



# Mark Scheme (Results)

Summer 2024

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

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Summer 2024

P75726

Publications Code 4ET1\_02R\_2406\_MS

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## General Marking Guidance

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

## Specific Marking Guidance

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

## Placing a mark within a level

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

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

## SECTION A – Modern Drama

Question number	Indicative content
<b>1</b> <b><i>A View from the Bridge</i></b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the expected behaviour of the Red Hook community is heavily influenced by its Italian patriarchal heritage. This expected behaviour is shown to conflict, at times, with the new world of America and its emphasis on law, justice and equality. However, at other times, they are shown to coincide</li> <li>the clash between what is legal – ‘this is the United States Government you’re playing with now’ – and what is ‘honourable’ is significant in the play. It is epitomised by the Vinny Bolzano incident. The boy ‘snitched’ on his family and was severely punished for betraying the community’s trust. Eddie and Beatrice make it clear that Vinny broke the code of honour and was rightly punished</li> <li>with the imminent arrival of Marco and Rodolpho at the family’s apartment, Eddie sees little wrong in shielding illegal immigrants, which is prohibited by the law of America: ‘suppose ... I was starving like them over there ... and I had people in America could keep me a couple of months?’</li> <li>both the Sicilian and American communities have firm expectations of how men and women should behave within the home. Eddie is the traditional head of the family, and his role is significant because Catherine must seek his approval to be able to accept the job offer as a stenographer. Beatrice represents the idea of a traditional housewife in the play, fulfilling the role expected of her. Beatrice’s concern with domestic matters reflects her position as homemaker and mother figure: ‘I was gonna clean the walls. I was gonna wax the floors’</li> <li>the idea of a man was defined in terms of masculinity, which Eddie, working a physical job as a longshoreman, fulfils. However, Rodolpho does not live up to this expectation and Eddie becomes critical of Rodolpho’s singing, cooking, modern dress and even his hair. He says ‘The guy ain’t right’. This is significant in the play because it results in tension between Eddie and Rodolpho</li> <li>when he becomes attracted to Catherine, Eddie breaks the basic rules of family. Eddie recognises that he is quickly losing Catherine’s attention to Rodolpho: ‘he’s stealing from me!’ and Eddie seeks advice from Alfieri</li> <li>Alfieri is an Italian-American lawyer who represents the bridge between cultures. He upholds the written laws of America but is also aware of the unwritten law of Sicily ‘from where their fathers came’. He warns Eddie that if he reports the brothers to the Immigration Bureau, he ‘won’t have a friend in the world’</li> <li>it is clear that Eddie battles with his own conscience when he reports Marco and Rodolpho to the Immigration Bureau: ‘you can quicker get back a million dollars that was stole than a word that you gave away’</li> </ul>

- as a result of his actions, Eddie crosses the line of honour and natural justice. This is a significant moment in the play. Marco is furious and accuses him in front of the community of condemning his whole family to starvation and, ultimately, death, which heightens the dishonour that falls on Eddie
- both Eddie and Marco value revenge and retaliation when honour is transgressed, in line with Sicilian tradition. This leads to the final, significant, confrontation between the pair and, ultimately, Eddie's death.

**(AO2)**

- Language: the code of the community that drives the play is reflected in Marco's words when he repeats 'law': 'the law? All the law is not in a book'
- Language: Alfieri uses the imagery of a river to try to show Eddie the dangerous course he is taking in trying to separate Catherine and Rodolpho that breaks natural laws: 'When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now'
- Language: Marco recognises the power of natural law and comments in plain terms that in his country Eddie 'would be dead now'
- Form: the audience is aware that Eddie lives by the code of the community, whose trust he betrays, and he pays the ultimate price because he could not 'settle for half'
- Structure: Alfieri represents the bridge between the two types of law in the often-conflicting cultures of Sicily and America. As first-person narrator of the play's events, Alfieri is well-placed to present the tension between the rule of law and natural justice.

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

Question number	Indicative content
<p><b>2</b></p> <p><b><i>A View from the Bridge</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Marco is the older brother of Rodolpho and cousin of Beatrice. He has come to America, with Rodolpho, to try to make money to support his wife and three children back home in Sicily, Italy. He is presented as a loving father and protective brother</li> <li>• when Marco first arrives in Red Hook, he is presented as respectful of Eddie and grateful that, as family, he and Beatrice have generously taken him and Rodolpho into their home. He says 'I want to tell you now, Eddie – when you say we go, we go'</li> <li>• he reveals the extent of the poverty in Sicily, which is behind his coming to America, when he talks about his children, telling Eddie and Beatrice 'if I stay there they will never grow up. They eat the sunshine'. Marco intends to send money back to support his wife and children, the eldest of whom is 'sick in his chest'</li> <li>• he is presented as loyal to his family and fully trusting of his wife. When Beatrice questions Marco about sending all his money home to his wife and children, he says '... she saves. I send everything. My wife is very lonesome'</li> <li>• as the elder brother, Marco takes care of Rodolpho and does not want him to get into trouble. When Eddie warns Rodolpho about his singing and possibly getting caught by the Immigration Bureau, Marco tells him 'Yes, yes. You'll be quiet, Rodolpho'. Later, when Eddie complains about Catherine coming home too late at night having watched a movie with Rodolpho, Marco tells Rodolpho how to behave: 'You come home early now'</li> <li>• when Marco witnesses Eddie hit Rodolpho, he is presented as fiercely protective of his brother. Marco challenges Eddie, demonstrating his strength when he lifts a chair over his head. Through his actions, Marco warns Eddie about behaving in a disrespectful manner towards his brother: <i>'Marco transforms what might appear like a glare of warning into a smile of triumph, and Eddie's grin vanishes as he absorbs his look'</i></li> <li>• when Marco is apprehended by the Immigration Officers, his loyalty to his family is shown once again. His primary thoughts are on the impact his arrest will have on them. Furthermore, despite his strong belief in the code of honour and the need to take revenge, in order to get bail, he promises Alfieri that he will not harm Eddie. He wants to remain free until his hearing so that he can earn more money for his family</li> <li>• while Rodolpho tries to make peace with Eddie towards the end of the play, Marco remains angry. He is presented as caring deeply about his family and the impact of Eddie's actions on them: 'That one! He killed my children!'</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Marco is presented as fiercely defensive of his family when he lists all his justifications for attacking Eddie: 'He degraded my brother. My blood. He robbed my children, he mocks my work ...'</li> </ul>



	<ul style="list-style-type: none"> <li>• Language: Marco's metaphorical language serves to accentuate his anger at Eddie for contacting the Immigration Bureau owing to the impact it will have on his children: 'He stole food from the mouths of my children'</li> <li>• Language/Form: when Marco defends Rodolpho after Eddie's attack, he lifts the chair '<i>like a weapon</i>'. The use of the simile in the stage directions shows how Marco is strongly protective of his brother</li> <li>• Language/Structure: Marco speaks for himself and his brother when they first arrive at Beatrice's and Eddie's apartment. He uses first-person plural: 'when you say go, we will go'</li> <li>• Form/Structure: the love Marco has for his wife is apparent when he tells Eddie and Beatrice about her at the start of the play. The stage directions state that '<i>his eyes are showing tears</i>'</li> <li>• Structure: Marco's love for his family back home in Italy arguably results in Eddie's death. Marco's final, deadly, confrontation with Eddie is a result of Marco's desire to seek revenge for the impact his arrest will have on his wife and children.</li> </ul>
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Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Cohesive evaluation of language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>3</b></p> <p><b>An Inspector Calls</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Mrs Sybil Birling is the mother of Sheila and Eric. She refuses to accept the reality of her daughter's and son's growing up and, even though they are in their twenties, she still treats them like children</li> <li>• Mrs Birling has tried to pass on elements of her aristocratic upbringing to her daughter, Sheila. She picks her up on her manners, admonishing her for the way she speaks</li> <li>• she appears to value the prospect of her daughter marrying the son of titled parents as much as her daughter's happiness. She shows her pleasure at her daughter's engagement by praising her fiancé, Gerald: 'It's a lovely ring' and 'Well, it came at just the right moment. That was clever of you, Gerald'</li> <li>• Mrs Birling has clearly been a major influence in her children's lives. When the Inspector begins his interrogation of the family, Sheila is, initially, blind to the idea of bearing any responsibility: 'You talk as if we were responsible'. At this point in the play, her behaviour mirrors that of her mother, signalling the influence Mrs Birling has over her daughter</li> <li>• although Mrs Birling tries to present herself as being in control of situations, she is short-tempered with Sheila after the arrival of the Inspector. This is a result of Sheila's belief in, and support of, the Inspector's ideas and values that are the opposite of Mrs Birling's philosophy. Sheila begins to stand up to her mother on the subject of Eva's/Daisy's treatment, saying 'Mother, I think it was cruel and vile'</li> <li>• Mrs Birling does not appear to have a close relationship with Eric. It becomes apparent that she knows very little about her adult son and she treats him like a child, even saying 'He's only a boy'. She is described as '<i>staggered</i>' when Sheila tells her how Eric has 'been drinking too much for the last two years'. Eric's outburst towards his mother, later in the play, is also rather telling: 'You don't understand anything. You never did. You never even tried'</li> <li>• she once again shows that she knows very little about her son's true nature when she learns that he is the father of Eva's/Daisy's baby. She refuses to accept that it is true: 'Eric, I can't believe it. There must be some mistake'</li> <li>• by the end of the play, Sheila and Eric are no longer the obedient children they appear to be at the start. Sheila is horrified by both her parents' lack of care and sympathy after learning of Eva's/Daisy's fate and she speaks out, saying 'You began to learn something. And you've stopped now ... it frightens me the way you talk, and I can't listen to any more of it'</li> <li>• Mrs Birling is stubborn in her views and she does not believe that Eric or Sheila will be influenced by the events of the evening in the long term: 'They're over-tired. In the morning they'll be as amused as we are'. This, perhaps, suggests that she believes that, ultimately, as the main influence in their lives so far, her children will just go along with what she says and thinks.</li> </ul>

**(AO2)**

- Language: Mrs Birling adopts a condescending tone when reprimanding Sheila's use of what she perceives to be unladylike language: 'What an expression, Sheila! Really, the things you girls pick up these days!'
- Language: when Mrs Birling finds out the truth about Eric and his involvement with Eva/Daisy, she shows him no sympathy for the fact that he has lost a child, and she a grandchild, but instead tells him 'I'm absolutely ashamed of you'. The adverb accentuates her disdain for him
- Language/Form: Mrs Birling demands the Inspector does his 'duty' and finds the unborn child's father, whom she describes as a 'drunken young idler'. The dramatic irony of Mrs Birling persistently placing blame on the father builds suspense before she realises that the father is her own son, and the child her grandchild
- Form: in the opening stage directions, Mrs Birling is described as '*a rather cold woman*'. There is a lack of warmth that is at odds with her role as a mother and supposed philanthropist
- Form/Structure: Sheila and Eric are presented as a contrast to the older generation, who are set in their ways and immovable. The parents and children reverse roles by the end of the play with Sheila and Eric taking responsibility and assuming authority.

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

Question number	Indicative content
<p><b>4</b></p> <p><b>An Inspector Calls</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the importance of business and making money is shown by its use as justification for behaviour. In the play, Mr Birling is solely motivated by making money: '... I'm talking as a hard-headed, practical man of business'</li> <li>• the play is set on the evening of the announcement of the engagement of Gerald and Sheila. Despite being the time of the couple's celebration, the conversation is dominated by Sheila's boastful father, Mr Birling, obviously trying to impress Gerald. The relationship is initially presented as a business transaction rather than one founded on love and affection, with the Birlings and Crofts 'working together – for lower costs and higher prices'</li> <li>• Mr Birling shows the confidence of a successful manufacturer in his lengthy speeches and pontificating, often inaccurately, on subjects ranging from the likelihood of war to the 'unsinkable' Titanic</li> <li>• the priority of making money is emphasised by Mrs Birling, who tells Sheila 'When you're married you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business'</li> <li>• the importance Mr Birling places on business and making money presents him as greedy, and he accepts no responsibility for the working classes: 'you'd think everybody has to look after everybody else, as if we were all mixed up like bees in a hive'. He considers his sacking of Eva/Daisy to be a practical step that protected his business and does not see it from her point of view as a worker</li> <li>• throughout the play, Inspector Goole tries to teach the Birlings and Gerald the importance of the collective responsibility of all in society to ensure social justice: 'We are members of one body'. The Inspector advises them 'It's better to ask for the earth than to take it', summing up the message of the play that it is socially irresponsible to be selfish and greedy, purely focused on business and making money</li> <li>• as the play progresses, Eric's growing social conscience and moral awareness emerge, clearly impacted by the Inspector's message. He starts to question the importance his father places on business and his sole aim of making money. When he learns of the reasons why his father sacked Eva/Daisy, he asks him 'Why shouldn't they try for higher wages?' However, he ignores the fact that his comfortable life is dependent on his father's business practices</li> <li>• in her work on the Brumley Women's Charity Organisation, Mrs Sybil Birling refuses to offer money and help to Eva/Daisy. Within the capitalist society, wealth is concentrated at the top of the social hierarchy. It could be argued that Mrs Birling's unwillingness to help Eva/Daisy reflects the fear of the upper classes that they might lose a grip on their power and control if they share wealth with those of the lower classes they deem unworthy</li> </ul>

- towards the end of the play, 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, who have been affected by the Inspector's message and are more open to socialist views by the end of the play.

**(AO2)**

- Language: Mr Birling uses the derisive word 'cranks' to describe people with socialist ideals
- Language: Mr Birling's hyperbolic language implies that his workers are unreasonably asking for far too much pay: 'If you don't come down sharply on some of these people, they'd soon be asking for the earth'
- Language: the Inspector uses an extended metaphor to convey the extent of the exploitation of working-class people by selfish capitalists: 'there are millions and millions of Eva Smiths and John Smiths'
- Language/Structure: Mr Birling personifies the capitalist society that Priestley attacks in his play. Dramatic irony is used to expose the failings and injustice of this society when Mr Birling mocks the possibility of wars, strikes and the sinking of the Titanic, calling it 'a lot of wild talk'
- Form: the Inspector is set apart from material considerations, making him an effective character to expose the failings of the rich and the unfairness of capitalism
- Form/Structure: the context of an engagement party, with such grandeur, implies the privilege and luxury bought by money. The marriage between Gerald and Sheila is, at least partially, one driven by business interests and financial gain.

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



Question number	Indicative content
<p><b>5</b></p> <p><b><i>The Curious Incident of the Dog in the Night-time</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Christopher changes as the play progresses. He is a 15-year-old boy with autism who struggles to interact with other people. The events of the play help Christopher to grow in confidence, not just in himself and his belief in what he might achieve in the future, but also in his relationships with other characters</li> <li>• at the start of the play, Christopher is shown to be afraid of strangers, particularly if they might touch him: 'I do not like people shouting at me. It makes me scared that they are going to hit me or touch me and I do not know what is going to happen'</li> <li>• Christopher is presented in the early stages of the play as a shy boy. It takes him a long time to trust somebody new, even a teacher, and he can only do this on his own terms: '... when there is a new member of staff at school I do not talk to them for weeks and weeks. I just watch until I know that they are safe'</li> <li>• Christopher's discovery of the body of Wellington leads to a change in his character. He is resolute in his determination to solve the mystery of who has killed the dog. In doing so, Christopher has to speak to potential witnesses, a situation he would have usually found difficult: 'talking to other people in our street was brave'</li> <li>• during his investigation, Christopher shows a greater awareness in identifying the necessity for him to confront his fears: 'if you're going to do detective work you have to be brave so I had no choice'</li> <li>• when Christopher discovers that his mother is actually alive and living in London, his quest to find her by himself shows how he is growing up. He uses his father's bank card to pay for his ticket, and he must use public transport by himself, which is usually a difficulty for him. The five different voices of the Ensemble suggest that this is a chaotic experience for Christopher, particularly as a boy with autism hearing all the different sounds: '<b>Voice One:</b> Customers seeking access to the car park please use assistance phone opposite, right of the ticket office. <b>Voice Two:</b> Warning CCTV in operation ...' Nevertheless, Christopher perseveres and he makes it to where his mother lives</li> <li>• towards the end of the play, as a possible sign that Ed recognises how his son has changed, he gives Christopher a puppy. This is a bigger responsibility for Christopher than looking after a rat, as he is seen to do earlier in the play. Judy also shows that she trusts Christopher with this new responsibility: 'you can come and take him out for walks whenever you want'</li> </ul>

- at the end of the play, as a young adult, Christopher is proud of his achievements. He sits his A-Level Maths and begins to show a confidence about his future: 'Does that mean I can do anything?', 'I can live in a flat with a garden and a proper toilet'. Christopher changes as a result of the events of the play.

**(AO2)**

- Language: at the start of the play, Christopher uses an emotionless and pared-down style of speaking: 'The dog is dead', 'I like dogs'
- Language: Christopher's use of interrogatives during his investigation shows his growing confidence in interacting with other people: 'Do you know who killed Wellington?'
- Language/Structure: Christopher's confidence in what he has achieved is evident in the repetition of first person and fronted conjunctions he uses towards the end of the play: 'And I know I can do this because I went to London, and because I solved the mystery'
- Form: the play can be considered a dramatic bildungsroman as Christopher comes of age during its action
- Form: when Christopher travels to London by himself, the stage directions show how he is able to overcome his fear of talking to strangers: '*He approaches an information counter*'
- Structure: the turning point of the play is when Christopher discovers that his mother is still alive. He shows a growing ability to accept the reality of a situation and he has an emerging understanding of the adult world: 'Mother had not died. Mother had been alive all the time'.

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

Question number	Indicative content
<p><b>6</b></p> <p><b><i>The Curious Incident of the Dog in the Night-time</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the breakdown of the romantic relationships between Mr Roger Shears and Mrs Eileen Shears, Ed and Judy Boone, Ed and Mrs Shears and Judy and Roger are significant events in the play, leading to much of the action</li> <li>the play opens some time after the breakdown of Ed's relationship with Judy, Christopher's mother. Ed has attempted to move on with his life, by pursuing a relationship with Mrs Shears, who has split from her husband. However, Ed's new relationship has also broken down, resulting in Ed's violent response of killing Wellington 'when the red mist' came down. This is a significant moment in the play, which causes Christopher to launch an investigation into the dog's death</li> <li>following his separation from Judy, Ed attempts to avoid any possible confrontation with his son, and any future repercussions, by lying to him that Judy has died: 'Christopher, I'm sorry your mother's died. She's had a heart attack'. He also hides Judy's letters to Christopher</li> <li>when Christopher starts his investigation into the death of Wellington, Mr Shears is Christopher's chief suspect. Christopher comes to this conclusion because of the breakdown in the relationship between Mr and Mrs Shears, who are now separated. He decides that Mr Shears is the only person who would have a grudge against Mrs Shears</li> <li>it is Mrs Alexander who has to break the news subtly to Christopher about the breakdown of his parents' relationship and his mother's subsequent relationship with Mr Shears: 'I mean that they were very good friends. Very, very good friends'</li> <li>Christopher's discovery of the truth about the breakdown of his parents' relationship is a significant moment for him. He shows an increasing level of maturity when he travels to London alone to find his mother. He uses his father's bank card to pay for his ticket, and he must use public transport by himself, which is usually a difficulty for him</li> <li>when Christopher arrives at his mother's home in London, there are immediate signs that Judy's relationship with Roger could be on the verge of breaking down. Judy shows her frustration with Roger: 'you made me look like a complete idiot'</li> <li>indeed, the relationship between Judy and Roger does break down under the pressure of dealing with Christopher. When Roger is drunk, he enters Christopher's room and tries to hit him. The next day, Judy ends her relationship with Roger and returns to Swindon to live with Christopher. This is a significant moment for the relationship between Judy and her son. She had previously deserted him, unable to cope with his behaviour, but is now putting his interests first.</li> </ul>

**(AO2)**

- Language: Ed's concise lies about Judy's supposed death and refusal to answer any of Christopher's questions show how he clearly struggles with the breakdown of the relationship: 'Christopher, I'm sorry your mother's died', 'Now isn't the moment Christopher to be asking questions like that'
- Language/Structure: Ed explains that Mrs Shears said some things that 'I'm not going to say to you because they're not nice, but they hurt, but ... I think she cared more for that bloody dog than for us', suggesting that he killed the dog to get back at Mrs Shears following the breakdown of their relationship
- Form: when Christopher tells his father that Mr Shears must have killed Wellington, the stage directions show how angry Ed is at the mere mention of Mr Shears' name: 'Ed: (*shouts*) I will not have that man's name mentioned in my house'. Ed clearly struggles to cope with the idea of Judy's being in a new relationship with Mr Shears
- Form/Structure: the characters of Mr and Mrs Shears contribute to the key turning points in the play. It is with Roger Shears that Judy runs away to London, resulting in Ed's lies. According to Ed, it is the behaviour of Mrs Shears that has driven him to kill Wellington in anger
- Structure: the breakdown of the relationship between Judy and Roger contributes to the happy ending of the play. She moves back to Swindon with Christopher and they live together.

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

Question number	Indicative content
<p><b>7</b></p> <p><b>Kinder-transport</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• when the play opens, the stage directions describe the setting of the attic: <i>'Dusty storage room filled with crates, bags, boxes and some old furniture'</i>. The description is indicative of a place storing belongings of a forgotten past, which is significant for Evelyn, who has kept her childhood secret from her daughter, Faith</li> <li>• indeed, when Evelyn discovers her mouth organ in the attic, she does not remember it. This could be seen to represent how she has tried to shut out the events of her childhood</li> <li>• as Faith is left alone in the attic, she innocently looks through a box of old toys and she begins to play with them. She appears childlike in her enthusiasm as she sings 'Runaway train went down the track'. This is significant because it echoes the real train journey taken by Eva on the Kindertransport</li> <li>• when Lil arrives to find Faith looking through the boxes in the attic, she appears to be uncomfortable with what Faith is doing. She tells Faith 'Just get this lot boxed up and neaten up the room'. Lil becomes more agitated, thinking that Evelyn will be upset by Faith's looking through the boxes, telling her 'Stop poking about, will you'</li> <li>• Faith's innocence gradually drains away as she reads the letters out loud: 'March 6th 1941'. This is a significant turning point in the play as Faith begins to piece together the puzzle of Evelyn's past hidden in the attic</li> <li>• Faith repeatedly questions her grandmother about her mother's past, but initially Lil refuses to answer. This acts as a catalyst for Faith's growing inquisitiveness as she recognises that her grandmother is not being open with her: 'Why are you being so cagey?' Eventually, Lil is honest with Faith about Evelyn's past, believing that she should not lie to her granddaughter: 'I'm not going to lie'. Lil makes Faith promise that she will not tell her mother</li> <li>• when Evelyn finds Faith and Lil after their spending some time in the attic, she appears desperate in her attempt to get them out: 'Why are you both still in here? Come on out and I'll lock the door', which is, yet again, indicative of how Evelyn wants to lock away the secrets of her past life</li> <li>• in an attempt to protect Evelyn from the upset that she knows it will cause, Lil initially tries to hide what she has been talking about with Faith: 'You go down. I'm just getting something sorted'. When Evelyn realises, her first reaction is to tidy away her belongings and she makes excuses for what Faith has found: 'Darling, you really do not need to get so distressed about the smallest thing'. She does not want to open up to her daughter and wants to keep the memories of her past locked away in the attic. The Ratcatcher remains a frightening presence in the attic</li> </ul>

- the setting of the attic provides telling details about the relationship between Faith and Evelyn. Faith becomes frustrated at her mother's reluctance to answer her questions and she lashes out, calling Evelyn a 'terrible mother'
- eventually, Evelyn does answer her daughter's questions, but she does so in a rather matter-of-fact way: 'My father was called Werner Schlesinger. My mother was called Helga'
- once the secrets of Evelyn's past are revealed, Faith expresses her desire to find her relatives in America: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them', signifying how Evelyn's secrets are no longer securely locked away in the attic.

**(AO2)**

- Language: in the attic, Lil suggests that Evelyn destroys the old papers. Evelyn uses strong nouns to describe Lil, 'Murderer' and 'Child Stealer', mirroring Faith's words when she jokes with Lil about what happened to the girl who stayed with her during the war: 'Did you kill her and try to hide the evidence?'
- Language: when sorting through boxes of her belongings, which have been shut away in the attic, Evelyn takes out a broken glass, saying 'A chipped glass is ruined forever'. This metaphor could be indicative of how she believes that she will always be traumatised and, effectively, broken by the experiences of her past, which she has tried to shut out by storing her possessions in the attic
- Form: the Ratcatcher appears as a foreboding shadow in the attic, symbolising repressed emotions and long-held fears. The setting points to Evelyn's desperate attempt to shut away and remove any remnants of reminders of her past
- Form: the stage directions show how desperate Evelyn is to keep her past hidden: '*a key jangles in the door lock*'. Perhaps rather unusually for an attic, it is locked
- Form/Structure: all the action on stage takes place in the attic of Evelyn's home, though other settings in her life are suggested by the use of sound, for example the train and the ship.



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

Question number	Indicative content
<p><b>8</b></p> <p><b><i>Kinder-transport</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the audience see Eva/Evelyn as both a child and as an adult during the play. The adult Evelyn is presented as someone deeply affected by her past</li> <li>Eva becomes Evelyn when she changes her name on her naturalisation papers when she is 16 and she becomes a Christian. Eva/Evelyn blames Judaism for all her problems and sees this as a form of cleansing of her past life: 'Purified'</li> <li>as a child, Eva clings to her jewellery. The older Evelyn detaches herself from the jewellery and gets rid of it as it acts as a painful reminder of her past. Evelyn's desire to remove any remnants of her previous identity is symbolised by her incessant cleaning as an adult</li> <li>Evelyn makes a promise to her childhood self to protect her from the Ratcatcher: 'I won't go away. I'll make it all disappear. I'll get rid of him. He won't take you anywhere, ever again'. When she is an adult, the story of the Ratcatcher clearly reminds Evelyn of the pain and trauma of the separation from her parents</li> <li>when Helga travels to England to find Eva/Evelyn so that they can go to New York to start a new life after the war, Eva/Evelyn refuses to go with her and she accuses Helga of being the Ratcatcher: 'You were the Ratcatcher. Those were his eyes, his face'. Eva/Evelyn is unable to forgive her mother for 'coming back from the dead and punishing' her 'for surviving'. In Eva's/Evelyn's mind, her mother is an embodiment of the Ratcatcher, just in another guise</li> <li>Evelyn's relationship with her daughter, Faith, is influenced significantly by her own relationships with her birth mother, Helga, and Lil, her adoptive mother. Her disjointed upbringing affects her own ability to be a mother to Faith</li> <li>as a mother, Evelyn is presented as cold and distant from her daughter yet is shown to care deeply for her. When Faith prepares to leave home for university, Evelyn is insistent in making sure Faith has all she needs. However, the friction between Evelyn and Faith is evident early in the play when the two argue about the cost of rent for Faith's new flat. Evelyn says '(polishing) You said it was a bargain', to which Faith retorts 'Maybe you should have come to see it'</li> <li>Faith's leaving home stirs up buried memories for Evelyn and forces her to confront some of the uncomfortable truths about her history. At the end of the play, Evelyn describes her past as 'an abyss'; she sees her history as like a never-ending hole in hell</li> <li>as an adult, Evelyn is presented as having a close relationship with adoptive mother, Lil, whom she trusts to keep the secrets of her past; Lil initially refuses to disclose details of Evelyn's past when questioned by Faith.</li> </ul>

**(AO2)**

- Language: the adult Evelyn's harsh bitterness is a contrast to her softness as a child. As a grown woman she bears extreme bitterness towards her mother, Helga, because her arrival seems to reproach Eva/Evelyn for adapting so well. She even accuses her mother of having 'razor eyes' like 'The Ratcatcher'
- Language: Evelyn uses negative language to describe her life in Germany: 'dreadful pictures', 'terrifying man with razor eyes', 'hair like rats' tails'. Focusing on the negatives, as an adult, helps her to shut out happy memories of her childhood
- Form/Structure: Eva and Evelyn share the stage as past and present are dramatically interlocked. This vividly demonstrates the change between the child Eva and the adult Evelyn for the audience
- Structure: as an adult, Evelyn becomes an echo of her own mother when she becomes possessive of her daughter, Faith. It is suggested that she too has fallen beneath the 'shadow of the Ratcatcher'. She is presented as vulnerable at the end of the play as she wants Faith to remain her 'little girl forever'
- Structure: Eva's/Evelyn's change of name represents her sheer determination to hide from the events of her past.

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

Question number	Indicative content
<p><b>9</b></p> <p><b><i>Death and the King's Horseman</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• bravery is required by Elesin to fulfil his duty to carry out ritual suicide following the death of the king. He must put any fear he has to one side. Other examples of bravery in the play include Olunde's bravery when he completes the death ritual in his father's place and Amusa's bravery in confronting his superior, Simon Pilkings, for wearing the <i>egungun</i> costume</li> <li>• Elesin's initial bravado suggests that he is determined to carry out the ritual. He says to the Praise-Singer 'Tell my tapper I have ejected / Fear from my home and farm. Assure him, / All is well'</li> <li>• he compares himself with the people and animals who ran away in fear from the Not-I bird. He claims that he would set the bird's mind at ease by bravely welcoming his fate in death: 'Safe without care or fear. I unrolled / My welcome mat for him to see'</li> <li>• his brave persona is commented on by one of the women of the market. When Elesin demands to marry a girl betrothed to Iyaloja's son, she comments 'Not many men will brave the curse of a dispossessed husband'</li> <li>• Elesin's bravery is questioned by the Praise-Singer, even though he claims that he is not afraid to die. Elesin's eyes are rolling as he enters the trance, and he asks the Praise-Singer if he has now completed the death ritual, without actually having done so. Both are, perhaps, suggestive of Elesin's fear and lack of bravery: 'Elesin-Oba why do your eyes roll like a bush-rat who sees his fate like his father's spirit, mirrored in the eye of a snake? All these questions!' It is this delay that gives time for Elesin's arrest</li> <li>• bravery is shown by Amusa when he defies Simon at the risk of his job. When Simon and Jane are wearing the <i>egungun</i> costumes, Amusa refuses to speak to them: 'Sir, I cannot talk this matter to you in that dress'. Simon demands 'report your business at once or face disciplinary action' but Amusa is resolute, opting to write a note for him instead</li> <li>• arguably, Olunde has shown a type of bravery by breaking with tradition and spending years in the West training as a doctor</li> <li>• when Olunde discusses the death ritual with Jane Pilkings, he tries to show her how contradictory her views on the differences between Western and Yoruba cultures are: 'What do you call what those young men are sent to do by their generals in this war?' For Olunde, there is no honour or bravery in surviving if it contradicts the mass survival of his people: 'I slowly realised that your greatest art is the art of survival. But at least have the humility to let others survive in their own way'</li> <li>• he also shows bravery when he takes on the suicide ritual after discovering that his father, Elesin, has not completed it. His sense of duty transcends his fear. This is especially significant as he has been living in the West but still holds true to the values of his home. He acts decisively in order to prevent the Yoruba from 'floundering in a blind future'</li> </ul>

- when Iyaloja visits Elesin in prison, she is incandescent with rage. She berates him for failing to fulfil the death ritual; his inaction is presented in stark contrast to the bravado he has shown previously in his lengthy speeches: 'I must tell your brother chiefs when I return how bravely you waged war against him. Especially with words'
- Iyaloja also belittles Elesin by telling him how the late king's animals are braver than him: 'if you had followed when you should, we would not say that the horse preceded its rider ... we would not say the dog has raced beyond and left his master behind'.

**(AO2)**

- Language: early in the play, Elesin's bravery is indicated by his confident language: 'Has no one told you yet / I go to keep my friend and master company'
- Language: Olunde has absolute faith in his father's bravery and conviction: 'His willpower has always been enormous; I know he is dead'
- Language: Elesin's apparent bravery is initially celebrated by the Praise-Singer, who says that Elesin will never be forgotten: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out'
- Form: Elesin uses the fable of the Not-I bird to reassure Iyaloja and the Praise-Singer that he is brave and will carry out the ritual: 'What a thing this is, that even those / We call immortal / Should fear to die'
- Structure: at the end of the play, bravery is illustrated by the contrasting actions of Elesin and Olunde. Olunde acts bravely and honourably in fulfilling his duty, whereas Elesin, despite his bravado at the start of the play, draws out the process, ultimately failing in his role.

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

Question number	Indicative content
<p><b>10</b></p> <p><b><i>Death and the King's Horseman</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Simon Pilkings is a British District Officer in Nigeria while it is still under British rule at the end of the Second World War. His role is to preserve law and order in the district. He is married to Jane Pilkings. Their significance in the play is that they highlight the rigidity and blindness of British rule and tradition as they are applied in the colonies</li> <li>• even thousands of miles away from England, Simon rigorously applies British laws and values. In particular, Simon is dismissive of the death ritual, an integral part of the Yoruba culture, because suicide is prohibited under British law. When Amusa reports that Elesin is 'to commit death', Simon misunderstands him</li> <li>• Simon holds a significant position of responsibility in Oya, yet he does not make any attempts to understand the importance of Yoruba traditions to the local people. When the sound of drums can be heard in the distance, Simon shows no inclination to understand the significance of music: 'Do you hear how they go on and on?', 'They always find an excuse for making a noise'</li> <li>• Jane Pilkings is significant in the play because she tries to dilute her husband's insensitivity, for example urging him to be more accommodating of Amusa's religious beliefs. She shows interest in the Yoruba culture, asking Olunde more about the death ritual when he returns to Oya from the West</li> <li>• however, she does not fully understand how the story about the British captain, who sacrificed himself for the benefit of wider society, connects to Elesin's intention, and she is shocked by Olunde's view of his father's planned suicide: 'How can you be so callous!' Jane is shown to share some of the views of her husband and fails to bridge the void between the colonialists and the Yoruba</li> <li>• indeed, when Jane and Simon wear the <i>egungun</i> costume, they show no understanding or regard for its meaning, appearing to wear it only to impress the Prince. Olunde confronts the Pilkingses and questions the motives behind their seemingly disrespectful behaviour: 'And that is the good cause for which you desecrate an ancestral mask?'</li> <li>• Simon's decision to order the arrest and imprisonment of Elesin to prevent his taking his own life is significant in the play, as it ultimately results not just in the death of Elesin but Olunde, too, which forms the central drama of the play</li> <li>• neither Simon nor Jane learns anything by the end of the play. Simon, in particular, remains completely closed to new ideas. Both believe that locking Elesin up to prevent his taking his own life has been the right thing to do. Simon says 'Well, I did my duty as I saw fit. I have no regrets'.</li> </ul>



**(AO2)**

- Language: Jane's significance in the play is, at least in part, to highlight her husband's insensitivity. She chastises her husband for offending Joseph: 'Calling holy water to our Joseph is really like insulting the Virgin Mary before a Roman Catholic'. She also takes Amusa's objections to their costumes more seriously
- Language: Simon's sarcasm is significant because it exposes his misunderstandings of the ritual when he speaks of the formalities on the death of a British king: 'We don't make our chiefs commit suicide to keep him company'
- Language: Jane uses an emphatically-placed adverb to show how much she values life and believes it should be protected as far as possible: 'Life should never be thrown deliberately away', highlighting her lack of understanding of the death ritual and its meaning to the Yoruba people
- Form: Elesin kills himself on learning of his son's taking his place in the ritual. This is a significant moment in the play because Simon is still unable to accept that Elesin would want to show honour to both his son and the Yoruba community through death. The stage directions describe Simon's frantic attempt to save Elesin's life: *'He rushes within, fumbles with the handcuffs and unlocks them, raises the body to a sitting position while he tries to give resuscitation'*
- Form/Structure: Soyinka uses the characters of Simon and Jane as a representation of the rigidity and blindness of British rule and tradition as they were applied in the colonies. They are unchanged at the end of the play, remaining a caricature of British expats in Nigeria at the time the play is set.

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

## SECTION B – Literary Heritage Texts

Question number	Indicative content
<b>11</b> <i>Romeo and Juliet</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Friar Lawrence is a friar of the Order of Saint Francis, and he first appears in the play in his cell as he prepares to gather medicinal herbs at first light. He is presented as wise and is respected by other characters</li> <li>• the Friar is presented as a good friend and confidant to Romeo, who often seeks his counsel in times of need. Romeo feels more able to share his problems with the Friar than with his own father. When the Friar learns that Romeo has moved on from Rosaline so quickly, he offers wise advice, warning Romeo against his impetuous emotions</li> <li>• nevertheless, the Friar agrees to marry Romeo to Juliet. He is presented as a man acting with good intentions, believing that it might bring about the end of the feud between the Montagues and Capulets: 'For this alliance may so happy prove / To turn your households' rancour to pure love'</li> <li>• the Friar is trusted in times of need. After Romeo kills Tybalt, he turns to the Friar, who promises that they will come up with a plan. Romeo trusts the Friar implicitly and acts on his advice: 'Go, get thee to thy love, as was decreed. / Ascend her chamber, hence and comfort her'. Friar Lawrence shows an assured confidence, which puts Romeo's mind at ease and ultimately encourages him to pursue the plan</li> <li>• Juliet also seeks assistance from Friar Lawrence following Romeo's banishment from Verona. She is 'past hope, past cure, past help' and has been told that she must marry Paris. The Friar's knowledge of plants and herbalism enables him to attempt to help Juliet, and he offers her the 'distilled liquor' that mimics death: '... through all thy veins shall run / A cold and drowsy humour'. The Friar provides Juliet with an alternative to the suicide she threatens. He says 'I do spy a kind of hope'</li> <li>• however, despite his good intentions, the Friar is frustrated in his attempts to get a message to Romeo because of the plague. He realises the disastrous implications: 'The letter was not nice, but full of charge, / Of dear import, and the neglecting it / May do much danger'</li> <li>• he is presented as afraid when he subsequently fails to persuade Juliet to leave the tomb in order to save her life, and he flees: 'I dare no longer stay'. He is discovered trying to run away</li> <li>• ultimately, the Friar feels responsible for the deaths of Romeo and Juliet: 'And here I stand, both to impeach and purge / Myself condemned and myself excused'</li> <li>• the Friar explains what has happened to Romeo and Juliet at the end of the play: 'I will be brief, for my short date of breath / Is not so long as is a tedious tale'. His explanation could be seen as an attempt to give a frank account to the families, to help them to understand what has happened.</li> </ul>

**(AO2)**

- Language: Friar Lawrence appears wise, using juxtaposition to foretell the outcome of Romeo's and Juliet's passion: 'These violent delights have violent ends'. However, he still agrees to marry them
- Language/Structure: Friar Lawrence is presented as a fatherly figure to Romeo, providing words of wisdom about the possible consequences of Romeo's impetuous actions: 'They stumble that run fast'. Friar Lawrence warns Romeo to slow down, both physically and emotionally
- Form: from the Prologue, the audience knows the tragic outcome of the play: 'A pair of star-cross'd lovers take their life'. Romeo seeks help from the Friar, but the audience is aware that it will be to no avail
- Form/Structure: the Friar's actions contribute directly to the play's tragic outcome through his plan for Juliet to feign death and his subsequent failure to get the message to Romeo
- Structure: at the end of the play, the Prince suggests that the Friar will be pardoned for his role in the plan: 'We still have known thee for a holy man'. The Friar is presented as a man worthy of forgiveness.

**(AO4)**

- in Elizabethan England there were no practising friars because of the dissolution of the monasteries by Henry VIII. The friar of Shakespeare's play comes from the culture of Italy at an earlier point in history
- friars were respected, offered help to people in need, and took vows of poverty. Friar Lawrence is described as living in a 'cell', which would have been a sparsely furnished room
- some friars were known for their studies of herbs as medicines. Some herbs do have powerful narcotic effects.

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

Question number	Indicative content
<p><b>12</b></p> <p><b><i>Romeo and Juliet</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• there are a number of deaths in the play, which are significant turning points for the unfolding action. The significance of death is clear even at the start, with the Prologue referring to how 'A pair of star-crossed lovers take their life'</li> <li>• death pervades the whole play on many levels. The Nurse has lost a child, Susan, who died in infancy: 'Well, Susan is with God: she was too good for me'. The Capulets have lost all their children apart from Juliet</li> <li>• the deaths in the play are almost always connected to passion, whether that passion is love or hate. The men, who represent the Capulet and Montague households in the play, face death on a weekly basis. Prince Escalus attempts to prevent any further bloodshed by stating that capital punishment will be enforced on any individual who disturbs the peace: 'Once more, on pain of death, all men depart'</li> <li>• the first death to take place is that of Mercutio, who dies as a result of the fight with Tybalt in the middle of the play. He is killed under Romeo's arm as Romeo seeks to break up the duel. This proves to be a significant turning point</li> <li>• after Mercutio has been slain, Tybalt's violent death at Romeo's hands is arguably inevitable: 'Either thou or I, or both, must go with him'. Tybalt's death is significant as momentum gathers towards the death of the two lovers</li> <li>• following Tybalt's death, Juliet is in an extremely vulnerable position. Though Juliet is perhaps grieving more because of her parting from Romeo, who has been banished for killing Tybalt, it is Lord Capulet's belief that Juliet's grief is solely because of the death of Tybalt. This is significant because it causes him to bring her marriage to Paris forward</li> <li>• in desperation, she turns to Friar Lawrence and she agrees to his plan: she will take a drug that will make her appear dead. Juliet will do whatever she can to be with Romeo</li> <li>• as a result of his banishment and the plague, Romeo does not receive the message about the Friar's plan. He goes to the Capulet tomb and believes that Juliet is dead. He is confronted by Paris, who wants to kill Romeo: 'Obey, and go with me, for thou must die', but Romeo kills him during the altercation. Paris' death presents a dramatic focus as the play draws to an end</li> <li>• Romeo's death by his own hand is both dramatic and romantic. He takes the apothecary's poison and dies at Juliet's side, believing that he is joining her in death</li> <li>• Juliet's awakening from her feigned death is followed by her real death, using Romeo's dagger: 'O, happy dagger, / This is thy sheath. There rust, and let me die'</li> </ul>

- the tragic deaths of Romeo and Juliet are significant because they lead to the end of the Capulet and Montague feud: 'with their death bury their parents' strife'. An audience would consider the price that has been paid, the lesson learned. The Prince confirms this by stating at the end of the play 'The heavens find means to kill your joys with love! ... All are punished'.

**(AO2)**

- Language: Lord Capulet uses personification when explaining to Paris that all his other children have died: 'Earth hath swallowed all my hopes but she'
- Language: Mercutio is darkly humorous in his approach to his own demise, using a pun to downplay his fatal injury: 'Ask for me tomorrow and you shall find me a grave man'
- Language/Form: death's shadow falls across the play as it is detailed in the Prologue, referring to Romeo and Juliet's 'death-mark'd love'
- Language/Structure: Juliet's soliloquy prior to taking the Friar's potion is laced with metaphors of death: 'a faint, cold fear thrills through my veins'. It is ironic that Juliet threatens suicide, then fakes her death, which leads to her real death at the end of the play
- Structure: blame for the deaths of Romeo and Juliet is clearly apportioned to their families from the beginning: 'From forth the fatal loins of these two foes'.

**(AO4)**

- infant mortality was considerably higher at the time the play is set than today, and it was not uncommon for parents to lose children
- mistaken deaths were common in Elizabethan times when death was relatively difficult to diagnose. Corpses were routinely buried with bells so that those mistaken for dead could raise the alarm
- the plague, which prevents Friar John from reaching Mantua, brought death to people's daily lives in fourteenth century Italy.

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



Question number	Indicative content
<p><b>13</b></p> <p><b><i>Macbeth</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• contrasts of good and evil and light and dark are used throughout the play</li> <li>• the play opens on an inhospitable Scottish heath. The Witches speak of the conditions, 'Fair is foul and foul is fair! – / Hover through the fog and filthy air', which indicates that the conventional interpretation of the significance of light and darkness is being subverted and confused. This eerie atmosphere also sets the tone for the rest of the play</li> <li>• upon meeting the Witches, Banquo uses the imagery of darkness to warn Macbeth: 'often times, to win us to our harm, / The instruments of darkness tell us truths'. In contrast to Macbeth, Banquo has a more noble response to the Witches, and he advises Macbeth that evil creatures, 'instruments of darkness', can manipulate the truth in order to cause harm</li> <li>• imagery of light is used when King Duncan names his son, Malcolm, as his heir and commends Macbeth for his bravery in battle against the Norwegian army: 'signs of nobleness, like stars, shall shine / On all deservers'. Duncan wishes to reward those who have shown good qualities</li> <li>• when Macbeth first contemplates killing Duncan, he says 'Stars, hide your fires / Let not light see my black and deep desires'. Macbeth cannot bear to see the evil deed he is about to carry out and he wants to avoid judgement in the cloak of darkness</li> <li>• aware that her husband is 'too full o' the milk of human-kindness', Lady Macbeth calls on forces of darkness to help her be wicked: 'Come, thick night, / And pall thee in the dunnest smoke of hell'. She wants the power of evil, in the form of the night, to cover her actions</li> <li>• as they proceed with the plan to kill Duncan, Lady Macbeth promises her husband that there will be no sun for Duncan in the morning as a result of 'This night's great business'</li> <li>• darkness clouds the court and the country following Duncan's murder, signalling how evil has overpowered good. Shakespeare uses pathetic fallacy when Ross comments on the unnatural event, which shows the effect of evil on Scotland, 'By the clock 'tis day, / And yet dark night strangles the travelling lamp'</li> <li>• when arranging the murders of Banquo and Fleance, Macbeth tells the murderers 'Fleance his son, that keeps him company ... must embrace the fate / Of that dark hour'. The men will be ambushed in darkness and they will meet the final darkness of death (although Fleance escapes)</li> <li>• as the play progresses, Lady Macbeth becomes overcome with guilt and remorse as a result of her evil deeds and she is afraid of darkness. The Gentlewoman speaks of how Lady Macbeth always wants light by her side: 'She has light by her continually'.</li> </ul>

**(AO2)**

- Language: Macbeth uses a metaphor to describe Duncan's lifeless body: 'His silver skin laced with his golden blood', indicative of his divinity
- Language: after Duncan's murder there is darkness even in the middle of the day, presented through violent imagery: 'dark night strangles the travelling lamp'
- Language/Structure: as they meet in the darkness of the courtyard, there is dramatic irony when Macbeth identifies himself to Banquo as 'A friend'
- Language/Structure: Shakespeare uses pathetic fallacy in his opening setting of a thunderstorm on a heath to present the three Witches and their plotting: 'Thunder and lightning. *Enter three Witches*'. The stormy weather associated with the appearance of the Witches serves as a warning of the trouble they will cause
- Form: as a tragic play, there is a counterbalance of good, represented by light, weighing against evil, represented by darkness.

**(AO4)**

- at the time the play was written, the sun symbolised the King and sunset represented the King's death or overthrow. In the Witches' prophecy, 'That will be ere the set of sun' foreshadows the death of King Duncan
- belief in the polar opposites of good and evil was popular at the time Shakespeare was writing, and the social expectations were that, generally, good would overcome evil
- many Jacobean believed that disruption to the Divine Right of Kings resulted in disruption to the weather and natural environment.

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

Question number	Indicative content
<b>14</b> <i>Macbeth</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the relationship between Lady Macbeth and Macbeth changes. At the start of the play, they are presented as a close and united couple but, as the play progresses, evil consumes them and tears them apart</li> <li>in the early stages of the play, Macbeth's letter to Lady Macbeth demonstrates that he does not keep any secrets from his wife, telling her about everything that has happened during his absence and his meeting with the 'weird sisters'. He refers to his wife as 'my dearest partner in greatness'</li> <li>however, it soon becomes apparent that Lady Macbeth is the dominant and more ambitious partner in the relationship. As soon as she learns of Duncan's intentions to stay at their castle, she describes the visit as 'fatal', showing how she makes decisions instinctively</li> <li>Lady Macbeth clearly knows her husband well, fearing that he is 'too full o' the milk of human kindness' to fulfil the Witches' prophecy. Indeed, when Macbeth decides that he will not proceed with the plan to kill Duncan, she uses accusation and her powers of persuasion to make him reconsider: 'When you durst do it, then you were a man'</li> <li>it is clearly Lady Macbeth who is in control at this stage, and Macbeth relies on her for the specific details of the plan to murder Duncan. He asks her 'If we should fail?' Clearly in admiration of his wife's strength, he tells her that she should 'Bring forth men children only'</li> <li>they are both hypocritical when they welcome the king, greeting him warmly yet knowing they are planning to murder him. However, it is Macbeth who has to carry out the deed. Lady Macbeth reflects 'Had he not resembled / My father as he slept, I had done 't', showing the first sign of weakness in her character</li> <li>nevertheless, after the murder, Macbeth is wracked with guilt: 'afraid to think what I have done'. Despite the earlier lapse in Lady Macbeth's resolve, her husband relies on her to return the daggers and to be the pillar of strength in their relationship</li> <li>following the murder of Duncan, Macbeth starts to act independently of his wife. He is aware of the guilt she feels for Duncan's murder and does not share his intention to kill Banquo with her, telling her 'Be innocent of the knowledge, dearest chuck'. However, even at this stage, Lady Macbeth tries to cover up for her husband during his outburst at the banquet, after they have become king and queen. He sees, or thinks he sees, the ghost of Banquo, but Lady Macbeth passes this off as a condition he has had since his youth</li> <li>their relationship is seen to disintegrate further following the banquet scene and they become increasingly isolated from each other. Macbeth changes his response to fear and it appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed'</li> </ul>

- the sleepwalking scene later in the play presents Lady Macbeth broken by madness: 'What's done / cannot be undone'. Clearly guilt-stricken, she takes her own life off stage
- when Macbeth learns of the death of his wife, his response is ambivalent: 'She should have died hereafter', which is seen in contrast to the close relationship they have at the start of the play.

#### (AO2)

- Language: early on, Lady Macbeth knows that she can influence her husband; she is manipulative: 'I may pour my spirits in thine ear'. She uses a metaphor to influence her husband's behaviour: 'look like th' innocent flower, / But be the serpent under't'
- Language: the use of stichomythia, blunt exchanges, heightens the couple's closeness and nervous energy after Duncan's murder: 'When?', 'Now', 'As I descended?', 'Ay'
- Language: Lady Macbeth uses an extreme image to compare her evil strength to Macbeth's weakness. She remarks that she would kill her own baby: '... plucked my nipple from his boneless gums, / And dashed the brains out! – had I so sworn'
- Form: the stage directions show Lady Macbeth being '*carried out*' following the announcement of the murder of the grooms. This could be evidence of Lady Macbeth's manipulation of the situation, wanting to distract attention from her and her husband. Alternatively, it could be an indication of the power change in their relationship, with Lady Macbeth unable to bear the pressure of the evil deeds
- Form/Structure: Lady Macbeth's lines begin in blank verse and iambic pentameter, but as the play progresses and she loses her mind, her lines are written in prose; the short sentences, repetition and exclamations illustrate her disturbed frame of mind: 'Out damned spot! Out, I say!'

#### (AO4)

- at the time the play is set, women were normally subservient to men; Lady Macbeth tends to break conventional stereotypes
- at the time Shakespeare wrote *Macbeth*, ambition was generally seen as a negative trait. In Shakespeare's *Julius Caesar*, Brutus declares that 'ambition's debt is paid' as the assassins stand around Caesar's slain body. The assumption is that a heavy price must be paid for ambitious behaviour, like that of Macbeth and Lady Macbeth
- written for James I, the play serves as a cautionary tale to warn potential assassins of the dire consequences that would befall them if they were to dare to follow a path like that of Macbeth and Lady Macbeth.

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

Question number	Indicative content
<b>15</b> <b><i>The Merchant of Venice</i></b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• candidates are free to agree or disagree, wholly or in part, with the view that Jessica runs away with Lorenzo to escape from her father. Responses should be judged on the quality of the argument presented</li> <li>• Jessica is Shylock's only daughter. It is clear from the first time that Jessica appears in the play that her desire to run away with Lorenzo is, at least in part, motivated by her desire to escape from her father and their house she describes as 'hell'</li> <li>• Jessica expresses her regret that Lancelot Gobbo is leaving Shylock's service. She bemoans the loss of his company and there is much evidence that Jessica is miserable living with her father</li> <li>• when she asks Lancelot to pass a letter to Lorenzo on her behalf, she is clearly afraid of her father and of his finding out about her relationship with Lorenzo. She tells Lancelot 'I would not have my father / See me talk with thee'</li> <li>• furthermore, Jessica is embarrassed to say that she is Shylock's daughter. She reflects on how she is very different to him: 'But though I am a daughter to his blood, / I am not to his manners'</li> <li>• there are also a number of examples when Shylock shows that he is possessive and controlling of his daughter, such as when he asks her 'to look to my house' and how he refers to her as 'my girl'. He shouts orders at her to 'lock up' the doors to block out the music coming from the street</li> <li>• it could be argued that Jessica runs away with Lorenzo primarily motivated by her love for him so that she can be a 'loving wife'. The relationship between Jessica and Lorenzo is presented as one founded on love. Indeed, when Lorenzo talks about Jessica, his words reflect his love of her personality and appearance: 'Beshrew me but I love her heartily. / For she is wise ... ', 'And fair she is, if that mine eyes be true'</li> <li>• nevertheless, it could, possibly, be argued that Jessica is in part motivated to run away with Lorenzo to spite her father, and not just to escape from him, because Lorenzo is a Christian: 'I shall end this strife, / Become a Christian and thy loving wife'. Shylock makes his hatred of Christians clear and he warns Jessica to stay away from 'Christian fools with varnish'd faces'</li> <li>• Jessica recognises how her elopement with Lorenzo is a significant loss to her father: 'I have a father, you a daughter, lost', which is, perhaps, suggestive of the extent of her hatred for him. This is accentuated by her stealing money from her father. She even trades for a monkey the ring her mother gave Shylock, which devastates him: 'It was my turquoise! I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys'</li> </ul>

- towards the end of the play, in Belmont, Jessica and Lorenzo exchange numerous loving sentiments, to such an extent that Jessica professes 'I would out-night you did nobody come, / But hark, I hear the footing of a man'. This is further evidence that Jessica is, at least in part, motivated to run away with Lorenzo because of her love for him.

**(AO2)**

- Language: Jessica is sorry when Lancelot leaves Shylock's service. She uses strong metaphorical language to describe the house: 'Our house is hell and thou, a merry devil, / Didst rob it of some taste of tediousness'
- Language/Form: the marriage between Jessica and Lorenzo could be seen as an escape for her. In her soliloquy, she expresses the tension and strain in her relationship with Shylock: 'Alack – what heinous sin is it in me / To be ashamed to be my father's child!'
- Language/Form: in Belmont, Jessica and Lorenzo compare themselves to famous lovers from classical literature, including Troilus and Cressida, declaring their undying love for one another
- Language/Structure: the audience can see how manipulative Shylock is with his daughter when he repeatedly calls to her: 'What, Jessica! – thou shalt not gormandise, / As thou hast done with me: – What, Jessica!'
- Structure: Jessica's relationship with Lorenzo upsets Shylock and accelerates his need for revenge. It is dramatically very significant.

**(AO4)**

- Venice was a trading hub and, because of this, full of people from different religions and nationalities. This location would have made it easier for Lorenzo and Jessica to meet
- Jessica's conversion to Christianity would have been relatively rare at the time Shakespeare was writing. Jews and Christians tended to marry within their own religion
- Jessica's and Lorenzo's elopement would have been a scandal at the time Shakespeare was writing.



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

Question number	Indicative content
<p><b>16</b> <b><i>The Merchant of Venice</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• friendship is significant in the play. It is Antonio's friendship with Bassanio that is the underlying reason for Antonio's taking the bond with Shylock, which forms the central narrative strand of the play</li> <li>• Antonio is close to Bassanio and a good friend. He lends him money so that Bassanio can court the eligible Portia. As Bassanio already owes him money, Antonio has to borrow money himself so that he can lend to his friend. This plan falls apart when the ships are lost at sea, which results in Antonio approaching Shylock for a loan</li> <li>• the intensity of Bassanio's love for Antonio is evident when, preparing to court Portia, he says 'To you, Antonio, / I owe the most in money and in love'. This is significant in the play because questions are raised about the true nature of the relationship between Antonio and Bassanio, and Bassanio's real motive in pursuing the wealthy Portia</li> <li>• when he is unable to repay the bond by the due date, Antonio honourably stands by the letter of the law, accepting his fate if that is in line with the rules: 'The Duke cannot deny the course of law'. Even though it is Bassanio's debt that has caused Antonio's trouble, Antonio bears his friend no ill will and stands by him</li> <li>• ultimately, friendship saves Antonio's life. Portia intervenes to save her husband's friend in the trial scene. She uses her unquestionable wit and sharp intelligence in her role as Doctor Balthazar to interrogate Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh"'</li> <li>• it appears that Bassanio, perhaps, cares more for Antonio than his wife when he parts with her ring after the trial, out of gratitude for Antonio's life having been saved</li> <li>• when Lorenzo and Jessica run away, the friendship of Gratiano, Salerio and Solanio is significant. They help facilitate Jessica's escape from her house of 'hell'</li> <li>• although mistress and servant, the relationship between Portia and Nerissa is significant as they are presented more as friends. Portia speaks candidly to Nerissa and Nerissa is honest with Portia. She tells her how well off she is when Portia complains she is 'awearied of this great world'. Nerissa replies that Portia would only be 'awearied' if her 'miseries were in the same abundance' as her 'good fortunes'. Indeed, Nerissa's closeness to Portia can be seen in the questions she asks about her suitors in the casket challenge: 'What think you of the Scottish lord, his neighbour?'</li> </ul>

- Shylock is essentially friendless, even losing his daughter when she runs away with the Christian, Lorenzo. It could be argued that Shylock's behaviour in the play, is, at least in part, a result of his lack of friendship. He has lived in Venice all his life but he is treated as a foreigner. He uses money-lending as a form of security: 'well-won thrift'.

**(AO2)**

- Language: at the start of the play, Antonio's friends try to cheer him up when he is concerned about the fate of his ships, likening his mind to a ship on the sea: 'Your mind is tossing on the ocean'
- Language: Antonio's language might suggest to some that his sadness is linked more to Bassanio's search for a wife than his ships. He wants to know the details and perhaps seems jealous: 'Well, tell me now what lady is the same / To whom you swore a secret pilgrimage, / That you today promised to tell me of'
- Language/Structure: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the eligible men so that she can criticise each of them. She says of the Neapolitan 'Ay, that's a colt indeed, for he doth nothing but talk of his horse'
- Structure: Shylock is portrayed as friendless, in sharp contrast to the other characters who work together against him
- Structure: the relationship between Nerissa and Portia can be compared with that between Bassanio and Antonio. Both sets of friends plan schemes together and both pairs treat each other with respect.

**(AO4)**

- some critics have suggested that the relationship between Bassanio and Antonio is stronger than friendship. Close relationships between men are a feature of other Shakespearean plays
- Venice, as a vibrant and busy city of trade, offers a setting that makes friendship important
- Shylock's presentation as friendless and isolated is in keeping with anti-Semitic views that proliferated at the time Shakespeare was writing.

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

Question number	Indicative content
<b>17</b> <i>Pride and Prejudice</i>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• money, or the lack of it, is an important aspect of the novel. Along with family heritage it can discriminate between characters from different social backgrounds</li> <li>• the wider plot of the novel revolves around money as the five Bennet daughters will have no means of financially supporting themselves when their father dies. Their house and income will be inherited by Mr Collins through entailment. This increases the pressure on the Bennets to find husbands for their daughters in a time when financial security for many women was based on finding a good match in marriage</li> <li>• Mr Collins is in a strong position. As a clergyman with Lady Catherine's patronage, he has a house and a comfortable living, and he is also set to inherit Longbourn. As such he can offer a comfortable position to Charlotte Lucas, who is already 27 and a spinster</li> <li>• Mr Darcy is an eligible bachelor who is 'handsome' but, more importantly, wealthy: 'Mr Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year'. Unlike his aunt, Lady Catherine, Mr Darcy does not use his resources to influence others but rather to do good, for example his treatment of his employees and tenants, as Mrs Reynolds warmly states to Elizabeth</li> <li>• Mr Wickham's financial debts are used as a means of portraying his bad character. His reputation as a dashing officer is crushed when he elopes with Lydia. After he has fled with Lydia, Mr Wickham's gambling debts come to light and his reputation in Meryton is badly damaged</li> <li>• marriage and money are bound together with the importance of making a good match, essential for most young women in the novel. Mrs Bennet's quest to find partners for her daughters is very amusing, but there are serious implications for the whole family if she is unsuccessful. Mr Bingley's arrival in Netherfield brings much excitement. He is seen as a very good match for Jane because of his wealth. He is easily led by his old friend, Mr Darcy, to distance himself from Jane Bennet because of her lack of money</li> <li>• the source of a person's money was important at the time Austen was writing. There is some emphasis on the difference between old and new money in this novel. Mr Darcy's is inherited from a long-established family line. Mr Bingley's comes from his father's business but, as he is the second generation and inherited it, he is still treated with respect</li> <li>• however, Sir William Lucas is looked down upon because he himself used to be in trade in Meryton. Austen notes that he had made a 'tolerable fortune' and received a knighthood, which has 'given him a disgust' for both his town and business. He has moved his family to Lucas Lodge, away from Meryton, but ironically Austen shows that he is not respected as an equal by his wealthy neighbours who mock him</li> </ul>

- in Elizabeth's conversations with Colonel Fitzwilliam about marriage, the subject of money is brought up. He says 'there are not many in my rank of life who can afford to marry without some attention to money'. Elizabeth suspects that he is warning her that he is not in a financial position to marry her: 'Younger sons cannot marry where they like'.

**(AO2)**

- Language: Mr Darcy's wealth is presented with humour in Austen's description. After listing his handsome features, she goes on to mention the report 'which was in general circulation within five minutes after his entrance, of his having ten thousand a year'
- Language: Mrs Bennet's efforts to find husbands for her daughters are humorous but also reflect a serious concern: 'Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!'
- Language/Form: Austen uses an ironic metaphor to describe how Sir William Lucas wishes to distance himself from how he made his money: 'unshackled by business'
- Language/Structure: money is both a hindrance and a help to Elizabeth's relationship with Mr Darcy. Elizabeth says sarcastically to Colonel Fitzwilliam 'And pray what is the usual price of an earl's younger son?'
- Structure: the plot hinges on the need for the Bennet daughters to find good husbands as entailment means that, when Mr Bennet dies, the estate will legally belong to Mr Collins and the Bennet family will be homeless and penniless.

**(AO4)**

- in Regency England financial security for the majority of women relied on men, whether it be a father, brother or a husband. This security could come as a matter of birth or marriage. Wealthy widows were an exception, with Lady Catherine holding a good deal of power
- the source of a person's wealth was important, with the difference between old and new money made clear
- younger sons in a family had much less financial security than older sons, unless, as Elizabeth points out, 'the elder brother is very sickly'.

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

Question number	Indicative content
<p><b>18</b> <i>Pride and Prejudice</i></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Mr Bennet is married to Mrs Bennet. They live at Longbourn with their five daughters. He is presented as a man driven to exasperation by his wife and responds by withdrawing from his family</li> <li>• Mr Bennet is amusing and self-possessed but he was misled into marrying a silly woman. He explains that on meeting Mrs Bennet he was 'captivated by youth and beauty, and that appearance of good humour, which youth and beauty generally give'</li> <li>• he is presented as a character who values the love marriage can bring, in direct contrast with his wife, who deems marriage important only for status. As a result, a tension lies between what Mr Bennet wants for his family and the desires of Mrs Bennet to see her daughters married well, no matter what their feelings. Mr Bennet says to Elizabeth, on the subject of her proposed betrothal to Mr Collins, 'An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr Collins, and I will never see you again if you do'</li> <li>• at times, Mr Bennet acts in an unkind manner towards his daughters. When Mary finishes singing her second song, not very well, at Netherfield, she is 'disconcerted' by her father's comments. Mr Bennet says 'That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit'</li> <li>• it could be argued that Mr Bennet is closest to Elizabeth. He is presented as a supportive father when Elizabeth refuses the proposal of Mr Collins. He also has a fairly close relationship with Jane compared to the younger sisters</li> <li>• however, he is presented as callous when he realises the possible impact on Jane's health of sending her to Netherfield on horseback. He leaves the decision to his wife and does nothing to prevent Jane from leaving: 'if she should die – it would be a comfort to know that it was all in pursuit of Mr. Bingley, and under your orders'</li> <li>• it is clear that Mr Bennet prefers to withdraw from the world, rather than confront it. Indeed, his detachment from domestic matters leads to disaster when Lydia runs away with Mr Wickham. He has not intervened to curb Lydia's behaviour even when Elizabeth chastises him about the trip to Brighton. When Lydia elopes with Mr Wickham, it is primarily down to Mr Darcy and Mr Gardiner to find her. Mr Bennet is presented as a lax father whose failure to curb Lydia almost ends with the humiliation of the entire Bennet family</li> <li>• towards the end of the novel, Mr Bennet acknowledges how he should have better provided for his daughters. He talks of how he 'often wished that, instead of spending his whole income, he had laid by an annual sum, for the better provision of his children'.</li> </ul>



**(AO2)**

- Language: Mr Bennet is presented as likeable and is closest to Elizabeth of his daughters as they are alike in character and wit. He comments jokingly to Jane that Mr Bingley is 'a pleasant fellow and would jilt you creditably'
- Language: Mr Bennet is described as 'so odd a mixture of quick parts, sarcastic humour, reserve, and caprice'. As a result, only Elizabeth is truly able to understand him
- Language: Mr Bennet is presented as disparaging when he uses a damning superlative to belittle his three youngest daughters: 'the three silliest girls'
- Form: the use of the letters from London reveals more of Mr Bennet's thoughts and feelings, which would otherwise be hidden from the reader
- Structure: the contrast between Mr Bennet and Mr Gardiner highlights Mr Bennet's weaknesses as a father. Contrasts are also made between Mr Bennet's relationships with Jane and Elizabeth compared to his three youngest.

**(AO4)**

- although Mr Bennet realises that he is not well-suited to his wife, he would not even have considered divorce as it was confined to the upper classes at the time Austen was writing
- it would be expected that consent for marriage would be sought from a girl's father, showing the significance of Mr Bennet's role as a father
- Mr Bennet's close relationship with Elizabeth could have been perceived as unusual, as, when Austen wrote the novel, it is thought that, generally, fathers had only a very small role in the upbringing of their children.

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

Question number	Indicative content
<p><b>19</b> <b>Great Expectations</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Estella is the adopted daughter of Miss Havisham, who trains her to torture men and 'break their hearts' as part of her revenge against men. As a result, Estella is presented as incapable of having loving relationships with men</li> <li>• Pip meets Estella when they are both children; he is summoned to Satis House to play. He is enchanted by her beauty and is smitten with her. Estella mocks Pip for his common background and Pip is the victim of her acid tongue: 'what coarse hands he has! And what thick boots!' She repeatedly refers to Pip as 'boy', in an attempt to demonstrate her superiority to him, as trained by Miss Havisham</li> <li>• Estella is beautiful and wealthy but she has been brought up to use her attributes to be cruel and cold: ' "Moths and all sorts of ugly creatures," replied Estella with a glance towards him [Pip], "hover about a lighted candle. Can the candle help it?" ' In Estella's eyes, just as a candle will destroy a moth, her attractiveness will destroy men's hearts</li> <li>• Pip's quest to become a gentleman is focused on his goal to be good enough to marry Estella. When Pip plucks up the courage to confess his love to Estella, she is presented as cold towards him, and she tells him that she has decided to marry Bentley Drummle</li> <li>• Estella marries the hard-hearted and cruel Drummle, who is portrayed as a man who lacks intelligence and finesse: 'in the sluggish complexion of his face, and in the large awkward tongue'. He is a minor noble whose wealth is through inheritance and not hard work</li> <li>• the relationship between Estella and Drummle is presented as one not built on love and does not thrive. He is very harsh to Estella after they are married and he is described as having 'used her with great cruelty'. He is abusive to her and has become 'quite renowned as a compound of pride, avarice, brutality and meanness'</li> <li>• she is later widowed when Drummle is killed by a horse, and she is at last free to find happiness. Her relationship with Drummle appears to change her for the better: 'I have been bent and broken but – I hope – into a better shape'</li> <li>• towards the end of the novel, there is some sympathy felt for Estella's position in life: 'I have not bestowed my tenderness anywhere. I have never had any such thing'. Estella has never had the chance to learn how to love, for which Miss Havisham holds herself directly responsible. She confesses: 'I stole her heart away and put ice in its place'</li> <li>• Estella is part of the novel's happy ending: 'I saw no shadow of another parting from her'. This is suggestive of the fulfilment of Pip's hope that he will be together with Estella forever.</li> </ul>

**(AO2)**

- Language: Estella's choice of husband, Drummle, is the 'next heir but one to a baronetcy'. He is described as 'idle, proud, niggardly, reserved and suspicious' and he is 'Heavy in figure, movement, and comprehension'
- Language: even though Estella is mean to Pip, she is honest with him. She warns him, frankly, of her nature, questioning Pip to think about his feelings for her: 'Do you want me then ... to deceive and entrap you?' She clearly sees Pip as her potential victim
- Language/Structure: Drummle is Pip's rival. He is rich and arrogant and causes Pip great distress when he marries Estella. He is described as 'so sulky a fellow that he even took up a book as if its writer had done him an injury'
- Language/Structure: Estella's cold rejection of Pip is a turning point as he realises his dream of marrying her is over. Her words are cold and final: 'When you say you love me, I know what you mean, as a form of words; but nothing more'
- Form/Structure: as Pip is both the hero and narrator of the novel, Estella's relationship with him is shown from his point of view
- Structure: the beautiful Estella is the tool used by Miss Havisham to punish men. Estella eventually breaks free from Miss Havisham's control only to enter a self-destructive, loveless marriage with Drummle.

**(AO4)**

- it is thought that Estella, as a child, is based on a young actress, Ellen Ternan, with whom Dickens fell in love in 1857
- society at the time Dickens was writing was very class-conscious, and marriage between an upper-class and a lower-class person was very rare and generally frowned upon
- Drummle, with his 'blockhead confidence in his money and in his family greatness', represents the quintessential gentleman of the English class system; he is not expected to do anything but live an indulged life. Dickens used his work to reflect on social injustice and the shallow nature of the class structure.

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

Question number	Indicative content
<p><b>20</b> <b>Great</b> <b>Expectations</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• the theme of helping others contributes to the central narrative strand of the novel: Magwitch uses his money to help Pip become a gentleman</li> <li>• Joe is a kind and well-meaning man, always putting Pip first. It was Joe rather than Mrs Joe, Pip's own sister, who helps Pip by taking him in as an orphan: 'I said to your sister, "there's room for <i>him</i> at the forge!" ' He also helps Pip with the menacing Mrs Joe, warning him that she is looking for him to give him a beating: '... and what's worse she's got Tickler with her'. Pip lists Joe's attributes: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow'</li> <li>• as a child, despite his immense fear, Pip helps Magwitch by taking him 'some bread, some rind of cheese, about half a jar of mincemeat', 'some brandy from a stone bottle' and 'a beautiful round compact pork pie' when he sees how starved Magwitch looks. Magwitch later repays Pip by becoming his benefactor</li> <li>• despite her callous treatment of Pip, Miss Havisham gives Joe a great deal of financial help, 'five-and-twenty guineas', to secure Pip's apprenticeship as a blacksmith. Towards the end of the novel, Pip in turn helps Miss Havisham by rescuing her from a fire at Satis House</li> <li>• Miss Havisham is bitter and cold-hearted towards men; she brings up Estella to be cruel to men and to break their hearts. However, later in the novel, Miss Havisham reveals her good intentions in caring for Estella: 'I meant to save her from misery like my own'</li> <li>• Biddy is a genuine, kind-hearted girl who meets and befriends Pip at school. She is described as 'the most obliging of girls'. At school, she cares for Pip and helps to teach him to read</li> <li>• Biddy moves in with Pip and Joe after Mrs Joe is attacked by Orlick. She helps them by looking after the severely injured Mrs Joe and caring for Joe and Pip, too</li> <li>• when Pip moves to London, Jaggers, Pip's guardian, helps him by ensuring that he is looked after: 'You'll want some money. Shall I leave you twenty guineas?'</li> <li>• Herbert is a good friend to Pip and he is trusted whole-heartedly: 'Herbert was my intimate companion and friend'. When Pip moves to London, Herbert is open with Pip about Estella, Miss Havisham and Jaggers. Herbert helps Pip acclimatise to life in London and he teaches him etiquette to help with his pursuit of becoming a gentleman</li> <li>• Wemmick helps Pip by protecting him even at the risk of breaking the law. When Pip returns to London having discovered the truth about his benefactor, he finds Wemmick's note warning him 'Don't go home'. Wemmick acts to protect Pip in the knowledge that Compeyson is in pursuit of Magwitch</li> </ul>

- towards the end of the novel, Pip and Herbert devise a plan to help Magwitch escape from England. Ultimately, the plan fails and Magwitch is imprisoned. Having been injured in a fight with Compeyson prior to his arrest, Magwitch is put in the prison hospital. Pip regularly visits Magwitch and he comforts him on his deathbed, telling him about his daughter, Estella.

**(AO2)**

- Language: Wemmick offers helpful advice to Pip: 'my guiding star always is, "Get hold of portable property" '
- Form: the novel offers a moral message that helping others, kindness, love and tolerance are more important than social climbing and wealth
- Structure: Magwitch's helpful act of becoming Pip's benefactor forms part of the central narrative of the novel. Magwitch's helpful act is anonymous for most of the novel but its impact on Pip's life is very significant
- Structure: Jaggers is eventually shown to be a good man. He is fully aware of the horrors of prison and the harsh treatment of children by the legal system; the reader learns of how he helped Molly by making her his housekeeper and found a home for her daughter, Estella, with Miss Havisham.

**(AO4)**

- many boys trained as apprentices in the Victorian era. Apprenticeships were extended periods of training in a craft or trade, provided by a master in that particular trade. They were legal agreements, typically involving the payment of a fee to the master who would provide the apprentice with board and lodging. Miss Havisham helped Pip by providing him with an opportunity he might not otherwise have had
- Victorian Christianity laid great stress on helping the underprivileged by charitable deeds, which relates to Miss Havisham's support of both Estella and Pip, although her reasons are not wholly charitable ones
- a lack of social and medical care meant that there would be nobody to care for Mrs Joe after she suffered her injuries. Biddy's help in caring for her is therefore crucial.

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



Question number	Indicative content
<p><b>21</b></p> <p><b><i>The Scarlet Letter</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Reverend Arthur Dimmesdale is the father of Hester Prynne's illegitimate child. As a Puritan minister, he feels great guilt for fathering the child</li> <li>• at the start of the novel, Dimmesdale is able to hide his guilt and he does not take responsibility for his actions. He is scared of being shamed publicly for fathering Pearl, caring deeply about the views of the community: 'All the dread of public exposure'. His main concern is to maintain his public reputation</li> <li>• however, the pressure of his guilt soon becomes apparent and he does attempt to inform his congregation of his sin. He tells them 'that he was altogether vile, a viler companion of the vilest, the worst of sinners, an abomination, a thing of unimaginable iniquity'. However, he is not believed: 'They heard it all, and did but reverence him the more'</li> <li>• Dimmesdale's guilt grows as the novel progresses and he privately punishes himself for his sin with a 'bloody scourge', by whipping his own shoulders. Also, he starves himself and denies himself sleep. However, none of the acts of self-punishment pacify his feelings of guilt</li> <li>• Dimmesdale does also start to show subtle signs of his guilt in public. His tendency to place his hand over his heart is an indication of his guilt. Pearl is not able to understand his actions: 'Mother! – Mother! – Why does the minister keep his hand over his heart?' However, Hester and the readership are likely to recognise Dimmesdale's attempts to share some of the burden of Hester's guilt</li> <li>• there are signs that Dimmesdale's guilt lessens, but only for a short time. When Hester suggests to Dimmesdale in the forest that they leave the area together, Dimmesdale begins to show that he forgives himself for his sin: 'O Hester, thou art my better angel! I seem ... to have risen up all made anew'</li> <li>• Roger Chillingworth, Hester Prynne's husband, is described as having 'A writhing horror ... across his features' when he arrives to see Hester cradling her illegitimate baby and he makes it his mission to find the father and get revenge. After discovering Dimmesdale's secret self-mutilation in the form of a scarlet 'A' carved into his chest, Chillingworth is elated that he has found the father. Appearing to be a caring physician, he exacerbates Dimmesdale's guilt by waging psychological warfare against him</li> <li>• ultimately, Dimmesdale cannot contain his guilt any longer. 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 refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately. His death marks the end of his suffering because of his guilt.</li> </ul>

**(AO2)**

- Language: the physical and psychological impact of Dimmesdale's inner guilt, intensified by Chillingworth's torture, is described by Chillingworth: 'A sickness, a sore place, if we may call it, in your spirit, hath immediately its appropriate manifestation in your bodily frame'
- Language/Structure: Dimmesdale uses an exclamation towards the end of the novel to show his relief at finally revealing the truth. It is only at this point that Dimmesdale feels at peace with the world: 'Had either of these agonies been wanting, I had been lost for ever!'
- Form: Dimmesdale is presented as a hypocrite by Hawthorne. He continues to preach to his congregation about sin while knowing that he has sinned himself
- Structure: Hester is forced to display her guilt publicly. Throughout the novel, she gradually gains forgiveness as a result of her acts of kindness. In contrast, Dimmesdale can only wish to be able to reveal his guilt to the community, believing it would be less of a burden than the secret guilt he harbours: 'Happy are you, Hester, that wear that scarlet letter openly upon your bosom!'
- Structure: Dimmesdale's secret guilt forms a major part of the novel's narrative, building the tension to his confession at the end of the novel.

**(AO4)**

- guilt was amplified by the Puritans' strict interpretation of the Bible. The religious sect was intolerant of dissenting ideas and believed those who sinned should suffer the guilt of their actions
- the dilemma of having to make moral choices and the feeling of guilt were major themes in Hawthorne's novels. Hawthorne is believed to have wanted to challenge the strict ideals of the Puritans, including their belief in forcing those who sin to display their guilt publicly
- Hawthorne felt guilt for his ancestor's role as one of the leading judges in the Salem witch trials two hundred years before he wrote the novel. This was believed to have been a big influence on his works.

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

Question number	Indicative content
<p><b>22</b></p> <p><b><i>The Scarlet Letter</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>the supernatural, including magic and witchcraft, is an important theme in the novel. Indeed, 'The Custom-House' introduction includes an appeal by the writer to remove any curses from his family</li> <li>the scarlet letter itself is linked to the theme of the supernatural. It is described as having the 'effect of a spell' on Hester, 'taking her out of the ordinary relations with humanity and enclosing her in a sphere by herself'. It also has connotations of magic and the supernatural to some in the colony: 'It was whispered by those who peered after her, that the scarlet letter threw a lurid gleam along the dark passageway'</li> <li>a magic circle seems to surround Hester and Pearl. Hester appears somehow protected by it. Her 'beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped'. As Pearl was born an outcast from society, Hawthorne writes that destiny 'had drawn an inviolable circle round about her'</li> <li>Pearl sometimes makes a circle around herself as she plays, and other aspects of her play have elements of magic: 'The unlikeliest materials – a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft'. When Pearl does encounter other children, she is described as 'snatching up stones to fling at them, with shrill, incoherent exclamations that made her mother tremble because they had so much the sound of a witch's anathemas in some unknown tongue'</li> <li>Mistress Hibbins, the sister of Governor Bellingham, is considered to be a witch. Despite the community's strict beliefs, Mistress Hibbins is tolerated for many years, most likely because of her brother's position. However, Governor Bellingham eventually has his sister executed for witchcraft. During her life, she is associated with the forest and natural forces that were feared by the Puritans</li> <li>she invites people to join her in the forest to meet with the 'Black Man', a euphemism for Satan and the embodiment of evil. 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</li> <li>Roger Chillingworth can be said to have used, what some in his community would consider, elements of magic in his torture of Dimmesdale. After Dimmesdale dies, some in the community say that they have seen the red 'A' carved into his chest and attribute it to Chillingworth's noxious magic.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>Language: Pearl is referred to as 'elf-child' and magic is conveyed through the metaphorical description of Pearl's eye as a 'black mirror' where there is a 'fiend-like' face. Governor Bellingham considers her similar to 'children of the Lord of Misrule'</li> </ul>

- Language: Chillingworth appears so menacing that Hester believes that he could be the Devil. She questions his true identity 'Art thou like the Black Man that haunts the forest round about us? Hast thou enticed me into a bond that will prove the ruin of my soul?'
- Language: Hester accuses Chillingworth of using magic to manipulate Dimmesdale's conscience: 'You search his thoughts. You burrow and rankle in his heart'
- Language/Structure: Chillingworth is linked to the theme of the supernatural when he is first introduced in the novel. On the scaffold, when Pearl is described as having 'witchcraft' in her eyes, she 'pointed across the street' towards Chillingworth who was part of the crowd but unknown to her, suggesting a supernatural connection between the pair
- Structure: Pearl can be said to embody magic. She appears in the novel as an infant, then at the ages of three and seven. Both three and seven are considered by some to be magic numbers.

**(AO4)**

- the Puritans believed that the supernatural and magic were evil and the work of the Devil
- Puritans believed in witches and their ability to cause harm. In the seventeenth century, witchcraft was punishable by death
- Mistress Ann Hibbins was a real person from the Massachusetts Bay Colony and was executed for witchcraft in 1656.

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

