



Mark Scheme (Results)

Summer 2023

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

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General Marking Guidance

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

Specific Marking Guidance

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

Placing a mark within a level

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

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

SECTION A – Modern Drama

Question number	Indicative content
<p>1</p> <p><i>A View from the Bridge</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • reputation is shown to be of great importance to the community of Red Hook. Much of the conflict in the play results from characters striving to uphold their reputation. When Eddie confronts Marco towards the end of the play, he exclaims 'I want my name!' • the importance of Eddie's reputation as a man is reflected in his own self-respect and the respect held for him by the community. Alfieri warns Eddie of the consequences for his name if he snitches to the Immigration Bureau: 'even the ones who feel the same will despise you' • among those who know her, Beatrice has a reputation as a loving housewife. She cares deeply about providing a warm welcome to her house guests, Marco and Rodolpho, her cousins: 'I was gonna clean the walls, I was gonna wax the floors' • when Marco goes to work at the docks, Louis and Mike are full of admiration for his work: 'They leave him alone he woulda load the whole ship by himself'. He has a reputation amongst the workers as a hard worker • Rodolpho has a flamboyant style and has interests in sewing and singing. Eddie says 'The guy ain't right', as Rodolpho does not fit the male stereotype in Red Hook at the time. Eddie is concerned that Rodolpho will ruin his masculine reputation at the docks: 'I'm ashamed. Paper Doll they call him. Blondie now' • the community holds Alfieri in high regard as a wise lawyer. Eddie visits him for advice and Alfieri helps Marco and Rodolpho get bail after they are arrested by the Immigration Bureau • Marco launches a verbal attack on Eddie's reputation as an honourable man in front of the whole community: 'That one! He killed my children! That one stole the food from my children!' • following the confrontation with Marco, Eddie is determined to get his good name back. He threatens to kill Marco if he does not take back his words • Eddie's death is arguably a result of his quest to restore his reputation within the community. Eddie shouts 'I want my name ... Marco's got my name ... he's gonna give it back to me in front of this neighbourhood, or we have it out'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: when Marco confronts Eddie for reporting him to the Immigration Bureau, Eddie desperately tries to restore his reputation by repeating his name: 'Eddie Carbone. Eddie Carbone. Eddie Carbone' • Language: Marco has a reputation as a hard-working man amongst the men at the docks. He is described in masculine terms using the metaphor 'He's a regular bull', which likens him to a strong, powerful animal

	<ul style="list-style-type: none"> • Form: it was generally considered important for men to preserve their reputation as masculine and hard-working in Red Hook, New York, in the 1950s when the play is set • Structure: when Eddie breaks the code of honour and snitches to the Immigration Bureau, he loses his reputation as an honourable man • Structure: Eddie's death follows the loss of his reputation within the community and his failed attempt to restore it.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>2</p> <p><i>A View from the Bridge</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Catherine is initially presented as an attractive and intelligent 17-year-old, who is Beatrice's niece. Beatrice has brought Catherine up since she was a baby, when Catherine's mother, Nancy, died. Catherine changes throughout the play: she is seen to mature as she seeks her independence • at first, Catherine is attentive to Eddie's needs, lighting his cigar for him: 'Here! I'll light it for you!' and talking to him in the bathroom as he shaves. Beatrice points out that Catherine needs to move away from him to achieve her independence: 'I know, honey. But if you act like a baby and he be treatin' you like a baby'. Catherine is unaware of Eddie's unnatural feelings for her and, at this point, still holds an innocent affection for him • Beatrice supports Catherine in pursuing employment and stands up for Catherine against Eddie. When Catherine informs Eddie of her new job, Beatrice is behind her wholeheartedly: 'Be the way you are, Katie, don't listen to him'. Catherine's relationship with Beatrice is positive as Beatrice does not seek to prevent her growing up • Eddie feels threatened by the changes in Catherine and tries to stop her taking a job. He eventually gives in and allows Catherine to take it. At this stage in the play, Catherine only wants to please Eddie; she promises to 'buy all new dishes' with her first wages from her new job • Catherine falls in love with Rodolpho quickly and it marks a development in her character and acts as a catalyst for events in the play. She is particularly taken by his cooking and singing, so that she is 'enthralled' when he sings 'Paper Doll'. However, Eddie criticises Rodolpho: 'The guy ain't right'. Catherine refuses to believe Eddie when he says Rodolpho is only interested in gaining citizenship • later in the play, Catherine's growing confidence is clear as she declares her love for Rodolpho and asks him directly to 'teach' her • it could be argued that the changes in Catherine prompt Eddie's increasingly unhealthy interest in her as she seeks independence. She remains ignorant of Eddie's changing view of her, although Beatrice is wise enough to notice • Catherine's warmth towards Eddie changes dramatically when she realises that he has reported Marco and Rodolpho to the Immigration Bureau. She calls him 'a rat' • nevertheless, Catherine still tries to make amends with Eddie before he dies, ultimately blaming herself for his downfall: 'Eddie, I never meant to do nothing bad to you'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Catherine shows a growing confidence, using imperatives to show that she is ready for a sexual relationship with Rodolpho: 'Teach me. I don't know anything, teach me, Rodolpho, hold me'

	<ul style="list-style-type: none"> • Language: the exclamatives in Catherine's speech emphasise the anger she feels towards Eddie, when she realises he is the one to have reported Marco and Rodolpho to the Immigration Bureau, showing a stark contrast with her character at the start of the play: 'You got no more right to tell nobody nothin'! Nobody!' • Language/Form: when Catherine first sees Rodolpho, the stage directions show how Catherine has instantly fallen in love with him as she speaks to him '<i>wondrously</i>' • Form/Structure: when the Immigration officers arrive, the stage directions demonstrate a marked turn in Catherine's relationship with Eddie; she '<i>stands a moment staring at Eddie in a realized horror</i>', suspecting what he has done • Form/Structure: the relationship of Catherine and Rodolpho leads to the growing tension between Catherine and Eddie, acting as a catalyst accelerating the play's tragic outcome.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>3</p> <p>An Inspector Calls</p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • candidates are free to agree or disagree, wholly or in part, with the view that the ending of the play is successful • the ending of the play could be argued to be successful as, by the end, the family's dark secrets have been revealed • however, it could be argued that the end of the play is unsuccessful as it could be seen to leave more questions than answers, particularly what the visit of the real inspector will bring and whether Eva Smith and Daisy Renton are the same person • the Inspector's final speech is sermon-like, successfully creating a dramatic atmosphere and mood, and is particularly poignant and powerful: 'We don't live alone. We are members of one body' • the mystery over the Inspector's identity is a significant focus of the play's ending. Gerald's discovery during his walk that there 'wasn't any Inspector Goole' is followed by Mr Birling's phone call to the Chief Constable, Colonel Roberts. Roberts tells him that there is no Inspector Goole on the force, leading to Mr Birling's triumphant: 'we've been had, that's all'. This results in further tension as, with regards to the Inspector's authenticity, Sheila remarks 'it doesn't much matter' • Mr Birling, Mrs Birling and Gerald are clearly overjoyed when they believe that the Inspector is not real. They are described as acting '<i>triumphantly</i>', '<i>smiling</i>', '<i>jovially</i>'. This begins to relieve the tension of the play, successfully paving the way for a highly dramatic ending • both Sheila and Eric learn and change as a result of the Inspector's revelations. Sheila's outbursts increase the dramatic tension in the play: 'it frightens me the way you talk'. She repeats Inspector Goole's words: 'Fire and blood and anguish' • Eric bitterly reminds Mr Birling of his 'every man for himself speech' earlier in the play. The themes of hope and change are clearly expressed in the altered views of the younger generation, providing a sense of optimism for the future. However, the older generation and, to an extent, Gerald show no sign of change • the unexpected final twist when the Birlings and Gerald hear that a real Inspector is on the way, just after Mr Birling has described what has happened as a 'joke', restores the tension. This comes as a shock to the characters and to the audience • Mr Birling puts the phone down '<i>slowly</i>' and he is described as looking '<i>panic-stricken</i>'. His mood clearly changes as a result of having spoken to the police. His speech is broken, heightening the tension: 'And a police inspector is on his way here – to ask some questions'. However, it is doubtful whether Mr Birling's attitude towards his actions has changed

- the play's climactic ending, with the discovery that a girl has, in fact, been taken to the Infirmary suffering from the effects of drinking disinfectant, compounds the mystery of the Inspector's identity. The supernatural elements, and Priestley's warning about the need to take responsibility and value all parts of society, are particularly focused on in the play's dramatic ending.

(AO2)

- Language/Structure: the Inspector's threat, 'if man will not learn that lesson, then they will be taught it in fire and blood and anguish', is powerful, bearing in mind the play's 1912 setting. It foreshadows the sinking of the Titanic, the First World War and the General Strike
- Form/Structure: the telephone ringing '*sharply*' at the end of the play echoes the '*sharp ring*' at the doorbell that signals Inspector Goole's arrival. This provides a cyclical structure to the play and indicates what the Birlings and Gerald might face with a real inspector
- Form/Structure: however, ultimately, the fate of the Birlings and Gerald is left unknown. The play ends abruptly: '*As they stare guiltily and dumbfounded, the curtain falls*'
- Structure: the attitudes of the older generation and Gerald to the news of the Inspector's authenticity emphasise the intractable nature of these characters. There is a suggestion that Gerald will become like Mr Birling as he ages, thereby sustaining the status quo of capitalist views in society, successfully creating a sharp and dramatic contrast with Sheila and Eric.

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	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>4</p> <p>An Inspector Calls</p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • candidates are free to agree or disagree, wholly or in part, with Sheila's view of the Inspector that 'He never seemed like an ordinary police inspector' • Inspector Goole is a mysterious, charismatic and unconventional character, described by Priestley as a man in his fifties with an '<i>impression of massiveness, solidity and purposefulness</i>'. Mr Birling refers to him as 'peculiar' and 'suspicious' and Mrs Birling comments on his 'extraordinary' manner • Mr Birling's previous experience seems to lead him to expect that the Inspector will be impressed that he plays golf with the Chief Constable and, therefore, he will be treated with more respect: 'Perhaps I ought to warn you that he's an old friend of mine, and that I see him fairly frequently. We play golf together sometimes up at the West Brumley' • the Inspector is presented as having a direct approach to questioning, perhaps typical of the way in which a police inspector would behave, taking the form of 'one line of enquiry at a time' • however, his questions are persistent: 'Are you sure you don't know?' Sheila points out that 'he's giving us the rope – so that we'll hang ourselves' • Inspector Goole is presented as having the gravity of a police officer, but he seems to know much more than an ordinary policeman investigating a crime • Inspector Goole warns of the apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish'. In his final speech, the Inspector appears to go above and beyond what would be expected of an ordinary police inspector, trying to make the Birlings and Gerald aware of their responsibilities and attempting to activate their consciences • the play was written after the Second World War in 1945 but set in 1912. Following the Inspector's 'blood and anguish' speech, the audience realises that the Inspector knows the future, clearly showing behaviour atypical of an ordinary police inspector • the Inspector's abrupt departure from the room towards the end of the play could support the interpretation that he does not behave in a way typical of a police inspector. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: to emphasise the point that he may not be an ordinary inspector, the name 'Goole' is suggestive, through the pun on 'ghoul', of the idea that he is supernatural. There are a number of possible interpretations including this idea that he is a ghost; that he is God; that he is an embodiment of collective human conscience; or that he is Priestley himself

	<ul style="list-style-type: none"> • Language: beyond the ordinary role of a police inspector, he emphasises the collective responsibility of all in society to ensure social justice. The Inspector uses the first-person plural to emphasise this: 'We are members of one body' • Language/Structure: at the end of the play, the Inspector's didactic warning has the tone of a sermon. The imagery of hell conveys its gravity: 'fire and blood and anguish' • Form: upon the Inspector's arrival at the Birlings' house, the stage directions state how he '<i>creates at once an impression of massiveness</i>' • Form: in this form of morality play, the Inspector acts as Priestley's mouthpiece, highlighting Priestley's socialist views.
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Level 2	7–12	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>5</p> <p><i>The Curious Incident of the Dog in the Night-time</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Christopher's relationship with animals is presented throughout the play. It opens with the murder of Wellington, Mrs Shears' dog, and Christopher's investigation into the dog's death is central to the unfolding events. Christopher also cares for his pet rat, Toby, and, at the end of the play, he is presented with a Golden Retriever puppy, Sandy, by his father, Ed Boone • at first, Mrs Shears accuses Christopher himself of committing the murder of her dog. However, he tells the policeman 'I like dogs'. Christopher truthfully states 'I didn't kill the dog' • Christopher resolutely resolves to find out who killed Wellington: 'And I am going to find out who really killed Wellington and make it a project. Even though Father told me not to' • when Ed tries to get Christopher to stop his investigation into Wellington's murder, Christopher states 'I think dogs are important too. I think some dogs are cleverer than some people' • despite his autism, Christopher builds up the confidence to speak to strangers in pursuit of his investigation. He visits neighbours, questioning them about the dog's death: 'Did you see anything suspicious on Thursday evening, which might be a clue?' • although Christopher finds human relationships difficult, he is very close to his pet rat, Toby. He tells Mrs Alexander 'Rats are very clean' • despite the fact that Christopher lacks the independence of children his age, he shows how he looks after his pet rat, Toby. As the voice of Christopher, Siobhan describes how, after returning home from school, Christopher 'gave three pellets of rat food to Toby' • ultimately, Christopher's discovery of his father's culpability for Wellington's murder results in a breakdown of their relationship and leads Christopher to find his mother, Judy Boone, in London • before he flees to London to escape his father, Christopher thinks first of having Toby cared for and tries to leave him with Mrs Alexander: 'Can you look after Toby for me?' • however, Christopher has to take Toby with him to London and when Toby escapes on the tube line, Christopher puts himself into great danger retrieving him by climbing down onto the track • at the end of the play, Ed gives Christopher a Golden Retriever puppy, which pleases Christopher. It marks the beginning of the rebuilding of his relationship with his father. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Christopher speaks practically to Mrs Alexander about Toby's needs: 'He eats special pellets and you can buy them from a pet shop'

	<ul style="list-style-type: none"> • Language/Structure: when Toby dies, Christopher comments flatly 'And another bad thing is that Toby died'. He comes to terms with the loss by explaining that 'he was very old for a rat' • Language/Structure: the play's happy ending is partly a result of Christopher's being given a puppy by his father. He names him Sandy and falls in love with him immediately: 'I would never do anything to hurt you' • Form/Structure: the play opens dramatically with the stage direction: '<i>A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side</i>'. Christopher's determination to find Wellington's killer forms the central narrative of the first part of the play • Form/Structure: the title, <i>The Curious Incident of the Dog in the Night-time</i>, sums up the play's focus on the death of Wellington and its aftermath.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>6</p> <p><i>The Curious Incident of the Dog in the Night-time</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • there are many examples of characters looking after others throughout the play. Christopher's father, Ed Boone, cares for his son by himself after his wife, Judy Boone, has left him to live with Roger Shears. When Ed travels to London looking for Christopher, he makes it clear to Judy what he has had to do to look after their son: 'I cooked his meals. I cleaned his clothes. I looked after him every weekend' • Ed is usually patient and caring with his son. He carefully uses clear time frames to help Christopher cope with difficult conversations: 'I'll do you a deal. Five minutes, OK? That's all' • however, Ed sometimes loses his temper with Christopher: 'How many times do I have to tell you, Christopher?' Nevertheless, he wants Christopher to know how much he loves him: 'I love you very much, Christopher. Don't ever forget that. And I know I lose my rag occasionally' • at Christopher's school, Ed shows he really cares for his son when he tells Mrs Gascoyne 'I'm not going to take no for an answer'. He is determined to get Christopher access to the Maths A-level • Siobhan is Christopher's caring teacher in the play. She is one of very few people Christopher feels he can trust and talk to about his problems. She even appears as the narrator in the play, acting as Christopher's voice as she reads from his book • at times, when Christopher appears disheartened and shows signs of giving up, Siobhan spurs him on by providing positive words of encouragement: 'But you can still be very proud because what you've written so far is just, well, it's great' • Christopher is very close to his pet rat, Toby, and looks after him well. As the voice of Christopher, Siobhan describes how, after returning home from school, Christopher 'gave three pellets of rat food to Toby'. When Christopher has to take Toby with him to London, the rat escapes on the tube line. Christopher puts himself into great danger retrieving him by climbing down onto the track • Judy tries to be honest in her letters to Christopher, comparing herself with Ed: 'I'm not like your father. Your father is a much more patient person'. Judy believes that Ed is better at looking after their son • Judy is protective of Christopher when she finds him waiting, soaking wet in the cold, on her doorstep in London: 'Will you let me help you get your clothes off? I can get you a clean T-shirt ... You could get yourself into bed'. At the end of the play, Judy moves back to Swindon to live with, and look after, Christopher.

	<p>(AO2)</p> <ul style="list-style-type: none"> • Language: Ed is stubborn in his attempts to ensure that Christopher can do his Maths A-level. When told there are no facilities, he retorts 'Then get the facilities' • Language/Form: Judy's letters to Christopher show the audience how she struggled to cope with his challenging behaviour and the strain it put on her marriage to Ed. She is honest when she says that Ed seemed more able to cope with Christopher. When she saw them together, Christopher seemed calm: 'And it made me so sad because it was like you didn't need me at all'. In one of her letters, Judy concludes: 'I realised you and your father were probably better off if I wasn't living in the house' • Form: the stage directions show how Ed is openly affectionate towards his son: '<i>Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other</i>' • Structure: Siobhan is a constant in Christopher's life. When Christopher believes that his mother is dead and, later, when he discovers his father's deception, Siobhan provides Christopher with consolation and support • Structure: Judy is an absent parent for the first half of the play as Christopher believes her dead. However, by the end, Christopher is living with his mother.
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Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>7 <i>Kinder-transport</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • differences between cultures are shown to be significant in the play. When Eva first arrives in England as a child, she clings to her German Jewish culture. She tells her adoptive mother, Lil, 'Got ham in. I not to eat ham. It from pig' • initially, Eva struggles to fit into her new life in England. She is torn between the culture and people she has left behind in Germany and the new life she must embrace. She comes to realise that life is not the same and she learns to adapt to her new home and culture • Eva is in a difficult position when she tries to balance Lil's words that Jesus said we need not keep the old laws any more against Helga's letters exhorting Eva to celebrate Seder night for the Passover. Eva concludes 'I can't ask Mrs Miller [Lil] to do a seder' because 'She'd think it was silly' • from speaking German exclusively and following the Jewish faith, Evelyn becomes extremely English in her language, manners and ways. In a typically English way, she offers tea in a crisis: 'Would cups and saucers be of any use?' This is a contrast to her German Jewish heritage • when her parents fail to arrive, Eva removes the jewellery she hid to bring from Germany. She later renounces her religion and embraces her new culture, even changing her name from Eva to Evelyn • as a child, Eva brings with her to England a mouth organ, which is a link to her German Jewish culture. Later in the play, when Evelyn is looking through the attic, she does not even recognise the mouth organ. This could be seen to represent how she has completely shut out her past life and the things she associates with her culture • upon discovering her mother's secret, Faith desperately wants to learn about Evelyn's German Jewish culture: 'Please tell me the truth about yourself'. In a calmer moment, Evelyn attempts to explain to Faith why she turned her back on her past life and culture: 'Germany spat me out. England took me in' • Evelyn resolutely refuses to make any link with her old culture by rejecting the chance to meet her relatives, both when Helga asks her to go with her to New York and when Faith says that she wants to meet her family. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/Structure: upon her arrival in England, Eva uses the German language and the Organiser says 'I'm sorry, love. I can't understand a word you're saying'. She becomes fluent in English but still uses German as a child when upset • Form: the character of Lil contributes to Eva's/Evelyn's change of culture, gently replacing her religious beliefs: 'The Lord Jesus said we needn't keep the old laws any more'. As an adult, Evelyn accuses Lil, saying 'Part of me is dead because of you'

	<ul style="list-style-type: none"> • Form: the storing of Eva's/Evelyn's mouth organ in the attic is symbolic of her desperate attempt to shut away any reminders of her past life • Form/Structure: Eva removes her Star of David necklace when her parents fail to arrive at Manchester train station, perhaps foreshadowing how Eva/Evelyn will later reject her German Jewish culture • Form/Structure: Eva/Evelyn appears on stage as a nine-year-old German girl, as a British teenager and as a mother herself, which helps to show how she embraces and rejects different cultures.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>8</p> <p><i>Kinder-transport</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • candidates are free to choose any character they respect in the play. They are likely to choose Eva/Evelyn, Faith, Lil or Helga, but any choice is valid based on the argument presented • respect could be felt for Eva/Evelyn. At 9 years old, Eva is one of the first children to escape from Germany to England on the Kindertransport. Upon reaching England, Eva realises that life is not the same and she learns to adapt to her new home • as a child, Eva is told by her mother, Helga, 'You have to be able to manage on your own'. The reality is that Eva manages so well on her own that she no longer needs Helga and embraces independence • later in the play, Evelyn refuses to travel to America with Helga. She is settled in England and tells her birth mother 'I like it here'. As an adult, Evelyn's ability to make decisions about her future for herself deserves respect • Faith is the only child of Evelyn and is raised as the granddaughter of Lil. She is in her early twenties and is preparing to move out of the family home to go to university. Faith could be respected for her growing maturity and independence. When Evelyn tries to control aspects of Faith's choices about moving to her new home and spending the money sent by her father, Faith retorts 'I'm not fourteen any more' • at the end of the play, Faith's determination, when she pledges to find and get to know her German relatives, is worthy of respect: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them' • Lil could be respected because she takes Eva in upon her arrival in England. She is Eva's/Evelyn's adoptive mother and grandmother to Faith • Lil is altruistic. In Eva's letter to possible employers for her parents, she refers to Lil as 'a very kind lady'. In the later timeline, Lil explains that she took Eva in because 'I wanted to help'. Despite Evelyn's accusation that part of her is dead because of Lil, Lil's actions are in Eva's/Evelyn's best interests • Helga is Eva's German Jewish mother. She sends Eva on the Kindertransport to England to save her from the Nazis. Helga remains in Germany, unable to join her daughter, while Eva leaves for England. She faces an impossible decision but, ultimately, could be respected for putting her daughter's interests first • Helga is presented as a caring and protective parent. She teaches Eva to sew and, when Eva resists, she says: 'There's no later left'. Towards the end of the play, Helga travels to England to be reunited with Eva and take her to join the rest of the family survivors in New York. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Lil uses maternal language, gaining respect from the audience, when she first meets Eva: 'Poor lamb. You must be exhausted'

	<ul style="list-style-type: none"> • Language: the gravity of what Helga has to do in sending her daughter away to an unknown land is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you' • Form/Structure: Eva and Evelyn share the stage, as past and present are dramatically interlocked. This vividly demonstrates the trauma Eva/Evelyn faces, separated from her birth parents. How she copes with her ordeal deserves respect • Structure: Faith's preparing to move out and making decisions acts as a parallel to Eva's/Evelyn's choice not to go with Helga to New York when she was a similar age • Structure: Lil is present in the life of the young Eva and the older Evelyn. She represents security and safety in both times.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>9</p> <p><i>Death and the King's Horseman</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • respect is important throughout the play. Elesin's fulfilment of the death ritual, the central narrative strand of the play, is intended to respect the King's passing, accompanying him to the next world. However, Simon Pilkings' interventions, as the British District Officer, show that he only has respect for British law and order • the King's Horseman, Elesin, is respected by the local community. As a result of his role, he has led a very good life, able to enjoy 'the juiciest fruit on every tree' • Pilkings has already ignored local tradition and Elesin's wishes, before the play opens, in helping Olunde go to England to medical school • despite having lived in the western world for many years, Olunde remains loyal to the traditions and rituals of his culture. He speaks of his father with pride as he awaits the news of the completion of the death ritual. His dedication in returning all the way from England proves how much respect he has for the ritual, and for his father • Iyaloja is respected by the market women and she is able to assert her will over them: 'Daughters, please', 'My children, I beg of you'. She has little use for the colonial world of the British and this is evidenced in her scorn for the colonial police. She refers insultingly to Pilkings, the District Officer, as 'Child', showing him no respect • Iyaloja shows respect to Elesin as a result of the commitment he has made to the King to go with him to the other world. She even agrees to allow Elesin to marry the woman betrothed to her own son, acknowledging the great sacrifice Elesin is making • Pilkings also shows no respect for Nigerians, such as Joseph, who have become Christians: 'Don't tell me all that holy water nonsense also wiped out your tribal memory' • Jane Pilkings shows little respect for other cultures. Olunde tells Jane Pilkings 'you have no respect for what you do not understand'. However, she does listen and is aware of how much Pilkings' language upsets Joseph • when the Pilkingses are dressed in <i>egungun</i> attire, Amusa is conflicted by the loyalty he must show to Pilkings as his master whilst still maintaining respect for the Yoruba culture. Amusa '<i>switches his gaze to the ceiling suddenly</i>' • ultimately, Olunde could be deemed to show more respect for the death ritual, as he takes the place of his father, Elesin • Elesin suffers when Pilkings has him arrested, preventing his suicide. Elesin bellows 'Give me back the name you have taken from me'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Iyaloja is described as the 'Mother' of the market. As a powerful and charismatic matriarchal figure, she is respected by the local people

	<ul style="list-style-type: none"> • Language: Olunde shows loyalty to Yoruba culture. He confronts the Pilkingses and defensively questions the motives behind their seemingly disrespectful behaviour: 'And that is the good cause for which you desecrate an ancestral mask?' • Language/Structure: at the start of the play, Elesin appears steadfast in his commitment to the ritual: 'We are already parted, the world and I'. The adverb 'already' suggests that Elesin fully respects his duty in his role as the King's Horseman. He speaks as though he has already fulfilled it • Form/Structure: Elesin's dereliction of duty goes against his and his people's beliefs and their 'world is tumbling in the void of strangers' • Structure: ultimately, Elesin could be considered to earn some respect from the audience, and from the Yoruban community, as he kills himself, unable to live with his shame.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>10</p> <p><i>Death and the King's Horseman</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • candidates are free to choose any character they find interesting in the play. They are likely to choose Elesin, Olunde, Iyaloja or Simon Pilkings, but any choice is valid based on the argument presented • as the central character in the play, Elesin could be considered interesting. The key narrative strand centres on Elesin and his duty of fulfilling his role as the King's Horseman. At the start of the play, he is described as a 'man of enormous vitality' with an 'infectious enjoyment of life' • Elesin arrives at the market full of bravado and commitment: 'Has no one told you yet / I go to keep my friend and master company'. When Elesin sees the young woman, his weakness takes over and he demands to be married to her before carrying out the ritual suicide: 'I deserve a bed of honour to lie upon' • Elesin is supposed to be a man in control of his will but, in the end, he is seen to be controlled by it. His hubris (excessive pride), alongside his love of women and life itself, conspires to bring about his failure to complete the ritual. He admits to Iyaloja: 'My powers deserted me. My charms, my spells, even my voice lacked strength when I made to summon the powers that would lead me over the last measure of earth' • after Olunde's death, Elesin wishes to look at the body of his son so that he may mourn his death: 'I speak my message from heart to heart of silence'. In despair at the result of his own dishonourable behaviour, and deeply remorseful, he kills himself with his own chains • candidates might choose Olunde, Elesin's son, as the character they find interesting. Upon hearing of the King's death, Olunde returns home from his studies in the West to show respect to his father, knowing that the death of the King also means the passing of his father. He does this despite his father's having previously disowned him for leaving to study in England • Olunde believes in the importance of respect. He challenges prejudiced views of Yoruba culture, resolutely telling Jane Pilkings 'I discovered that you have no respect for what you do not understand'. Later, following his father's failure, he commits the death ritual himself in order to preserve the tradition of the Yoruba: 'Because he could not bear to let honour fly out of doors, he stopped it with his life' • as a powerful, matriarchal figure in the community, Iyaloja could be considered an interesting character. She leads the market women as the 'Mother' of the market and her word is followed without question • she warns Elesin not to be turned aside from his sacred duty by an attachment to worldly things: 'Even at the narrow end of the passage, I know you will look back and sigh a last regret for the flesh that flashed past' • when Elesin fails in his duty, she berates him and is unforgiving in her condemnation of him: 'Oh, you emptied bark that the world once saluted for a pith-laden being, shall I tell you what the gods have claimed of you?'

- as the District Officer, Simon Pilkings rigorously applies British laws and values, even thousands of miles away from England. He could therefore be considered interesting. Pilkings ignores the cultural view of the Yoruba and dismisses the traditions without any attempt to understand their significance to the local people. He ultimately prevents Elesin from what he perceives as 'suicide' because suicide is against British law.

(AO2)

- Language: Iyaloja's interesting use of metaphorical words emphasises her scorn at Elesin's failure to fulfil the ritual, portraying her as a wise, strong leader: 'The river which fills up before our eyes does not sweep us away in its flood'
- Language: it is interesting that Simon Pilkings' sarcasm exposes his misunderstandings of the ritual when he speaks of the formalities upon the death of a British king: 'We don't make our chiefs commit suicide to keep him company'
- Language/Form: when Elesin sees the woman betrothed to Iyaloja's son, the adverb '*suddenly*' in the stage directions shows how easily Elesin is distracted from his duty as the King's Horseman: '*Suddenly, his attention is caught by an object off-stage*'
- Form/Structure: Olunde's actions in taking his father's place in the death ritual provide the dramatic climax for the play's action
- Structure: as the play progresses, Iyaloja's attitude towards Elesin engages the audience. When Elesin appears to be complying with the ritual, Iyaloja shows him sympathy. As soon as she becomes aware of Elesin's dereliction of his duty, she scorns him and condemns his failure.

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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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 <i>Romeo and Juliet</i>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Benvolio is Romeo's cousin. He is presented as a loyal and caring friend to both Romeo and Mercutio in the play • Benvolio is presented as a peace-maker in Verona. In the initial brawl, he attempts to end the confrontation: 'I pray thee, good Mercutio, let's retire: / The day is hot, the Capels are abroad'. Benvolio addresses Mercutio using the informal 'thee', suggestive of their close friendship. He tactfully tries to pacify his friend's fiery temper, referring to him as 'good Mercutio' • Benvolio reports the whereabouts of his cousin, Romeo, to Lord and Lady Montague. He clearly knows Romeo well, describing Romeo's state of mind as pensive and distracted in 'the grove of sycamore' • Benvolio is presented as a good friend, aware of Romeo's sadness over Rosaline. He offers words of advice to find someone new. It is Benvolio who persuades Romeo to attend the Capulet feast to try to forget Rosaline • he accompanies Romeo to the feast and, with Mercutio, tries to find him when it is time to go home. He calls after him and tells Mercutio 'He ran this way, and leapt the orchard wall' • Benvolio provides reassurance to Mercutio that Romeo will uphold his honour by responding to Tybalt's call for a duel: 'Romeo will answer it' • following the deadly duel with Tybalt, Benvolio breaks the news of Mercutio's death to Romeo: 'O Romeo, Romeo! Brave Mercutio's dead!' He then warns Romeo of Tybalt's return: 'Here comes the furious Tybalt back again' • Benvolio is shown to be protective of Romeo when he advises him to flee after he has killed Tybalt, recognising that 'the prince will doom thee death / If thou art taken. Hence be gone, away!' <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Benvolio's name, translated from Italian, means 'good will' or 'well-wisher' • Language: Benvolio is presented as a caring friend when he advises Romeo, 'Take thou some new infection to thy eye, / And the rank poison of the old will die' • Language/Structure: Benvolio plays the part of peacekeeper in the play. In the opening affray, with his friends' best interests in mind, he orders the fighting men 'Part, fools!' • Structure: Benvolio is a catalyst in the plot, as it is he who convinces Romeo to attend the Capulet party. He acts as a dramatic device and does not appear after the scene in which Tybalt dies • Form/Structure: Benvolio stands slightly apart from the tragedy and is therefore able to give credible information and advice to characters, such as when he advises Romeo to flee after Tybalt is slain.

	<p>(AO4)</p> <ul style="list-style-type: none"> family links were generally considered important to the Elizabethans, who would expect loyalty and close-knit bonds between cousins at the time Shakespeare was writing, general opinion was largely of the view that the most suitable form of friendship was between men of equal intellect and courage many of Shakespeare's plays portray intense friendships, including <i>The Merchant of Venice</i>, <i>As You Like It</i> and <i>A Midsummer Night's Dream</i>.
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Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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
<p>12 <i>Romeo and Juliet</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> the Prologue is significant because it does not just set the scene for <i>Romeo and Juliet</i> but also outlines the events about to unfold the scene is set 'In fair Verona'. The use of 'fair' could suggest that it is springtime, typically associated with new beginnings, and the audience is told of the 'new mutiny' significantly, the audience learns that the 'Two households' involved in the 'ancient grudge' are respected and of equal rank, 'both alike in dignity'. From the outset, it is suggested that the feud has taken over Verona, with allegiances likely to have been formed with one of the 'households'. This is illustrated immediately by the fight between the Montague and Capulet servants the Prologue establishes the significant role of fate, speaking of Romeo and Juliet as a 'pair of star-crossed lovers'. The audience watches the play with the expectation that the events will turn out as set out in the Prologue the play's tragic ending is inevitable as the Prologue refers to the love between Romeo and Juliet as 'death-marked'. The audience experiences the strong emotions and unfolding events that lead to the tragedy. When Juliet realises that Romeo is dead, she is heartbroken and tries to kill herself with the remaining potion on his lips. When this proves futile, she stabs herself with Romeo's 'happy dagger' it is significant that the Prologue introduces the 'ancient grudge' but also points to its conclusion: 'Doth with their death bury their parents' strife'. At the end of the play, the families find peace and Lord Capulet reaches out to Lord Montague: 'O brother Montague, give me thy hand'. They agree to raise a statue in honour of Romeo and Juliet although the Prologue provides a summary of the plot, it does not provide the specific details, which are then revealed in the play: 'What here shall miss, our toil shall strive to mend'. <p>(AO2)</p> <ul style="list-style-type: none"> Language: a pun on 'civil' is used in the Prologue to show how seemingly decent members of the town are violent and cause bloodshed: 'Where civil blood makes civil hands unclean' Form: the Prologue is a sonnet with fourteen lines of iambic pentameter, performed by the Chorus, typically a single actor Structure: blame for the deaths of Romeo and Juliet is clearly apportioned to their families: 'From forth the fatal loins of these two foes' Structure: through the Prologue, Shakespeare foreshadows the tragic ending but does not detail how it will come about. <p>(AO4)</p> <ul style="list-style-type: none"> at the time Shakespeare was writing, plays were performed with minimal sets. Therefore, knowing where the play was located, before the action began, helped the audience to picture the scene

	<ul style="list-style-type: none"> at the time the play was set, a household would have typically been made up of extended family, including friends. The 'households' referred to in the Prologue would therefore have probably represented a significant part of the population of Verona astrology fascinated Elizabethan audiences and the commonplace belief in fate suggested that stars and planets influenced emotion and destiny.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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
<p>13 <i>Macbeth</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> the theme of betrayal is prominent from the outset of the play. Macdonald and the Thane of Cawdor are shown to have betrayed King Duncan, and Scotland, by helping the King of Norway in battle against the Scots. The Captain declares: 'The merciless Macdonald – / Worthy to be a rebel ...' King Duncan acknowledges the betrayal of the Thane of Cawdor, who has committed treason against the Scottish throne, and Duncan orders his execution: 'There's no art to find the mind's construction in the face: / He was a gentleman on whom I built an absolute trust' Macbeth is rewarded for his loyalty to the King, having slain the treacherous Macdonald, and he is given the title Thane of Cawdor when Macbeth and Banquo meet the Witches, Banquo is wary of them because he is afraid that the Witches will trick him Macbeth begins to plan his treachery when Duncan names Malcolm as his heir to the Scottish throne, as Malcolm stands in Macbeth's way of becoming King: 'The Prince of Cumberland: that is a step / On which I must fall down, or else o'erleap, / For in my way it lies. Stars, hide your fires, / Let not light see my black and deep desires' Lady Macbeth helps in the betrayal of Duncan, assisting Macbeth in the plotting of the King's murder. Her determination for Macbeth to become King is clear, declaring about the King's departure from their castle, 'O never / Shall sun that morrow see' Banquo is adamant that he has no interest in betraying King Duncan when Macbeth asks to speak to him about the 'weird sisters'. He will not seek honours unless he can keep his 'allegiance clear' Macbeth's betrayal of Duncan reaches a pinnacle when he murders him and he frames the guards in an attempt to cover up his deadly crime following his betrayal of his King, Macbeth then plans the betrayal of his friend by plotting to kill Banquo. He tells his wife that he has planned a 'deed of dreadful note' Lady Macduff and her children are murdered as a result of what she calls the betrayal of Macduff's leaving them to fend for themselves when he goes to help fight against Macbeth: 'His flight was madness: when our actions do not, / Our fears do make us traitors' the Witches betray Macbeth with their cryptic predictions that fool him into thinking that he is safe. Macbeth is told that 'none of woman born' will cause him harm ultimately, Macbeth is punished for his betrayal of Duncan, and of Scotland, when he is killed in single combat with Macduff.

(AO2)

- Language: Lady Macbeth's pretence helps in her betrayal of Duncan. He describes her as a 'Fair and noble hostess'
- Language: Duncan's ironic description of Macbeth's castle shows his absolute trust in him: 'this castle hath a pleasant seat'
- Form/Structure: King Duncan is shocked by his own misplaced trust in the Thane of Cawdor. This foreshadows the later betrayal of Macbeth, the subsequent Thane of Cawdor
- Structure: Macduff's betrayal of his own family leads to Macbeth's comeuppance for his betrayal of Duncan and of Scotland.

(AO4)

- at the time Shakespeare was writing, treason was punishable by death
- to commemorate the discovery of the Gunpowder Plot, James I had a medal created depicting a snake hiding amongst flowers. This is echoed in the play when Lady Macbeth tells her husband: 'look like the innocent flower, but be the serpent under it'
- many of Shakespeare's plays, including *Julius Caesar* and *Othello*, feature an act of betrayal as the main dramatic act.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>14 <i>Macbeth</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • candidates are free to choose any character they sympathise with in the play. They are likely to choose King Duncan, Banquo, Macduff or Lady Macduff, but any choice can be rewarded, including Macbeth or Lady Macbeth, based on the argument presented • King Duncan is powerful as the rightful King of Scotland when the play opens. He is presented as regal and generous, praising the efforts of his generals in battle and giving Macbeth a title in return for his loyalty. The murder of the good and honourable King, carried out by Macbeth, could therefore evoke sympathy for Duncan. It is also a turning point in the play as it marks a disruption in the natural order • the presentation of the 'noble' and 'worthy' Banquo could elicit sympathy. It is notable that he has a similar prophecy to Macbeth from the Witches but he does not appear to have a similar temptation. Macbeth hires men to murder Banquo and, upon his realisation that he has been betrayed, Banquo exclaims: 'O, treachery!' • sympathy could be felt for Macduff. He is shown to make the ultimate sacrifice, leaving his family, in order to fulfil his patriotic duty to protect the country. Their deaths are reported to Macduff in stark terms: 'Your castle is surprised – your wife and babes / Savagely slaughtered'. Macduff is unequivocally devastated, 'My wife and children's ghosts will haunt me still', and he blames himself: 'Sinful Macduff / They were all struck for thee' • Lady Macduff could be chosen as a character who evokes sympathy. She is presented as abandoned and betrayed by her husband who, from her perspective, fails in his duty as a father: 'Wisdom! – to leave his wife, to leave his babes, / His mansion and his titles, in a place / From whence himself does fly?' • sympathy could be felt for Macbeth. He is initially deceived by the Witches and is then caught in a spiral of evil, spurred on by his wife, Lady Macbeth. When Macbeth sees the ghost of Banquo, he clearly has a guilty conscience: 'Avaunt, and quit my sight! Let the earth hide thee!' He is seemingly unable to control his own emotions and actions • later, following his wife's suicide, he is shown to have an inability to grieve, possibly consumed by his own misery, as he says 'she should have died hereafter' • there could also be sympathy felt for Lady Macbeth. She has clearly been affected by the loss of both her child and her father. Ultimately, she is riddled with guilt and loses her mind: 'The Thane of Fife had a wife: where is she now? – What, will these hands ne'er be clean?'

(AO2)

- Language: Macbeth describes King Duncan's murder in graphic terms: 'And his gashed stabs looked like a breach in nature'
- Language: when Macduff flees to England to raise an army, Lady Macduff declares that 'His flight was madness'. Lady Macduff is presented as being unable to comprehend the 'madness' of his actions, leaving her and her children defenceless
- Language: Macduff is shown to be devastated by grief when he learns of the deaths of his family. He uses the metaphor 'pretty chickens' as a term of endearment when referring to his children
- Language/Form: in Macbeth's soliloquy following King Duncan's arrival at his castle, he reflects on how he is King Duncan's 'host' and 'kinsman' and notes in a simile that King Duncan's virtues 'Will plead like angels, trumpet-tongued' against the deed. This serves to heighten the sympathy felt for the King
- Structure: Lady Macbeth kills herself, unable to cope with the guilt, clearly affected by her conscience.

(AO4)

- when the play was written, there was a strong belief in the Great Chain of Being, which was based on the idea that God had set an order for nature and humankind. It was considered a deadly sin to go against God and attempt to alter the pre-determined order of the Chain. Sympathy would therefore have probably been felt for King Duncan because of the disruption to the natural order
- *Macbeth* was written for James I, who claimed Banquo as his ancestor. The presentation of Banquo, in a sympathetic light and as father to a line of kings, could be seen as an acknowledgement to James I
- many people in Jacobean England believed that ghosts were real. To some, ghosts were souls of the dead now wandering earth until they could reach heaven. Sympathy could be felt for Banquo not having reached his final resting place.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>15</p> <p><i>The Merchant of Venice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Shylock is a Jewish moneylender in Venice. He is presented as generally hated by other characters, primarily for his religion and for practising usury • Shylock is shown to be a man motivated by money and love. His first words in the play are about money: 'Three thousand ducats'. He even exclaims his love for money equally with the love he has for his daughter 'My daughter! O, my ducats! O, my daughter!' • although Shylock has lived in Venice all his life, he is treated as a foreigner. He uses moneylending as a form of security: 'well-won thrift' • Shakespeare shows Shylock's hatred of Antonio and Bassanio is the direct result of the mistreatment he has suffered in a Christian society • Shylock is also shown in a sympathetic light in the way that he recognises the commonality of all humans: 'fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer' • he despises Antonio because he is a Christian who lends people money without charging interest: 'I hate him for he is a Christian; / But more for that in low simplicity / He lends out money gratis'. However, Shylock claims to be generous by offering Antonio money without charging monetary interest. In reality, it is the threat of revenge and castigation behind his loan that motivates his offer. Antonio sees through Shylock's actions and refers to him as 'a villain with a smiling cheek' • Shylock's daughter, Jessica, despises her father: 'ashamed to be my father's child!' She escapes her father's control to be with the Christian, Lorenzo, choosing love over her family and her religion • Shylock is presented as deserving of sympathy when the audience learns that Jessica has traded Shylock's turquoise ring, given to him by his wife, Leah, before their marriage, for a monkey: 'Out upon her! Thou torturest me, Tubal'. At this point, the audience sees a sentimental side to Shylock • Shylock shows a stubborn determination for revenge against Antonio, which leads to Antonio's trial. Shylock is fixated on getting his 'pound of flesh' even though he knows it will result in Antonio's death: 'I'll have my bond, speak not against my bond' • ultimately, Shylock's pursuit of the bond results in his own downfall. He is forced to become a Christian and must change his will. His life is destroyed by his punishment: 'You take my house', 'you take my life'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: in Shylock's 'Hath not a Jew eyes?' speech, he blames his desire for revenge directly on how Christians treat him: 'The villainy you teach me I will execute'. He presents himself to be a victim of Christian hatred

- Language: the love Shylock holds for Leah is clear in his use of exaggeration when reflecting on the value he places on the ring Leah gave to him: 'I would not have given it for a wilderness of monkeys'
- Language/Structure: throughout the play, Shylock is victimised and subjected to insults of animalistic language, showing his lack of power: 'cut-throat dog', 'dog Jew', 'wolf'
- Language/Structure: throughout the play, Shylock is only referred to by his name six times. Most people refer to Shylock as 'the Jew', which shows he is not accepted by society
- Form: Shylock shows how impassioned he is about the treatment of Jews in his 'Hath not a Jew eyes?' speech, in which blank verse changes to prose
- Structure: Shylock's loss of Jessica marks a turning point in his character. He becomes even more consumed by his desire to seek revenge against the Christian, Antonio.

(AO4)

- Christian leaders in Venice were keen to stop Jews from doing too much business. Jews were forced to live in ghettos
- Shakespeare's audience would be likely to have been very familiar with portrayals of Jews as villains
- moneylending led to many conflicts in Shakespeare's time, especially as most moneylenders were Jews. Civil authorities had to be forced to pass laws to ensure that Jews got their money back from debtors.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>16</p> <p><i>The Merchant of Venice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • there are many examples of humour throughout the play. <i>The Merchant of Venice</i> could be described as a comedy as the central conflict is resolved before any physical harm comes to any of the characters • towards the start of the play, following the loss of his ships, Antonio is in a self-pitying, serious mood. Bassanio brings light relief by asking Antonio 'when shall we laugh?' Gratiano then declares his own intention to grow old in 'mirth and laughter' • the ambiguity in Antonio's feelings towards Bassanio could be seen to provide a source of humour in the play. Solanio comments 'I think he only loves the world for him' • there is cruel humour in Solanio's description of Shylock when he discovers Jessica has fled with his money: 'I never heard a passion so confused, / So strange, outrageous, and so variable, / As the dog Jew did utter in the streets' • during the casket challenge, when Nerissa asks Portia her feelings about County Palatine as a potential suitor, Portia replies: 'He doth nothing but frown ... I had rather be married to a death's head with a bone in his mouth' • Portia also jokes that the mother of the Neapolitan Prince, the first of her potential suitors, had an affair with a blacksmith because the Prince only ever talks about his horse • the gold casket reads 'Who chooseth me shall gain what many men desire'. The Prince of Morocco expects this to refer to Portia: 'Why, that's the lady; all the world desires her'. However, ironically, it turns out that there is a skull inside the casket • there is also light relief provided by Launcelot Gobbo when his father, Old Gobbo, does not recognise him as his son and, later, he condemns Lorenzo for converting Jessica to become a Christian because he 'will raise the price of pork' • humour provides comic relief at dramatic moments in the play. Boys portraying female characters dressing as men would likely have been humorous when the play was first staged. Portia tries to save Antonio's life by dressing as a 'doctor of the law', while Nerissa is dressed as her clerk. Jessica also dresses in disguise as a boy to run away from her father, Shylock • when Portia and Nerissa return to Belmont without their rings, they tease Bassanio and Gratiano. Portia says 'I'll have that doctor for my bedfellow'. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Portia uses a pun when describing her predicament in the casket challenge: 'the will of a living daughter curbed by the will of a dead father' • Form: although a minor character, Gratiano provides much of the humour in the play. He even declares 'Let me play the fool'

	<ul style="list-style-type: none">• Form: in Shylock's famous 'Hath not a Jew eyes?' speech, he berates Christians for having 'laughed at my losses'. He goes on to use laughter as an example of something Jews and Christians both do: 'if you tickle us, do we not laugh?'• Structure: during the casket challenge, Portia and Nerissa plan on tricking the inebriated nephew of the Duke of Saxony into picking the wrong casket by placing a wine glass on it. <p>(AO4)</p> <ul style="list-style-type: none">• when it was first published in 1600, the title page of the play described it as <i>The Comical History of the Merchant of Venice</i>• women were banned from acting in public when the play was first staged. Boy actors portraying female roles, such as Portia and Nerissa, having to dress up as men in disguise during the court scene, would likely have been humorous to the audience at the time• conventions of humour in comedy at the time the play was written included puns, disguise and mistaken identity.
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Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>17</p> <p><i>Pride and Prejudice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • journeys are significant in the novel. Elizabeth's journey to visit the Collinses marks the start of her seeing Mr Darcy in a positive light • Mrs Bennet sends Jane to visit Mr Bingley on horseback in the hope that she will have the need to stay over at Netherfield. She predicts correctly, as Jane does indeed catch a chill 'all in pursuit of Mr Bingley' • Mr Bingley is so good-natured that his family and friends easily sway him. Although he loves Jane, Miss Bingley and Mr Darcy succeed in persuading him that he should leave Netherfield and remove himself from his association with Jane. Miss Bingley and Mr Darcy continue to keep the two apart when Jane visits London • Elizabeth goes to see Charlotte and Mr Collins at Rosings: 'Every object in the ... journey was new and interesting to Elizabeth'. As a result of her journey, she starts to understand some of the reasons for Mr Darcy's unsociability • later, Elizabeth travels to Pemberley in Derbyshire with the Gardiners. This is a significant journey because it is where Elizabeth's feelings towards Mr Darcy begin to develop. She is enchanted by the picturesque countryside and Pemberley's beauty, charm and 'symmetry'. This mirrors how Elizabeth will also be charmed by its owner, Mr Darcy: 'at that moment she felt that to be mistress of Pemberley might be something!' • Lydia accompanies Mrs Forster to Brighton, despite Elizabeth's pleas for her father to prevent this. Lydia's visit to Brighton ultimately results in her elopement with Mr Wickham • Mr Wickham and Lydia run away together. Mr Darcy pursues them and he manages to track them down in London. This significant journey saves the honour of the Bennet family • Lady Catherine de Bourgh makes a journey to the Bennets at Longbourn. She demands Elizabeth promise that she will not become engaged to Mr Darcy: 'And you will promise me, never to enter into such an engagement?' Elizabeth replies resolutely 'I will make no promise of the kind' • at the end of the novel, Jane and Mr Bingley decide to move out of the area a year after they are married, in part to avoid Mrs Bennet's overbearing nature. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: when Elizabeth walks to visit her sister, Jane, at Netherfield, Miss Bingley speaks of Elizabeth in derogatory terms: 'She really looked almost wild ... It seems to me to show an abominable sort of conceited independence, a most country-town indifference to decorum' • Structure: when Mr Darcy sees Elizabeth in the setting of Rosings, it allows his affection for her to grow. He watches Elizabeth from a distance

- Form: Mrs Gardiner's letter to Elizabeth details Mr Darcy's journey to London, further helping Elizabeth to see Mr Darcy in a different light: 'he left Derbyshire only one day after ourselves, and came to town with the resolution of hunting for them [Mr Wickham and Lydia]'
- Form/Structure: journeys act as catalysts for change in the novel
- Structure: the final journey is that of Lady Catherine to Longbourn in an attempt to prevent her nephew, Mr Darcy, from marrying Elizabeth.

(AO4)

- Elizabeth shocked the Bingley sisters when she arrived at Netherfield by herself. In Regency England, a woman walking that distance alone put her reputation at risk and questions would possibly have been raised about her virtue
- when the novel was written, women in the upper classes would have been expected to take a journey to a nearby village using the family's coach. Only those in the lower classes would have taken a journey on foot or by horseback
- the Marriage Act of 1753 prevented marriage for those under 21 who did not have the consent of their parents or guardians. The only alternative for couples in England and Wales was to apply for a licence from the Archbishop of Canterbury in London. This meant that many couples eloped to Scotland, where the Marriage Act did not apply. This is why, with reference to Mr Wickham and Lydia, Jane writes in her letter to Elizabeth: 'there is but too much reason to fear they are not gone to Scotland'; therefore, he does not intend to marry Lydia.

Note: some candidates may refer to emotional journeys. All valid points should be rewarded based on the argument presented.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>18</p> <p><i>Pride and Prejudice</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • Jane Bennet is the eldest of the Bennet daughters and Mr Bingley, a wealthy and eligible bachelor, is Mr Darcy's best friend. They first meet at the Meryton assembly and eventually marry. They are shown to be compatible in their relationship • Jane dances with Mr Bingley twice at the Meryton assembly. She confides to her sister, Elizabeth, that Mr Bingley is her ideal man. Mr Bingley describes Jane as 'the most beautiful creature' but Mr Darcy remarks that she smiles too much • Mr Bingley's large fortune is a draw to Mrs Bennet. She sends Jane to visit him on horseback in the hope that the inclement weather will force her to stay over at Netherfield. She predicts correctly, as Jane does indeed catch a chill 'all in pursuit of Mr Bingley' • Mr Bingley is so good-natured that his family and friends easily sway him. Although he loves Jane, Miss Bingley and Mr Darcy succeed in persuading him that he should leave Netherfield and remove himself from his association with Jane. Miss Bingley and Mr Darcy continue to keep the two apart when Jane visits London • Jane is upset when Mr Bingley's interest in her appears to cool upon his return to London. She visits the Gardiners for three months and hopes to see Mr Bingley, but her false friend, Miss Bingley, conceals from him Jane's presence in London. Jane acknowledges her own vulnerability: 'If the same circumstances were to happen again, I am sure I should be deceived again' • later, it emerges that Mr Darcy has persuaded Mr Bingley that Jane treats everyone in the same friendly way and that she does not seem to care especially for him. Once Mr Darcy reveals the truth, Mr Bingley quickly resumes his courtship of Jane. Their engagement is confirmed and Jane's forgiving nature leads her to receive Miss Bingley warmly once again • Mr Bennet wittily observes Jane and Mr Bingley, noting they are very similar in personality, commenting 'You are each of you so complying, that nothing will ever be resolved on; so easy that every servant will cheat you; and so generous, that you will always exceed your income' • Jane and Mr Bingley marry and, after living at Netherfield for a year, move to live thirty miles away from Pemberley. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Jane is honest about her feelings for Mr Bingley: 'just what a young man ought to be' • Language/Structure: Mr Bingley's family do not want him to marry Jane as they consider her to be lower in status. This forms one of the main narrative tensions of the novel. His sister, Mrs Hurst, says 'I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it'

	<ul style="list-style-type: none"> Form/Structure: the relationship between Jane and Mr Bingley contrasts with that of Elizabeth and Mr Darcy. Once the misunderstanding has been resolved, Jane's union with Mr Bingley is calm and uneventful, lacking the depth and emotional range of that of Elizabeth and Mr Darcy Structure: Jane's reunion with Mr Bingley at Netherfield forms part of the novel's happy ending: 'I am certainly the most fortunate creature that ever existed!' <p>(AO4)</p> <ul style="list-style-type: none"> the social etiquette of the early 1800s was different from today's society. For example, Mr Bennet must call on Mr Bingley before he can be introduced to the Bennet ladies as the eldest daughter, it would have been expected that Jane married first a young man such as Mr Bingley with a healthy income would have been considered very eligible in Regency England.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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
<p>19 <i>Great Expectations</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • candidates are free to discuss the presentation of any character they think suffers greatly. Candidates are likely to choose Pip, Estella, Joe, Miss Havisham or Magwitch, but any choice can be rewarded based on the argument presented • at the beginning of the novel, Pip is presented as a terrified orphan. He suffers at the hands of his sister, Mrs Joe, as she uses violence and aggression towards him. She proudly declares how she raises him 'by hand' • Pip falls in love and is infatuated with Estella at a very young age but, for most of the novel, this love is presented as a source of suffering as it is unrequited. Pip's suffering is, in part, because of Miss Havisham's teaching Estella to torture men and 'break their hearts' • Estella is adopted by Miss Havisham at the age of three. As a child, she suffers psychological abuse by Miss Havisham. The result of her upbringing is that Estella is incapable of showing compassion and empathy. When recounting her childhood, she explains the emotionless void she experienced living with Miss Havisham: 'no softness there, no-sympathy-sentiment-nonsense' • Estella marries the hard-hearted and cruel Bentley Drummle. She is miserable in the marriage and he is described as having 'used her with great cruelty'. She is later widowed • Joe, as well as Pip, suffers from the hand of his wife, Mrs Joe: 'I supposed that Joe Gargery and I were both brought up by hand'. When Pip aspires to be a gentleman and Joe visits him in London, Joe suffers greatly from Pip's poor treatment of him • when first presented in the novel, Miss Havisham is a wealthy spinster living in self-imposed exile in Satis House, which has aged her: 'she had the appearance of having dropped, body and soul, within and without, under the weight of a crushing blow' • as a young woman, Miss Havisham fell passionately in love with Compeyson. He was a confidence trickster who sought to steal her money and he jilted her at the altar. His deceit has destroyed Miss Havisham and left her emotionally distraught. As a result, she and the house are rooted in the past, at 'twenty minutes to nine', and her suffering makes her bent on revenge against men • later in the novel, Miss Havisham's dress catches on fire. Although the surgeon says that her injuries are 'far from hopeless', she soon dies • Magwitch could also be seen to suffer in the novel. As a young man, he came under the influence of Compeyson and together they committed various crimes, and eventually ended up in court. The court sides with Compeyson and gives Magwitch the heavier sentence. When Pip first meets him on the marshes, Magwitch has escaped from the prison hulks and is desperate for food. He is later re-captured and deported to Australia

	<ul style="list-style-type: none"> • later in the novel, Magwitch returns to England despite being prohibited from doing so. In order to prevent his arrest, Pip, with Herbert's help, attempts to get Magwitch, now known as Provis, out of the country by boat along the Thames. Provis is caught when Compeyson recognises him and a fight ensues between the two. Compeyson drowns and Provis sustains severe injuries before he is arrested, tried and sentenced to death. He continues to suffer from his injuries and dies prior to his execution. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Mrs Joe, with Joe, raises Pip from infancy. She is an atypical motherly figure, as she is savage and violent towards Pip. It is ironic that the stick Mrs Joe uses to beat Pip with is referred to as 'Tickler'. The word 'Tickler' suggests moments of joy, yet in reality its use causes pain and suffering, resulting in Pip's immense fear of Mrs Joe • Language/Structure: Miss Havisham's first words to Pip are hyperbolic; she emphasises how her heart has been 'Broken!' Later, she is described as having the 'vanity of sorrow which had become a master mania' • Language/Structure: Miss Havisham's repeated emphatic words to Pip reflect her understanding of emotional suffering: 'Love her, love her, love her!' • Form: Estella's character lends irony to the novel as her upper-class life of privilege and wealth does not bring her happiness but instead destroys and dehumanises her • Structure: Estella eventually breaks free from Miss Havisham's control only to enter a self-destructive, loveless marriage with Drummle. <p>(AO4)</p> <ul style="list-style-type: none"> • Dickens uses the novel to show that money does not necessarily bring happiness, through his depiction of the miserable lives of Miss Havisham and Estella • complex plots involving love and emotional suffering were increasingly popular at the time • in the Victorian era, there were many orphans who suffered and were effectively outcasts from society.
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Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>20</p> <p><i>Great Expectations</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • candidates are free to agree or disagree, wholly or in part, with the view that the ending of the novel is successful • it could be argued that the ending of the novel is successful as Miss Havisham finally repents for her cruel treatment of both Pip and Estella just before her death • through the character of Magwitch, Dickens successfully shows that, given the right opportunities, people can become model citizens. Pip reflects: 'he had taken to industrious habits, and had thriven lawfully and reputably' in Australia. The end of the novel could be deemed to be successful because Magwitch and Estella finally find out that they are father and daughter, and he dies happy • Pip is reconciled with Joe towards the end of the novel. It could be argued that this is not fully successful as Pip has intended to propose to Biddy himself. On the other hand, it could be argued that Pip's arrogant attitude towards Biddy is satisfactorily rewarded • by the end of the novel, Estella is widowed, and she is seemingly changed as a result of the abuse at the hands of her late husband. Her arrogance has left her when she meets Pip again. She admits: 'I have been bent and broken, but – I hope – into a better shape'. Estella finds moral redemption and learns to appreciate qualities such as love and compassion • when Pip returns to the site of Satis House at the end of the novel, he describes how there was 'no house now, no brewery, no building whatever left, but the wall of the old garden'. This could be seen as a symbol of an opportunity for a fresh start for Pip and Estella • the last line of the novel could be seen to affirm Pip's and Estella's relationship, which might suggest a long future for the pair. However, it could be argued that the end of the novel is ambiguous, and is therefore not successful, as the future of their relationship is left unclear. <p>(AO2)</p> <ul style="list-style-type: none"> • Language/Structure: Pip develops courage and is able to confront Miss Havisham when he learns the truth that she is not his benefactor: 'It seems that these past few years I have been harbouring an illusion' • Language/Structure: after the fire, Miss Havisham's repeated repentance to Pip is heartfelt: 'What have I done?' • Language/Structure: Pip is with Magwitch when he dies: 'his head dropped quietly on his breast'. The end of their relationship is a poignant moment in the novel as Pip experiences catharsis

- Language/Structure: there is some ambiguity at the end of the novel. The fact that Pip merely refers to there not being any darkness, 'I saw no shadow', does not necessarily mean that there will be a happy ending for him with Estella
- Structure: there is a cyclical structure to the novel: Pip visits Satis House as a child and returns there at the end. His reunion with Estella at the ruins of Satis House could symbolise the idea of love rising from the ashes of disaster.

(AO4)

- as Pip and Estella leave 'the ruined place' of Satis House together at the end of the novel, there is an echo of the Adam and Eve story and their departure from the Garden of Eden
- in the original manuscript, at the end of the novel, Pip runs into Estella, by chance, on a London street. Pip finds out that Estella has remarried, thereby diminishing the chance of a happy ending for the pair
- it is believed that Dickens changed the end of the novel, somewhat reluctantly and influenced by his friends, to allow for some possibility of a reconciliation between Pip and Estella
- by the end of the novel, Dickens shows that people's standing in society should be founded on the respect they display to others and for their moral conscience, rather than their being judged on the basis of social class.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>21</p> <p><i>The Scarlet Letter</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> the significance of Mistress Hibbins in the novel centres on her attempts to entice other characters into her world of witchcraft. She is referred to as 'witch-lady' and is presented as being irascible: 'bitter-tempered' and 'sour and discontented' Mistress Hibbins is associated with the forest and natural forces, significant because they were feared by the Puritans. Her witchcraft is tolerated because of the status of her brother, Governor Bellingham as Hester leaves Governor Bellingham's mansion, Mistress Hibbins attempts to entice her to a witch gathering in the woods: 'Wilt thou go with us tonight? There will be a merry company in the forest' significantly, she is seen to influence Hester's thoughts. Responding to Mistress Hibbins' invitation, Hester says of Pearl 'Had they taken her from me, I would willingly have gone with thee into the forest' Mistress Hibbins tells Hester that she can always identify those who serve the 'Black Man' and that she knows both Hester and Arthur Dimmesdale are such people Pearl's becoming fascinated with Mistress Hibbins is significant. Later in the novel, Pearl asks her if she has seen what Dimmesdale is trying to hide when he places his hand over his heart. Mistress Hibbins tells Pearl 'They say, child, thou art of the lineage of the Prince of the Air!' As a result, Pearl believes that her father is the devil Mistress Hibbins shows her intuition as she tells Pearl 'Thou thyself wilt see it, one time or another'. She predicts that Dimmesdale will soon reveal his sin to the world a year after Dimmesdale's death, Governor Bellingham has Mistress Hibbins 'executed as a witch'. <p>(AO2)</p> <ul style="list-style-type: none"> Language: Mistress Hibbins is described ominously as having an 'ill-omened physiognomy' Language: Dimmesdale is unforgiving in his description of her: 'cankered wrath of an old witch' Language: Mistress Hibbins refers to meeting the 'Black Man', a euphemism for Satan Form: it could be argued that Hawthorne uses the character of Mistress Hibbins to show how merciless the Puritan community could be at the time he wrote the novel Structure: Mistress Hibbins and Governor Bellingham are opposites even though they are closely related. Mistress Hibbins is an outcast from the community, and is commonly known as a witch, whereas Governor Bellingham holds the powerful position of governor of the Massachusetts Bay Colony.

	<p>(AO4)</p> <ul style="list-style-type: none"> • Puritans believed in witches and their ability to cause harm. In the 17th century, witchcraft was punishable by death • Mistress Ann Hibbins was a real person from the Massachusetts Bay Colony • she was executed in 1656. Her death by hanging was the third for witchcraft in Boston, predating the Salem Witch Trials of 1692.
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Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
<p>22 <i>The Scarlet Letter</i></p>	<p>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:</p> <p>(AO1)</p> <ul style="list-style-type: none"> • throughout the novel, family is shown to be important in Hester Prynne's life. She has to raise her daughter, Pearl, by herself, without the help of Reverend Arthur Dimmesdale, Pearl's father. Hester shows her determination to keep Pearl under her care but she is also desperate to have Dimmesdale as part of their life as a family • in Puritan society of the time, illegitimate children were considered a symbol of shame. Hester is defiant in her determination not to have her daughter taken away from her, as would often happen with illegitimate children. Hester confronts Governor Bellingham over the guardianship of Pearl: 'God gave her into my keeping, I will not give her up' • Roger Chillingworth is Hester Prynne's husband. He had sent her on ahead of him to Boston, Massachusetts, but went missing for some time. Chillingworth is thwarted by lost love when he appears and discovers that his wife has committed adultery in his absence and has had a daughter. When he sees Hester cradling her baby, he is described as having 'A writhing horror ... across his features'. From this point, Chillingworth seeks to get his revenge on the father of Hester's baby. Hester has no desire for Chillingworth to be a part of her family • at the start of the novel, Dimmesdale is scared of being shamed publicly for fathering Pearl. He cares deeply about the views of the community: 'All the dread of public exposure'. By refusing to reveal his responsibility publicly, Dimmesdale denies both Hester and Pearl a family • Hester shows how desperate she is to escape with Dimmesdale so that they can be a family. She tries to persuade him: 'So brief a journey would bring thee from a world where thou hast been most wretched, to one where thou mayest still be happy!' • Hester tries to introduce Pearl and Dimmesdale to each other as a preliminary to their lives together. When Dimmesdale kisses Pearl she resists, even running to wash off his kiss until it is 'diffused through a long lapse of the gliding water' in the brook • it is not until the climax of the novel that the family relationship is revealed. Dimmesdale goes back on his promise to leave with them, but does climb the scaffold and publicly confess that Hester was his lover and Pearl his daughter. Dimmesdale dies as Pearl embraces him and he leaves all his money to Hester and Pearl • at the end of the novel, 'Pearl was not only alive, but married, and happy, and mindful of her mother'. She sends her mother regular letters from Europe where she is now living, married to an aristocrat with a family of her own. <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Hester is defiant and does not countenance Pearl's removal from her by the community: 'Ye shall not take her! I will die first!'

- Language: Chillingworth is determined to discover the identity of Pearl's father: 'I shall seek this man'. His desire for revenge is clear: 'His fame, his position, his life, will be in my hands. Beware!'
- Language: Hester looks forward to family life together with Dimmesdale. She optimistically says to Pearl 'We will have a home and friends of our own; and thou shall sit upon his knee'
- Form/Structure: at the end of the novel, Dimmesdale makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He exposes his chest to the congregation and then dies immediately. Ultimately, he cannot contain his guilt any longer
- Form/Structure: Pearl enables the redemption of both her mother and her father through her human qualities at the end of the novel, such as how she cries over her father before his death. She chooses to leave town when she has the means to do so and she has a family of her own.

(AO4)

- at the time the novel was written, Puritans believed family to be a divine institution. They considered children to be blessings from God and who should be raised for His service
- furthermore, Puritans believed that the father should be the head of the family unit and should bear the main responsibility for educating children
- to be born out of wedlock in the 17th century represented a great shame and sin. Women who gave birth out of wedlock were castigated by society, particularly by members of this strongly religious colony, who settled in Massachusetts after their arrival in 1620.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

