dramatic irony as she wishes 'the fool were married to her grave!' • following the deaths of Romeo and Juliet, and having already lost his wife to grief, Lord Montague is devastated. He says it is unnatural for a son to die before his father: 'O thou untaught! what manners is in this? / To press before thy father to a grave?'

	• both Lord Capulet and Lord Montague are presented as conciliatory at the end of the play. Lord Capulet reaches out to Lord Montague: 'O brother Montague, give me thy hand'. But, even when there is a new peace between the families, the two appear to compete about who can erect the more elaborate memorial. **(AO2)** • Language/Structure: the exclamatives in Lady Capulet's speech show her grief when she learns of Juliet's 'death', which is a contrast to her earlier coldness: 'O me, O me! My child, my only life!' • Form/Structure: Lady Montague is presented as caring deeply for her son. Lord Montague tells the Prince that she has died of grief, having heard news of Romeo's banishment • Form/Structure: the will and words of Lord and Lady Capulet in rushing the marriage to Paris are instrumental in accelerating the pace of the play as it moves to its tragic outcome • Structure: Lady Montague is presented as a contrast to her violent husband. She does not want Lord Montague to fight in the initial brawl: 'thou shalt not stir one foot to seek a foe' • Structure: after Romeo kills Tybalt, Lord Montague is presented as protective of his son. He attempts to reason with the Prince on his son's behalf to spare him from execution: 'His fault concludes but what the law should end, / The life of Tybalt'. **(AO4)** • fathers were seen as the head of the family in the patriarchal society of the time the play is set. The whole family were expected to show complete respect and honour to the head of the family and his word was final • the Montague and Capulet families were actual thirteenth-century political factions, but the only known connection between them is a mention in Dante's *Purgatorio* • many of Shakespeare's plays show conflict between parents and children. Juliet is closer to the Nurse. In upper-class society, wet nurses were employed to raise infants who subsequently did not have a close relationship with parents.

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)** • humour is used in a number of ways within this tragic play and candidates may present a range of possible reasons relating to why and how Shakespeare uses it • early in the play, Sampson and Gregory use word play including 'coal', 'choler' and 'colliers', as well as graphic sexual jokes. This use of punning and base humour could be to distract the audience from the gravity of the violent fight • Mercutio's name reflects his mercurial character as he is quick-witted and eloquent, as in the Queen Mab speech. His wit serves to compromise and deflate the romantic sentiments within the play • he mocks Romeo's self-indulgence and his lines are loaded with meaning and intensity within the jokes. The humour provided by Mercutio brings a bitter-sweet tone to the play • Mercutio's humour, contrasted with Romeo's poetic language, helps to demonstrate the different views of love presented in the play. He advises Romeo not only to be rough with love but 'Prick love for pricking, and you beat love down' • at the Capulet ball, Lord Capulet uses humour to encourage his guests to dance: 'She that makes dainty, She, I'll swear, hath corns; am I come near ye now?' Lord Capulet is presented as convivial at this point in the play, but his character is shown to change as the play progresses, such as when he reacts angrily to Juliet's refusal to marry Paris, mirroring how the play turns from comedy to tragedy • the Nurse is a larger-than-life character and her garrulous character is a direct contrast to that of Lady Capulet. The Nurse engages in bawdy humour, using innuendo in her references to Juliet's wedding night: 'Seek happy nights to happy days' and implying that Juliet will need to rest in time for her wedding night. Her bawdy humour lightens the tone of the play, providing comic relief • even when Mercutio is dying, he finds humour in the situation and cannot resist a joke: 'Ask for me tomorrow, and you shall find me a grave man'. He becomes a tragic figure in death and his loss marks a dark turning point in the tragedy, changing the tone of the play to a much more serious one • the Nurse's levity proves misplaced and dangerous when she tries to cover up her own involvement in the secret marriage of Romeo and Juliet. She suggests Juliet commit bigamy by marrying Paris: 'I think you are happier in this second match'. The Nurse is a catalyst in the plot as her intervention contributes to Juliet's decision to go through with Friar Lawrence's plan, which ultimately results in the tragic deaths of Romeo and Juliet at the end of the play. **(AO2)** • Language: there is humour in the use of names, for example Potpan and Susan Grindstone, the Capulets' servants

	• Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement when, as a go-between for Juliet, she comes to seek out Romeo. Mercutio suggests the Nurse needs a fan: 'for her fan's the fairer face' • Form: the comedic characters of the Nurse and Mercutio serve as foils for the youthful and innocent Romeo and Juliet • Form: the humour in the play acts as a balance, is entertaining, and supports the ideas of paradox and contrast essential to the dramatic tension as the tragedy unfolds • Form: the use of prose, such as when the Nurse garrulously and breathlessly talks about Susan, her daughter, sets the humour apart from the play's serious tone • Form/Structure: Mercutio acts as a catalyst in the tragic outcome of the play. His death forms a turning point in the play's action. **(AO4)** • it is thought that base language and crude jokes were used by Shakespeare to appeal to the groundlings who attended his plays • the type of humour used by characters in the play tends to correspond with their class. The Nurse represents the lower classes in the play and she uses bawdy humour. In contrast, as a relative of Prince Escalus, Mercutio uses more sophisticated humour • Shakespeare also uses humour for light relief in other tragedies such as *Macbeth* and *Hamlet*.

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)** • the supernatural is shown to be significant in the play. It exposes characters' evil nature, influences wicked deeds and contributes to the powerful atmosphere of the play. The Witches appear in the opening scene, in 'Thunder and lightning', as they meet on the heath and pledge to meet again • upon meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire?' Macbeth is instantly affected by the Witches and Banquo comments that he 'seems rapt withal' while Banquo himself is not so impressed • the Witches are significant in the play as they could be considered responsible for Duncan's murder, providing Macbeth with the idea that he will become king. They influence his murderous actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!' • Macbeth's belief in the truth of supernatural prophecies is bolstered when he is given the title Thane of Cawdor after the previous incumbent's execution for treason. He is empowered by the prophecies spoken by the Witches • Lady Macbeth's ambition to become merciless relies on supernatural support. She invites supernatural evil to come to her: 'Come, you spirits / That tend on mortal thoughts, unsex me here!' • prior to his murder of Duncan, Macbeth sees a dagger that leads him to commit the killing: 'Is this a dagger which I see before me, / The handle toward my hand?' It is left unclear whether this is an illusion created by Macbeth's imagination or if it has been conjured up by the Witches • after the natural order is broken by Macbeth in his killing of Duncan, Scotland suffers supernatural manifestations in nature, evidenced by the use of pathetic fallacy: 'By the clock 'tis day, / And yet dark night strangles the travelling lamp'; 'A falcon, towering in her pride of place, / Was by a mousing owl hawked at, and killed' • the supernatural is significant because it makes Macbeth consider himself invulnerable. At Macbeth's next meeting with the Witches, the prophecies of the apparitions give him ambiguous messages that he interprets to his own advantage, using the information, 'Beware Macduff', to prompt the murders of Macduff's whole family. They trick him with the reference to Birnam Wood and 'none of woman born' • despite having witnessed what happened with the Birnam Wood prophecy, at the end of the play, Macbeth's complete faith in the Witches' prophecies is significant because it leads him to face up to Macduff in the belief that he is invincible and cannot be slain by him. Macbeth warns Macduff: 'I bear a charmèd life which must not yield, / To one of woman born'. The double meaning of the prophecy is revealed when Macduff states that he was 'from his mother's womb / Untimely ripped'.

	(AO2) • Language: the Witches' paradox, 'Fair is foul, and foul is fair', provides a warning that not everything is as it seems • Language/Form: the first time the Witches take the initiative to meet Macbeth, they chant, reflecting their choric nature and their use of black magic: 'Where the place?', 'Upon the heath', 'There to meet with Macbeth' • Language/Structure: after the killing of Duncan, Macbeth and Lady Macbeth are damned and the castle has become hell. The Porter announces that he will 'devil-porter it no further' • Form/Structure: the supernatural forms an integral part of the tragedy. It is a catalyst for action and offers insights into characters • Structure: Macbeth's madness increases as the play progresses and he becomes more paranoid. He is driven to the Witches once more: 'I'll to the weird sisters', leading him to the final battle against Malcolm. **(AO4)** • James I was very interested in the supernatural and wrote a book about witchcraft entitled *Daemonologie*. It is thought that Shakespeare included many of the supernatural details in the play to appeal to James' interest • Elizabethans and Jacobeans believed in the influence of the devil in human affairs, while God was the force for good. Witches were thought to do the devil's work • the original Holinshed source used by Shakespeare to write *Macbeth* refers to nymphs or fairies rather than witches as the magical beings involved in events.

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)** • Duncan is the rightful king of Scotland when the play opens and his army has just defeated an invasion by the King of Norway. Duncan is presented as a respected and noble figure. Malcolm is the elder of Duncan's two sons. Following his father's death, he is presented as weak when he flees Scotland. However, he returns as a strong leader and takes the throne at the end of the play, restoring order • Duncan is presented as regal and generous at the beginning of the play, praising the efforts of his generals in battle and giving Macbeth a new title in return for his loyalty. Duncan's fulsome praise and promises of more, in conjunction with the witches' prophecies, leads Macbeth to have greater expectations • in contrast, Malcolm is initially presented as weak, having to be rescued from the battle against the Norwegian army by the sergeant. Nevertheless, Duncan announces his son as his heir: 'We will establish our estate upon / Our eldest, Malcolm'. Macbeth's disappointment at Malcolm's being given the title Prince of Cumberland makes him determined to kill Duncan and become king himself • Duncan shows that he easily misplaces trust in people, such as the treacherous Thane of Cawdor: 'He was a gentleman on whom I built an absolute trust'. This misplaced trust also proves to be true with Macbeth • following their father's death, Malcolm and his brother, Donalbain, are suspected of his murder. At this stage in the play, they are presented as cowards. Malcolm flees to England and Donalbain to Ireland, unable to trust anyone: 'There's daggers in men's smiles' • suspecting that Macbeth murdered his father, Malcolm raises an army to put an end to Macbeth's tyrannical rule of Scotland and to avenge his father's death. Malcolm's strategic approach of gathering the support of the English gives him power in the long run. This, and his ability to win over Macduff to his cause, presents him as a powerful diplomat and worthy leader • Malcolm's ambition to restore order to Scotland is evident when he, arguably, harnesses the grief of Macduff, at the slaughter of his whole family, to take revenge on Macbeth and oust him from power. Malcolm checks thoroughly whether he can trust Macduff's loyalty to Scotland by professing to be full of 'vices': 'When I shall tread upon the tyrant's head, / Or wear it on my sword, yet my poor country / Shall have more vices than it had before' • later in the play, following Macbeth's death at the hands of Macduff, rightful power is restored. Malcolm takes the throne with Macduff's full support: 'I see thee compassed with thy kingdom's pearl'

	• Malcolm is presented as a king who finally restores order in Scotland. He promises to reward all those who fought for him, in a similar way to his father after the battle against the Norwegian army at the start of the play: 'My thanes and kinsmen, / Henceforth be earls, the first that ever Scotland / In such an honour nam'd' • 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, in direct contrast to the rule of Macbeth: 'by the grace of Grace'. **(AO2)** • Language: having killed Duncan, Macbeth uses a metaphor to describe his lifeless body: 'His silver skin laced with his golden blood', indicative of his divinity • Language: Malcolm is presented as an influential leader when he persuades Macduff, by using metaphorical language, to help him rid Scotland of Macbeth's disease: 'Let's make us medicines of our great revenge'. Malcolm recognises the desperate need to find a cure for Macbeth's tyrannical rule • Language/Structure: when Macbeth and Banquo return from battle against the Norwegian army, Duncan uses a gardening metaphor to praise the valiant soldiers: 'I have begun to plant thee, and will labour / To make thee full of growing'. Malcolm's gardening metaphor at the end of the play appears to mirror Duncan's earlier words, signalling that a new age has begun: 'What's more to do, / Which would be planted newly with the time, – / As calling home our exil'd friends abroad' • Language/Structure: in the final scene of the play, Malcolm clearly assumes his role as the rightful king. He adopts the formal language of kingship, using the royal 'we' rather than 'I': 'We will perform in measure, time and place' • Structure: Macduff's grief at the deaths of his family is used by Malcolm as a means of driving his hatred and need for vengeance against Macbeth. **(AO4)** • a Jacobean audience would be likely to have recognised Duncan's and Malcolm's power as coming from God because of the Divine Right of Kings • the character of Malcolm is believed to be based on the historical king, Malcolm III of Scotland • the end of the play, with Malcolm taking the throne, reflects the social expectations at the time Shakespeare was writing that good will always overcome evil.

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)** • candidates are free to agree or disagree, wholly or in part, with the view that Bassanio is truly in love with Portia in the play. Responses should be judged on the quality of the argument presented • at the beginning of the play, Bassanio has lost his fortune through profligate spending and he discloses his financial woes to his friend, Antonio. Bassanio then reveals that he intends to go to Belmont to woo Portia in the casket challenge. It could be argued that Bassanio is, at least initially, motivated by money, as he tells Antonio of Portia and the casket challenge only after having disclosed his financial difficulties • Bassanio's description of Portia conflates the ideas of financial wealth and character: 'In Belmont is a lady richly left / And she is fair'. Whoever wins the casket challenge is to acquire all of Portia's wealth. The fact that Bassanio mentions her wealth first possibly suggests his motive in courting Portia is for her money as well as being attracted to her • in the casket challenge, Bassanio successfully chooses the leaden casket, which reads: 'Who chooseth me must give and hazard all he hath'. The words could suggest that he is ready to sacrifice everything he has for the sake of love with Portia • furthermore, Bassanio does appear to worship Portia, finding her very beautiful. He flatters her portrait when he sees it in the chosen casket and likens her to a goddess, which perhaps suggests that he is not merely wanting to win Portia for her wealth • Portia presents Bassanio with a ring, alongside all her possessions, as a symbol of their love but she warns him: 'I give them with this ring – / Which when you part from, lose, or give away, / Let it presage the ruin of your love'. Bassanio appears to be fully committed to Portia, pledging to spend his whole life with her: 'But when this ring / Parts from this finger, then parts life from hence / O, then be bold to say Bassanio's dead!' • later in the play, Portia tests Bassanio's loyalty to her. When in disguise as Balthazar, she manages to trick him into giving away the ring, which could bring into question the true strength of his feelings for her. Nevertheless, Portia forgives Bassanio and all is well between the couple • some sources suggest that Bassanio is more romantically interested in Antonio than Portia, but that Bassanio needs her for the money and social status. Even Portia recognises that Antonio is Bassanio's 'bosom lover'. **(AO2)** • Language: Bassanio's description of Portia in heightened, romantic terms is perhaps indicative of his true feelings for her, beyond the prospect of any potential material gain: 'fair, and – fairer than that word – / Of wondrous virtues'

	• Language: Bassanio uses the metaphor for torture, 'the rack', to describe his difficulty in choosing a casket with the aim of winning Portia's hand in marriage, suggestive of his desperation to secure either Portia's wealth or love • Language: on opening the leaden casket and receiving Portia's gift of the ring, Bassanio's language is romantic and impassioned, perhaps suggesting that his desire to marry Portia is not merely mercenary: 'Madam, you have bereft me of all words. / Only my blood speaks to you in my veins' • Language/Form: Bassanio compares Portia's potential suitors to Jason, the Greek mythological hero, and his quest for the Golden Fleece: 'And many Jasons come in quest of her'. This suggests that Bassanio deems the casket challenge to be an arduous task with obstacles, but for a rich reward, just like the long and difficult journey for the Argonauts • Language/Structure: Bassanio's comedic final lines in the play suggest that he is committed to his relationship with Portia: 'you shall be my bedfellow' • Form/Structure: Bassanio's true intentions in wishing to win the casket challenge and marry Portia is a key narrative strand of the play. **(AO4)** • Portia is restricted by her father's will under the laws of patriarchy. She is forced to find a husband through the choosing of caskets • a wealthy man such as Portia's father would expect to put conditions on her choice of husband, even after his death • wives became the property of their husbands upon marriage in the time Shakespeare was writing.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and 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 theme of religious prejudice is prominent throughout the play. It is the basis for much of the conflict between Christian characters, such as Antonio, and Jewish characters, such as Shylock • Shylock is despised for his practice of usury. As Christians were not permitted to conduct this kind of moneylending, it could be argued that Shylock's profession and religion are inseparable. Equally, Shylock shows hatred to the Christian, Antonio, for not charging interest on loans: 'He lends out money gratis, and brings down / The rate of usance here with us in Venice' • however, Shylock does agree to the bond with Antonio without charging interest. He instead opts to take a pound of Antonio's flesh if he defaults on the loan. When Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh', Shakespeare is reflecting a superstition about Jews, relating to their hostility towards Christians • it could be argued that Antonio does not show a Christian attitude in his treatment of Shylock, even when asking him for a loan. Antonio goads Shylock, who complains that Antonio mocks him: 'You call me misbeliever, cut-throat dog / And spit upon my Jewish gaberdine' • in an attempt to appease Shylock, Bassanio invites Shylock to dinner with him and Antonio. Shylock declines on the basis of the irreconcilable differences between their religions: 'to smell pork! to eat of the habitation / which your prophet the Nazarite conjured the / devil into'. In the Jewish faith, pigs are considered unclean, and Shylock reminds Bassanio that Jesus commanded demons to enter a herd of pigs • Shylock's attitude towards his daughter's relationships with Christians also shows religious prejudice. Shylock wants his daughter, Jessica, to stay away from 'Christian fools with varnish'd faces'. In an act deliberately intended to hurt her father, she elopes with Lorenzo, a Christian • Shylock is cruel in his response to losing Jessica to Lorenzo: 'Would any of the stock of Barabbas / Had been her husband rather than a Christian' • Solanio and Salerio taunt Shylock over Jessica's elopement and Shylock suspects that they were involved in the conspiracy • Shylock complains that he is a person with human rights and feelings: 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions … as a Christian is?' Shylock stresses the common humanity of Jews and Christians, and says that he will learn from 'Christian' examples and seek revenge: 'The villainy you teach me I will execute' • when Antonio is unable to repay the bond, Shylock ruthlessly pursues the debt in court. Shylock ultimately loses the case and Christian prejudice means he is forced to give up his religion.

	(AO2) • Language: Shylock's direct statement about Antonio demonstrates the depth of his prejudice against Christians: 'I hate him for he is a Christian' • Language: Portia uses the word 'alien' to describe Shylock, emphasising her prejudice • Language/Structure: towards the end of the play, Shylock attributes his villainy to his treatment as a Jew with a chilling warning: 'it shall go hard but I will better the instruction' • Form: there is dramatic foreshadowing when Antonio comments on Shylock's apparent generosity when he agrees to the bond: 'The Hebrew will turn Christian: he grows kind' • Structure: during the trial scene, Antonio appears resigned to the fact that he will lose the case. He tells Bassanio that there is no way to reason with someone of the Jewish faith: 'I pray you, think you question with the Jew? ... You may as well do anything most hard, As seek to soften that – than which what's harder? – his Jewish heart'. **(AO4)** • Christopher Marlowe's *The Jew of Malta*, about a murderous Jewish villain, was popular with audiences before Shakespeare wrote *The Merchant of Venice.* Anti-semitism was widespread at the time, and the portrayal of Shylock and the treatment of him by others in the play may support this view of prejudice • rumours abounded in Shakespeare's time that Jews sought Christian blood to use in religious ceremonies • when Shakespeare was writing, many merchants would work with tradesmen of different faiths. However, in other aspects of society, relating to social and personal matters, people of different faiths would not generally mix.

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)** • Mr George Wickham is at first presented as a perfect gentleman but, as the novel's events unfold, his relationships shed light on his true nature • initially, Mr Wickham appears to be very eligible as a husband as he is charming, handsome and well-mannered. He is very popular: 'Mr Wickham was the happy man towards whom almost every female eye was turned, and Elizabeth was the happy woman by whom he finally seated himself' • when he first meets Elizabeth at the Phillipses' party, he gains her sympathy by lying to her. He tells her that Mr Darcy had tricked him out of his inheritance and confides in her that he has had to join the militia rather than the church because of his lack of money. Elizabeth is attracted to him, finding him both charming and good-looking, and he fools her into thinking that he is a marriageable prospect before he transfers his attentions to Miss King for financial reasons • Mr Wickham is presented as the polar opposite of Mr Darcy. Mr Wickham, showing no loyalty or respect to the man he has grown up with, tried to elope with Mr Darcy's 15-year-old sister, Georgiana. This is the main reason for Mr Darcy's hatred and distrust of him. Mr Wickham may appear to be an eligible bachelor but is in fact an untrustworthy and deceptive individual in his dealings and intentions. He is driven by money and runs up debts without conscience • Mr Wickham's relationship with Lydia Bennet is presented as one built on short-term gratification. Lydia is drawn to Mr Wickham by physical attraction alone: 'he had all the best part of beauty, a fine countenance, a good figure and very pleasing address'. She is a victim of the same deceptions that Mr Wickham tried on Georgiana Darcy • Mr Wickham's seduction of Lydia turns sour for him when Mr Darcy and Mr Gardiner force his marriage for the sake of social propriety and he is stuck with the immature and fickle Lydia. He is presented as being not a good husband and he has no real feelings for his wife • after their marriage, Mr Wickham and Lydia visit Longbourn before leaving for his new posting. Elizabeth observes the shallow relationship that they share: 'Wickham smiled indulgently and said pretty things to her. I, disgusted with them both, was persuaded they deserved each other'. **(AO2)** • Language: the initial impression given by Mr Wickham is positive: 'blessed with such happy manners as may ensure his making friends – whether he may be equally capable of retaining them is less certain'. However, the statement following the dash shows this impression must be qualified

	• Language: Mr Wickham uses a triplet, with emphatic anaphora on 'such', to emphasise his sheer dislike of Mr Darcy: 'did not suspect him of descending to such malicious revenge, such injustice, such inhumanity as this!' • Form: Mr Wickham is presented by Austen as a typical villain. His outward charm belies a deceitful and manipulative womaniser. As Mr Darcy says: 'Mr Wickham's chief object was unquestionably my sister's fortune' • Structure: when Elizabeth learns of Mr Wickham's deceit, she realises that she was tricked and manipulated by him. She admits he had 'all the appearance of goodness' • Structure: Mr Wickham's actions when he runs away with Lydia serve as a catalyst for Elizabeth's seeing Mr Darcy in a different light. Elizabeth confides in Mr Darcy: 'My younger sister has left all her friends – has eloped; has thrown herself into the power of – of Mr Wickham'. **(AO4)** • the militia offered a degree of social mobility for young men who lacked independent means. Their status as officers made them more eligible for a good marriage • at the time Austen was writing, elopement was a very serious issue and its effect on a girl's reputation was devastating. Both the Marriage Law of 1753 and the Hardwicke Act consisted of strict rules about marriage. Obeying these was expensive, hence elopement was a way of avoiding costs. To live together outside marriage, as Mr Wickham and Lydia did, was even more scandalous • it is thought that Austen was influenced by the character of Tom Jones in Henry Fielding's *The History of Tom Jones, a Foundling* when she developed Mr Wickham's character.

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)** • first impressions are shown to be heavily influenced by characters' pride and prejudice in the novel, and the resulting misunderstandings and undesirable choices are significant in the various subplots • at the Meryton assembly, the guests initially view Mr Darcy favourably: 'he was looked at with great admiration for about half the evening'. However, Elizabeth Bennet and indeed the rest of the village soon come to dislike him as he appears standoffish and disdainful and is judged to have a 'disagreeable countenance'. Mr Darcy's coldness towards Elizabeth is cutting and insulting, and he is rude and dismissive of her: 'She is tolerable; but not handsome enough to tempt me'. Elizabeth's prejudice is formed on the basis of her own pride being injured • in contrast to her opinion of Mr Darcy, Elizabeth's first impression of Mr Wickham is favourable, taken in by his appearance of respectability and pleasantness, and she initially considers him to be good and honest. Elizabeth trusts Mr Wickham's account of Mr Darcy's interference in his father's will, choosing to believe that Mr Darcy is the wrongdoer. When Elizabeth learns of Mr Wickham's deceit, realising that she has been tricked and manipulated by him, it is a significant moment for her. She admits he had 'all the appearance of goodness' • Mr Darcy's initial prejudice against Elizabeth is significant because it clouds his ability to see her for the strong, intelligent woman that she is. It is only once Mr Darcy is able to disregard their social differences, and put his pride to one side, that he allows himself to fall in love with her: 'Darcy had at first scarcely allowed her to be pretty … and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness' • Mr Darcy's letter after Elizabeth's first refusal of his proposal is significant in her developing understanding: 'Till this moment I never knew myself'. Elizabeth's visit to Pemberley also helps her to see Mr Darcy in a different light. Mr Darcy's housekeeper, Mrs Reynolds, speaks highly of him: 'If I was to go through the world, I could not meet with a better' • unlike Elizabeth and Mr Darcy, Jane and Mr Bingley have positive first impressions of one another. Upon meeting at the ball, Jane falls for the charming and eligible Mr Bingley and speaks positively of him: 'He is just what a young man ought to be'. She dances with him twice and Mr Bingley says that she is 'the most beautiful creature' he has ever beheld • following the intervention of Mr Bingley's sisters and Mr Darcy, Jane and Mr Bingley are separated and are only reunited later in the novel. This subplot is significant because it forms part of the novel's happy ending, 'I am certainly the most fortunate creature that ever existed!', showing that first impressions can be correct.

	(AO2) • Language: when Mrs Bennet first meets Mr Darcy, she is wholly disparaging of him, describing him as 'rude and haughty'. Mrs Bennet is quick to form a judgement of Mr Darcy based solely on their first encounter • Language: the initial impression given by Mr Wickham is positive: 'blessed with such happy manners as may ensure his making friends – whether he may be equally capable of retaining them is less certain'. However, the statement following the dash shows this impression must be qualified • Language: the initial meeting between Jane and Mr Bingley is a significant moment for them. Mr Bingley describes her in flattering and superlative terms: 'the most beautiful creature' • Language/Structure: Elizabeth uses the adverb 'despicably' to display the disappointment she holds of herself in basing her views of Mr Darcy on her misguided first impressions: 'how despicably have I acted' • Form: Mr Darcy's letter to Elizabeth marks a significant moment of self-realisation for her; she recognises how she has been 'blind, prejudiced, absurd' in forming an opinion of Mr Darcy based on her first impressions of him. **(AO4)** • *Pride and Prejudice* was written in 1797 under the title *First Impressions*, but Austen thought that the original title did not truly reflect the central characters of Elizabeth and Mr Darcy • the epistolary novel was a popular genre in the eighteenth century. Although *Pride and Prejudice* is not an epistolary novel, it contains about forty letters, which help to reveal characters' inner thoughts and feelings • Austen's attention to Mr Darcy's prejudice and subsequent transformation into a humbler attitude shows the issues that social prejudice can cause as well as the good that can come from removing those prejudices.

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)** • the main narrative strand of the novel follows Pip's journey to becoming a gentleman to show that he is worthy of marrying Estella. The theme of social advancement is therefore significant in the novel • the importance of social class emerges in Pip's youth. During his visits to Miss Havisham where he meets Estella, he realises that he and Estella are from very different classes and Estella looks down on him. Pip becomes aware of his 'coarse hands' and 'common boots', and his quest to become a gentleman is focused on his goal of being worthy enough to marry Estella • it is clear that Pip's sister, Mrs Joe, also wants to advance her social position and be more than 'a blacksmith's wife'. She encourages Pip's visits to Satis House and, in public, she tries to present herself as well-off • Pip's opportunity to improve his social position arises when he receives money from an unknown source, which he assumes to be Miss Havisham • Pip's pursuit of status is significant in the development of his character as it results in his becoming a snob. He treats Joe poorly when Joe visits him in London, looking down on him because of his social class: 'I wished Joe had been rather more genteelly brought up, and then I should have been so too' • Herbert Pocket, Pip's friend, shares with him a valuable lesson regarding social advancement. He compares Clara, the woman he hopes to marry who is content with her life, with his mother, who is obsessed with rank and lineage: 'The blessed darling comes of no family … and never looked into the red book ... What a fortune for the son of my mother!' His mother constantly reads the 'red book', a guide to the members of the noble families. Raised to believe that she would become a noblewoman, his mother never learned any useful skills. As she did not marry into the nobility, her helplessness is a burden to her husband and children. Herbert concludes that to have someone practical and hardworking is of greater value than someone of social rank • later, Pip's discovery that Magwitch has been his benefactor all along is significant. It helps him feel the emptiness of his social ambitions • having been corrupted by what Dickens presents as the shallow values of wealth and status in society, Pip learns significant lessons by the end of the novel. He acknowledges how becoming a gentleman has made him ungrateful and ungenerous, particularly towards Joe and Biddy. **(AO2)** • Language: Estella epitomises the ways in which people's use of language can define their social class. She complains about playing with the 'common labouring-boy' and of how Pip 'calls the knaves, Jacks'

	• Language/Form: the novel offers a moral message that loyalty, kindness, love and tolerance are more important than social climbing and wealth. Indeed, it is ironic that, as a gentleman, Pip is no more happy or successful than he was as Joe's apprentice, working in the blacksmith's shop • Form: the novel's title, *Great Expectations*, embodies the theme of different kinds of advancement, including through social class • Structure: Mrs Joe establishes the desire for greater social status early in the novel: 'It's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother'. This is a preoccupation for Mrs Joe, as she later says: 'Perhaps if I warn't a blacksmith's wife' • Structure: at the start of the novel, Pip is happy as a member of the lower class and is destined to be Joe's apprentice. This can be seen as being in contrast with how Pip feels after he meets Estella and later as a gentleman • Structure: Pip's journey to becoming a gentleman is a key narrative strand in the novel. **(AO4)** • at the time Dickens was writing, an increasing number of people sought to improve themselves and their lot by moving from the country to the city • Dickens himself experienced the vagaries of social mobility, and he uses his novel to expose what he saw as the shallow nature of the class structure • in the nineteenth-century, society was generally very class-conscious, and marriage between an upper-class and a lower-class person was very rare and frowned upon.

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 discuss any character they admire in the novel, but they are likely to choose one of the following characters: Joe, Pip, Biddy or Magwitch. Other characters may be chosen and responses should be judged on the quality of the argument presented • Joe is a constant in Pip's life throughout the novel, first being like a stepfather and then as a friend. When Pip is a child, Joe attempts to protect him from his cruel sister, Mrs Joe, as he warns Pip that she is looking for him to give him a beating: '… and what's worse she's got Tickler with her' • later, Joe admirably cares for Pip when he falls ill and pays off his debts. When Pip asks Joe for forgiveness for the way he has treated him, Joe agrees without hesitation: 'God knows as I forgive you, if I have anythink to forgive' • despite Pip's treatment of Joe and Biddy, he shows elements of an admirable character. It could be argued that Pip initially helps Magwitch out of concern for him. He takes him 'some bread, some rind of cheese, about half a jar of mincemeat', 'some brandy from a stone bottle' and 'a beautiful round compact pork pie' when he sees how starved Magwitch looks • as an adult, Pip honestly reflects on his mistakes in life and admirably does everything he possibly can to bring Magwitch peace at the end of his life, visiting him in the prison hospital. He brings Magwitch comfort by revealing that he is in love with his long-lost daughter, Estella, who is now 'a lady and very beautiful' • Biddy is a genuine, kind-hearted girl who meets and befriends Pip at school. She is described as 'the most obliging of girls'. At school, she cares for Pip and helps to teach him to read. When Mrs Joe is attacked, Biddy goes to help her, taking a 'small speckled box containing the whole of her worldly effects'. Eventually she marries Joe • it could be argued that Magwitch grows into a character worthy of admiration. However, even early in the novel, upon being captured, Magwitch lies to protect Pip: 'I took some wittles, up at the willage over yonder – where the church stands a'most out on the marshes ... And I'll tell you where from. From the blacksmith's' • Magwitch repays Pip's help to him, when an escaped convict, by sending Pip money anonymously from Australia where he has made his fortune. Pip's journey to becoming a gentleman is a direct result of Magwitch's admirable act of being his benefactor. **(AO2)** • Language/Form: early in the novel, as the narrator, Pip affectionately reflects on Joe's admirable character: 'He was a mild, good-natured, sweet-tempered, easy-going … dear fellow'

	• Language/Structure: Biddy is presented admirably as a tender, loving mother: 'Biddy looked down at her child and put its little hand to her lips'. She is a direct contrast to Mrs Joe as a mother figure • Form: the novel offers a moral message that acting admirably, such as by helping others and showing kindness, is more important than social climbing and wealth • Structure: Magwitch's underlying kindness to Pip forms part of the central narrative of the novel. Magwitch's admirable act to Pip is anonymous for most of the novel but its impact on Pip's life is very significant • Structure: upon Pip's meeting Estella, he begins to treat Joe coldly because of his lowly situation in life. At the end of the novel, Joe shows ultimate kindness to Pip by forgiving him for how he has treated him. Joe welcomes Pip home: 'you and me was ever friends'. **(AO4)** • Dickens believed that harsh punishments for criminals resulted in further crimes being committed. Dickens advocated giving people a chance, as demonstrated by Magwitch returning from Australia a better person • Victorian Christianity placed much importance on carrying out good deeds and being charitable • 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 admirable act in caring for her is therefore crucial.

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)** • Hester is presented as a devoted mother to her daughter, Pearl, who is described as 'her mother's only pleasure' • as Pearl is born out of wedlock, Hester is punished for her sin by the Puritan community. She is publicly shamed and humiliated. Even when Hester appears on the scaffold, she holds her baby firmly in her arms. She remains strong and stoical in the face of her accusers' treatment of her • Hester is forced to move to a 'small thatched cottage' on the furthest outskirts of the village where she 'established herself, with her infant child' • the strict Puritan community see it as their duty to remove Pearl from her sinful mother if Pearl is to be seen as 'capable of moral and religious growth'. However, Hester is resolute in her quest to keep Pearl under her guardianship: 'she felt that she possessed indefeasible rights against the world, and was ready to defend them to the death' • Hester adroitly uses her punishment with the scarlet letter to justify why she should be allowed to keep her daughter under her care. She explains to Governor Bellingham how she will lead her child down the right path in life, having learned from her sin: 'this badge hath taught me – it daily teaches me – it is teaching me at this moment – lessons whereof my child may be the wiser and better, albeit they can profit nothing to myself' • Reverend Arthur Dimmesdale, Pearl's father, does not contribute to Pearl's upbringing and he does not even acknowledge publicly he is her father until just before he dies. This helps to present Hester as an independent mother. She uses her skills as a seamstress to earn money to provide for her daughter: 'she hath good skill at her needle, that's certain' • even in her role as Pearl's mother, Hester is defined by the scarlet letter. When Hester takes off the scarlet letter and lets her hair down, Pearl does not recognise her. Hester wants her to cross the brook to join her and Dimmesdale, but Pearl will only do this when her mother pins the scarlet letter back on and puts her hair up • Hester attempts to protect Pearl from the strict views of the Puritan community. When Pearl wants to know the meaning of the scarlet letter, Hester lies, saying it is for the 'sake of the gold thread' • having left the village as an adult, Pearl is described as being 'mindful of her mother', which illustrates that the close mother/daughter relationship is maintained throughout Pearl's life, despite the difficult circumstances of her upbringing. **(AO2)** • Language: Hester's devotion to her daughter is clear when she fights for her right to keep Pearl. Her exclamatory tone emphasises the strength of her feeling: 'Ye shall not take her! I will die first!'

	• Language: the close mother/daughter relationship Hester has with Pearl is apparent when Pearl mimics her mother by making her own version of the scarlet letter. She 'took some eelgrass, and imitated, as best she could, on her own bosom, the decoration with which she was so familiar on her mother's' • Language/Structure: even in the closing chapter, when the reader learns of Pearl's life as an adult, Hester is still shown to have a close relationship with her daughter, despite their living far apart: 'Pearl was not only alive, but married, and happy, and mindful of her mother' • Structure: the title, *The Scarlet Letter*, comes from the red 'A' worn by Hester as a sign of her adultery and shame at having a baby out of wedlock. It is, perhaps, ironic that the product of Hester's sin brings her such 'pleasure'. **(AO4)** • Hawthorne's works tended to avoid conventional stereotypes. As a sinner, Hester typically would have been depicted as evil and heartless, yet she is shown to be loving and caring to Pearl • Hester Prynne is based on a real woman, Hester Crafford, who was accused of having an illicit relationship with a man called John Wedge • Hester's and Pearl's way of life beyond the village is a direct contrast to the strict rules of the Puritan community they have left. The Puritans of the Massachusetts Bay Colony were some of the harshest in the country in terms of religious zeal and doctrine.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and 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)** • there are a number of secrets in the novel, which tend to relate to the true nature of the characters. These secrets are significant because they drive much of the plot • Reverend Arthur Dimmesdale, Pearl's father, allows Hester to take all the shame on herself for their sinful act. However, in the marketplace, when she is on the scaffold, he tells her to name her 'fellow sinner'. She refuses to name him, choosing to keep his identity secret. This secret is significant because it serves to highlight the harsh treatment of Hester, cast out from society, in marked contrast to Dimmesdale's continuing to enjoy the respect and warmth of the community • Roger Chillingworth, Hester's husband, has been missing, presumed dead, for a year, but he suddenly appears at the point Hester is being punished on the scaffold for adultery. He keeps his identity secret from the community. This is significant in the novel because it provides an early indication of Chillingworth's intention to find Hester's 'fellow sinner' covertly in order to exact revenge • this significant narrative strand is confirmed when Chillingworth visits Hester in prison. She initially fears his intentions, but he gives Pearl medicine that relieves her pain and he makes it clear that he is not seeking revenge against Hester or her daughter. However, Chillingworth conveys his determination to discover the identity of Pearl's father. Hester will not tell him, but he says that he will know the person as he will be able to 'read it on his heart'. Chillingworth makes Hester promise not to tell anyone who he is • Dimmesdale's decision to keep his true identity as Pearl's father secret is significant because it highlights how deeply he cares about the views of the community, particularly as a Puritan minister: 'All the dread of public exposure, that had so long been the anguish of his life, had returned upon him'. He does begin to show signs of guilt, which, initially, he is able to hide. However, as the novel progresses, he becomes increasingly unable to stifle his guilt, which contributes to the spiralling events • later, Dimmesdale's secret meeting with Hester in the woods proves a significant point in the novel. He basks in the opportunity to share the burden of his guilt with her: 'what a relief it is … to look into an eye that recognizes me for what I am!' This initial disclosure of guilt is an early sign of the action to come • as the novel progresses, Dimmesdale's guilt intensifies. He increasingly punishes himself privately for his sin by starving himself, denying himself of sleep and even whipping himself. However, none of the acts of self-punishment fully stifle his feelings of guilt

	• after discovering Dimmesdale's secret and having kept his identity and relationship with Hester secret, Chillingworth exacerbates Dimmesdale's pain. Chillingworth inflicts psychological warfare on Dimmesdale, adding to his self-blame and punishment, in pursuit of a confession of his guilt • towards the end of the novel, Dimmesdale makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth that he is Pearl's father. This is significant because it contributes to the dramatic ending of the novel. Having disclosed his secret, he dies immediately. **(AO2)** • Language: Dimmesdale's sermon-like words to Pearl reflect his beliefs and his resolve to keep his sin secret as he claims he will only confess 'At the great judgement day' before God • Language/Structure: Dimmesdale punishes himself in secret for his sin, choosing the physical torture of a 'bloody scourge': 'Oftentimes this Protestant and Puritan divine had plied it on his own shoulders'. This is in contrast to Hester's public punishment and shaming • Language/Structure: Chillingworth vociferously vows to find out the identity of Pearl's father, a determination that drives the plot. He repeats the exclamative: 'he will be known!' • Language/Structure: Dimmesdale uses an exclamation towards the end of the novel to show his relief at finally revealing the truth. It is only at this point that Dimmesdale feels at peace with the world: 'Had either of these agonies been wanting, I had been lost for ever!' • Form: redemption is a central premise of the novel's message. Dimmesdale is redeemed in death because of his confession. It is a tension in the narrative that he does not do this sooner. **(AO4)** • the Puritans of Massachusetts in 1640 followed very strict rules, including in relation to love. Relationships outside wedlock were considered sinful and condemned as being against God's law • Dimmesdale's death immediately after his confession could reflect Hawthorne's views that society was too fixed on ideas and beliefs. Dimmesdale's death was inevitable because society would not have forgiven his sinful act • Hawthorne also wrote the novel *The Blithedale Romance*, which centres on the story's narrator, Miles Coverdale, and his quest to uncover the secrets of his closest friends.

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.

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