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Mark Scheme (Results)

Summer 2022

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

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June 2022
Question Paper Log Number 70484
Publications Code 4ET1_02_2206_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 penalized for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

Specific Marking Guidance

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

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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.

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SECTION A – Modern Drama

Question number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Marco is a hard-working character who has travelled to America with his brother, Rodolpho, in search of work. From the moment he arrives at Eddie's and Beatrice's apartment, Marco is shown to have strong moral values. He immediately explains his motive for wanting to earn money: 'My wife – I want to send right away maybe twenty dollars –' • the extent of the poverty in Sicily is revealed by Marco when he talks about his children, telling Eddie and Beatrice: 'if I stay there they will never grow up. They eat the sunshine'. Marco sends money back to support his wife and children, the eldest of whom is 'sick in his chest' • at the start of the play, Marco is respectful of Eddie and he is grateful that Eddie and Beatrice have taken him and Rodolpho into their home. He says: 'I want to tell you now, Eddie – when you say we go, we go' • Marco is prepared to take any work he can get: 'Whatever there is, anything'. Louis and Mike, longshoremen and friends of Eddie, are full of admiration for Marco's work ethic: 'That older one, boy, he's a regular bull. I seen him the other day liftin' coffee bags over the Matson Line. They leave him alone he woulda load the whole ship by himself'. He works as hard as he possibly can, to provide as well as he can for his family • Marco is fiercely protective of his brother, and clashes with Eddie in a conflict over him. Marco displays his superior strength when he lifts the chair over his head, as a warning to Eddie. This follows the boxing match in which Eddie punches Rodolpho too hard for a friendly encounter • when Marco realises that Eddie has reported him and Rodolpho to the Immigration Bureau, he is incandescent with rage. Marco sees Eddie's actions as a betrayal, which breaks the power of natural law, and he comments in plain terms: 'In my country he would be dead now. He would not live this long' • Marco is driven by his belief in a code of behaviour and his standards of what is right and wrong. He tells Alfieri how dishonourable it would be for him to promise not to seek revenge against Eddie and how 'All the law is not in a book'. Nevertheless, Marco promises Alfieri that he will not take revenge so that he can remain free until his hearing and earn more money for his family • when Rodolpho tries to make peace between Marco and Eddie, Marco remains steadfast in the anger he feels towards Eddie: 'That one! He killed my children!' Marco's primary concern, after Eddie's decision to report him, is the impact it will have on the welfare of his family back in Italy

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	• although Marco has strong moral values, he does break his promise to Alfieri that he will not seek revenge against Eddie, which could arguably be seen as an act of betrayal. At the end of the play, Marco confronts Eddie and they are both expecting the other to apologise. During their final altercation, Eddie pulls a knife on Marco. This ultimately results in Eddie's death. **(AO2)** • Language: Marco's moral strength is shown when he lists all his justifications for attacking Eddie: 'He degraded my brother. My blood. He robbed my children, he mocks my work…' • Language: Marco's anger at Eddie's betrayal is expressed in his insulting language and violent command to Eddie: 'Animal! You go on your knees to me!' Eddie has broken the code of the community • Language/Form: Marco approaches Eddie with a *'certain stiffness*' when he wants to talk to him about staying at Eddie's and Beatrice's home. This description is suggestive of Marco's discomfort, based on his strong moral values, at having to rely on the charity of another man • Form: the stage directions show how Marco, when protecting Rodolpho, lifts the chair, using one hand, '*like a weapon over* EDDIE*'s head – and he transforms what might appear like a glare of warning into a smile of triumph'* • Structure: in the final confrontation between Marco and Eddie, Marco does not have a weapon. He wants to fight on a level-playing field with Eddie.

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

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Question number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • marriage is shown to be significant in the play. The marriage between Eddie and Beatrice Carbone is the first relationship that the audience is introduced to • at the start of the play, Eddie and Beatrice appear to have a loving marriage, with Eddie protective of Beatrice: 'Now wait a minute, Beatrice! I just don't want you bein' pushed around, that's all. You got too big a heart'. Beatrice replies, lovingly: 'Mmm! You're an angel! God'll bless you. You'll see, you'll get a blessing for this!' • however, there are signs that Eddie treats his wife with disrespect, channelling his affections in the wrong direction. When Eddie is looking at Catherine, he is described as: '*enveloping her with his own eyes*'. He is a jealous and inconsiderate character, as he tells Catherine: 'I don't see you anymore, you're running around someplace' • Marco's marriage appears to be strong; he has travelled a long distance and left behind his wife and children to earn a good wage so that he can send most of this back home. When Eddie jokes about the possibility of Marco's wife's infidelity in his absence, Marco confidently states that his marriage is solid • aware of Eddie's interest in Catherine, Beatrice seeks to preserve her marriage by boldly questioning Eddie: 'when am I gonna be a wife again, Eddie?' The physical side of their marriage has broken down and Beatrice is unable to make Eddie face why this might be • Beatrice finally confronts Eddie about his feelings for Catherine, stating 'you want somethin' else, Eddie, and you can never have her!' She is determined to regain her husband's interest and she even encourages Catherine to leave home in an attempt to save her marriage • despite Eddie's fixation with Catherine throughout the play, ultimately, his love for his wife is shown in his final words: 'My B.!' • the relationship between Catherine and Rodolpho develops quickly. There are questions about Rodolpho's sincerity in wanting to marry Catherine, but they appear committed to one another. Catherine says: 'Teach me. I don't know anything, teach me, Rodolpho, hold me' • when Eddie learns from Beatrice that Catherine and Rodolpho are to be married, he tries to convince Catherine that Rodolpho is using her, 'he don't respect you'. He suggests that Rodolpho is going to marry Catherine in order to become an American citizen: 'the guy is lookin' for his break, that's all he's lookin' for'. Eddie is intent on preventing the marriage from taking place

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	• Beatrice is supportive of the impending marriage between Catherine and Rodolpho. However, Beatrice ultimately chooses to stay with her husband instead of attending the wedding, when Eddie gives her an ultimatum. She says 'Now go, go to your wedding, Katie, I'll stay home' • it is clear to the audience that Rodolpho does not want to return to Italy and it is his desire to protect Catherine from a life of poverty. Rodolpho tries to make amends with Eddie and he does not retaliate, despite Eddie's unfair treatment of him. **(AO2)** • Language: Catherine interrogates Rodolpho directly about his intentions in wanting to marry her. He replies, confidently, with a question: 'You think I would carry on my back the rest of my life a woman I didn't love just to be an American?' • Language: Catherine becomes exasperated at Eddie's constant questioning about Rodolpho's intentions in wanting to marry her. She exclaims: 'He loves me!' • Form: when Eddie visits Alfieri for advice to try to prevent the wedding between Rodolpho and Catherine, the stage directions emphasise Eddie's unwillingness to listen to what Alfieri is telling him: '[*angering*] Didn't you hear what I told you?' • Structure: the impending marriage between Catherine and Rodolpho stirs strong emotions in everyone. Arguably, their marriage acts as a catalyst towards Eddie's tragic demise • Structure: the play ends with Eddie's declaration of love for Beatrice. This is ironic as, throughout the play, Beatrice desperately seeks to protect her marriage but Eddie only openly declares his love for his wife just before his death.

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

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Question number	Indicative content
3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of helping others is prevalent throughout the play. Most candidates will focus on the help given to Eva/Daisy. The Inspector plays an integral role in revealing those characters who help her and those who do not. Some candidates may explore how the Inspector, through his questioning and gradual uncovering of events, helps some characters change their attitudes and behaviour • Mr Birling has no regard for the needs of those less fortunate than himself. He proudly declares: 'I speak as a hard-headed businessman'. After Mr Birling explains why he refused to give the strikers a pay rise and dismissed Eva/Daisy from employment, the Inspector informs Mr Birling that a girl has died from drinking disinfectant. Mr Birling shows no empathy for her plight, focused on absolving himself of any responsibility for it: 'Well, don't tell me that's because I discharged her from my employment nearly two years ago' • it can be argued that in rescuing Eva/Daisy from the clutches of Alderman Meggarty at the Palace Variety bar, Gerald demonstrates that he wishes to help her. He takes her for a drink and, realising that she is hard-up and hungry, buys her some food: 'I made the people at the County [Hotel] find some food for her'. Gerald's provision of the use of Charlie Brunswick's flat for her to live in while Charlie is in Canada helps Eva/Daisy. Nonetheless, it could be argued that this is self-indulgent charity that results in Eva's/Daisy's dependence on Gerald and her later disappointment when he ends the affair • Mrs Birling is a prominent figure in the Brumley Women's Charity Organisation and should be charitable and willing to help others. However, when Eva/Daisy goes to the charity for help, she rejects her request and cannot believe that a working-class girl such as Eva/Daisy could refuse money, even if it was stolen: 'She was giving herself ridiculous airs' • Mrs Birling's attitude is not helped by the Inspector, even though she admits she was prejudiced against Eva/Daisy, and she remains impervious to the reality of her fate. Mrs Birling's narrow morality states that the father should support Eva/Daisy and her unborn child. Her hypocrisy is exposed when she discovers that her own son is the father in question. Her treatment of Eva/Daisy reflects her double standards and inability to empathise with those in need of help, especially at a time when no welfare support was available • Eric's behaviour could also be indicative of his desire to help others, in a way similar to Gerald's. It is made clear that Eric does not love Eva/Daisy but, nonetheless, he offers to marry her as a result of his sense of guilt and feeling of frustration for Eva's/Daisy's predicament in life, as he finds out that she is pregnant with his child. Eric's sense of responsibility leads to his offering Eva/Daisy money, but she is too proud and dignified to accept

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	• the Inspector helps Sheila and Eric realise their selfishness, but is less successful with Gerald. **(AO2)** • Language: Eva/Daisy is refused help from the Brumley Women's Charity Organisation, partly because of the 'gross impertinence' of her using the name 'Mrs Birling' • Language: the verbs used to describe Eva's/Daisy's request for help by the Inspector and Mrs Birling can be seen to be in direct contrast: Mrs Birling says 'You know very well why she wanted help', whereas the Inspector replies 'I know why she needed help' • Language: Eric condemns his mother for not helping Eva/Daisy, in no uncertain terms, holding her directly responsible for Eva's/Daisy's death: 'you killed her' • Form: Priestley's views can be clearly seen throughout the play, particularly in his exploration of community responsibility. Priestley sheds light on the nature of helping others and the hypocrisy of wealthy women, like Mrs Birling, who preside over their so-called charitable organisations with little genuine care for those who may need their help • Structure: the Inspector's visit to the Birlings' home is the main narrative strand throughout the play.

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

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Question number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may choose to agree or disagree, wholly or in part, with the view that Mr Arthur Birling believes himself to be superior to others. They may focus on how Mr Birling acts towards Mrs Birling, Sheila, Eric, Eva/Daisy and Edna. Candidates might also choose to consider how Mr Birling feels the need to impress the Crofts, or how he also appears threatened by the Inspector's power and authority, to demonstrate that Mr Birling is not totally secure in his feelings of superiority • during dinner, Mr Birling's sense of superiority is conveyed in the long speeches he makes about things the audience knows to be untrue: 'I say there isn't a chance of war. The world's developing so fast that it'll make war impossible' • arguably, Mr Birling does not see himself as superior to the Crofts. He likes to think of himself as an equal to them: '…we may look forward to the time when Crofts and Birlings are no longer competing but are working together…' Nevertheless, there are clues in the play that Mr Birling has to prove his standing in society to the Crofts, such as how he boasts to Gerald: 'there's a fair chance that I might find my way into the next Honours List' • when the Inspector first arrives, Mr Birling attempts to use his social connections to intimidate the Inspector: 'How do you get on with our Chief Constable, Colonel Roberts?', 'Perhaps I ought to warn you that he's an old friend of mine…' • Mr Birling attempts to demonstrate his superiority to the Inspector. He rebukes the Inspector, in fulfilling his duty, for his manner and for the way he is handling the investigation: 'I don't like your tone nor the way you're handling this enquiry' • the importance Mr Birling places on profits comes before anything else. The audience learns that he used his power to dismiss Eva/Daisy from employment: 'We were paying the usual rates and if they didn't like those rates, they could go and work somewhere else. It's a free country, I told them' • despite the fact that Mrs Birling is described as Mr Birling's 'social superior' and that she tells him off for his social faux pas in complimenting the cook, Mr Birling considers himself to be top of the family hierarchy. Initially, he does not allow his wife to speak for herself to the Inspector and his language suggests that she is his possession: 'Is there any reason why my wife should answer questions from you, Inspector?'

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	• Mr Birling is quick to dismiss the views of the younger generation. He is disparaging towards Eric, implying that he is a fool because of his age: 'Why, you hysterical young fool – get back – or I'll –'. At the end of the play, Sheila accepts responsibility for her part in Eva's/Daisy's demise but her father does not. She tells him: 'It frightens me the way you talk'. Mr Birling replies with disdain: 'Nonsense!' **(AO2)** • Language: Mr Birling shows that he is not interested in the views of others. When questioned about his decision to terminate Eva's/Daisy's employment, he answers his own question: 'Does that satisfy you? So I refused'. This suggests that Mr Birling sees himself as superior in his judgement to anyone else and that he does not seek approval from others • Language: Mr Birling uses the first-person pronoun, 'my', when talking about the engagement between his daughter, Sheila, and Gerald. He appears to place more significance on what the engagement means for him, rather than for his daughter: 'It's one of the happiest nights of my life… your engagement to Sheila means a tremendous lot to me' • Language: when trying to impress Gerald, Mr Birling's language is boastful: 'there's a very good chance of a knighthood' • Form: Priestley uses Mr Birling to highlight the selfishness of people in positions of authority. Without a welfare state in existence to help the poor, Priestley wanted to show that having people such as Mr Birling in positions of power would mean that people such as Eva/Daisy would continue to suffer • Structure: when Gerald suggests that the Inspector is not real, Mr Birling is buoyed by the fact that his reputation will remain intact. He shows no concern for the impact his actions have had on someone like Eva/Daisy, someone whom he considers to be inferior.

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

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Question number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of characters candidates could write about who evoke sympathy in the play. These include: Christopher, Ed Boone and Judy Boone. However, other characters could be chosen • for Christopher, growing up is different from most teenagers. At 15, he is on the brink of adulthood but struggles to live independently so he evokes sympathy • when Christopher discovers Wellington's body, he is naturally upset: 'the dog was not running or asleep. The dog was dead'. This prompts Christopher to think back to an earlier moment of loss in his life – the supposed death of his mother. Christopher has been left without a mother for two years • Christopher can be viewed as a victim of his own condition. His behaviour exposes him to misunderstanding and prejudice from those who do not know him, for example when he gives very literal answers to the police officer at the start of the play when he has found Wellington dead. When asked what he is doing, Christopher responds: 'I'm talking to you' • Christopher is a victim of his father's anger, both in the killing of Wellington and in his father's bad-tempered response to his son: 'Jesus, Christopher, how stupid are you?' • sympathy is created for Ed, who has to cope with his wife's infidelity and with the fact that she has left him for another man, his neighbour Roger Shears. He does so by cutting her out of his and Christopher's lives completely: 'Christopher, I'm sorry your mother's died. She's had a heart attack'. When Judy leaves, Ed must care for Christopher alone • Ed's feeling of loss arises again when Mrs Shears ends their relationship. He responds violently by murdering Wellington. Ed's act results in the loss of trust from his son, Christopher, when he discovers his father's culpability • despite Ed's lies to Christopher about the murder of Wellington and the death of his mother, Ed's lies are made with the knowledge that it is difficult to explain things to Christopher • the audience could feel sympathy for Judy Boone, Christopher's mother, who has not seen her son for two years as the play opens. Christopher is led to believe that she is dead but she is, in fact, living in London with Roger Shears, having left Christopher and Ed • in her letters to Christopher, which Ed conceals from him, she outlines some of the difficulties she faced bringing Christopher up: 'I was at the end of my tether and I had to pay for two broken mixers and we just had to wait until you stopped screaming'

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	• there are signs in the relationship between Judy and Roger that she is treated with little respect. Judy tells Roger: 'you made me look like a complete idiot'. Ultimately, Judy ends her relationship with Roger and returns to Swindon to live with Christopher but she struggles to settle. She apologises emphatically to Christopher: 'I'm really, really sorry'. **(AO2)** • Language: Ed's language is indicative of how he struggles to cope with looking after Christopher, particularly with Christopher's persistence in continuing with his investigation: 'I said leave it for God's sake' • Form: Judy Boone's letters to Christopher show the audience how she struggled to cope with his challenging behaviour and the strain it put on her marriage to Ed. She says that Ed seemed more able to cope with Christopher. When she saw them together, Christopher seemed calm: 'And it made me so sad because it was like you didn't need me at all' • Form: when Judy finds out Christopher thought she was dead, the stage directions clearly depict her devastation: '*She starts to howl*' • Form/Structure: the play features run-on scenes and all actors remain on stage throughout. This reflects Christopher's disjointed world as he grows up and learns the truth about his family • Structure: when Toby dies, Christopher loses a companion whom he trusted more than people: 'And another bad thing is that Toby died'.

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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
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Question number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of independence runs throughout the play, particularly Christopher's journey to independence. Candidates may also consider how other characters are shown to be independent, such as Christopher's father, Ed Boone, who has to care for his son without support from his wife, Judy Boone. Indeed, Judy also shows independence, initially in leaving her family, but also later in the play when she decides to leave Roger Shears • as a 15-year-old boy with autism, Christopher is seen to struggle with living his day-to-day life independently • as a single father, Ed cares for his son and has clearly developed an understanding of how best to comfort Christopher: '*Ed holds his right hand up and spreads his fingers out in a fan'.* Later in the play, Ed shows a determination to get the best for his son. He goes to see Mrs Alexander independently and is adamant Christopher will take an A level in Maths when she initially refuses: 'I'm not going to take no for an answer' • upon his discovery of Wellington's body, Christopher pledges to find out who murdered him. Christopher becomes increasingly independent as he has to interview people he does not know, as part of his investigation – a situation he would ordinarily find very difficult. He talks with Mrs Shears, Mrs Alexander and Reverend Peters: 'talking to other people in our street was brave' • Christopher pursues his investigation, contravening his father's express wishes for him not to. This in itself shows Christopher's yearning for independence, going against his father's orders. Ed is incensed when he finds out that Christopher has disobeyed him: 'How many times do I have to tell you, Christopher? I told you to keep your nose out of other people's business' • going to London in search of his mother means that Christopher has to be independent. He uses his father's bank card to pay for his ticket and has to negotiate the rail and tube system. At one point he risks his life down on the tube tracks to rescue Toby, unaware of the danger he is in • when Christopher flees to London to escape his father, he thinks first of having Toby cared for and tries to leave him with Mrs Alexander: 'Can you look after Toby for me?' Christopher speaks practically to Mrs Alexander about Toby's needs: 'He eats special pellets and you can buy them from a pet shop'

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	• Siobhan, Christopher's teacher, helps Christopher on his journey to independence. For instance, Christopher often struggles to interpret the meaning of different facial expressions. Siobhan draws out examples for Christopher, which he refers to when he needs to understand how people are feeling • by the end of the play, Judy appears to be more independent. She makes the decision to leave Roger and return to live in Swindon with Christopher. She gives Christopher clear instructions to ensure that they can leave London without Mr Shears' knowing: 'Come downstairs. Bring Toby. Get into the car' • at the end of the play, Christopher appears optimistic for his future, particularly as a result of his becoming more independent. Nevertheless, Christopher still seeks some reassurance from Siobhan: 'Does that mean I can do anything, Siobhan?' **(AO2)** • Language: on his journey to London, Christopher hears his father's voice in his head. He shows a determination to get to London independently, commanding his father: 'Get away from me' • Language: when Christopher is preparing to go to London, he shows grown-up responsibility in trying to find someone to care for his rat, Toby, without having to be told to do so. He gives very precise instructions: 'He eats special pellets and you can buy them from a pet shop' • Form: in her letters, narrated by Siobhan, Judy explains that she sought independence because she was so unhappy and she thought Ed and Christopher would be better off without her • Form: when Christopher travels to London by himself, he shows that he is becoming more independent. The stage directions show how he is able to overcome his fear of talking to strangers: '*He approaches an information counter*' • Structure: there is a change in Christopher's character when he discovers the body of Wellington. It forces him to come out of his comfort zone and it marks the start of his journey to independence.

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

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Question number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • adapting to change is a major theme in the play for all the main characters: Eva/Evelyn, Helga, Lil and Faith. Helga sends Eva on the Kindertransport for a new life in England, where she lives with her adoptive mother, Lil. Evelyn's daughter, Faith, has no idea of her mother's past life in Germany and must adapt to this news • at nine years old, Eva becomes one of the first children to escape to England on the Kindertransport and her life changes forever. Upon reaching England, Eva realises that life is not the same and she has to learn to adapt to her new home • Lil adopts Eva and she initiates change in Eva as her first action is to get rid of Eva's label with the Star of David on it: 'Over. Finished. Done. Goodbye. Yes. That's the word. Goodbye'. Later, Eva is confused when she receives a letter from her birth mother, Helga, asking her to celebrate Passover. At 18, Eva/Evelyn decides to get baptised • Eva is chastised by Lil for walking the streets knocking on doors to find jobs for her parents when she should have been attending English lessons, and she loses her temper with Eva as she accuses her of lying: 'If there's one thing I cannot stand, it's a little liar!' • Lil has to adapt to life with Eva and she helps Eva to deal with the trauma she has inevitably experienced as a result of her leaving her family behind in Germany. She initially goes to the train station with Eva in anticipation of her parents' arrival. Ultimately, Lil is honest with Eva as she explains the reality of the situation: that Eva cannot be with her parents • Helga remains in Germany while Eva leaves for England. She is unable to join her daughter and must adapt to life without her. When Helga arrives in England after the end of the war, it is clear that she has been changed significantly by the war: she is described as '*wizened*', suggesting that she has undergone terrible suffering, and she is now '*old looking*' • as Faith is preparing for a big change in her life as she is about to leave home for university, she finds some letters in the attic from a young girl called Eva. She questions her grandmother, Lil, about the identity of her mother. When Faith discovers the truth, she is initially angry with her mother but quickly adapts and pledges to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'

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	• as an adult, Evelyn's harsh bitterness towards her birth mother is in direct contrast to her softness as a child. Helga's arrival seems to reproach Eva/Evelyn for adapting so well to life in England. Helga wants Eva to travel with her to New York to live, but Evelyn has adapted to her new life and refuses to go with her. **(AO2)** • Language/Structure: at the end of the play, Evelyn compares Helga to the Ratcatcher, accusing her of having 'razor eyes', punishing Evelyn for surviving. This metaphor reflects the change in perception Evelyn has of her mother, compared to when she was a child • Form: Eva/Evelyn appears on stage as a nine-year-old German girl, as a British teenager and also as a mother herself; this helps to depict clearly the changes in her life at different stages • Form/Structure: Eva and Evelyn share the stage as past and present are dramatically interlocked. This demonstrates the change very visually for the audience • Structure: Faith preparing to move out and her making her own decisions act as a parallel to both Eva's lack of choice over coming to England initially and, later, Evelyn's choice not to go with Helga to New York when she was a similar age to Faith • Structure: at the end of the play, Faith adapts to the news of her extended family by committing to finding and meeting them.

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

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Question number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lil and Helga are presented as mothers in the play. At different points in Eva's/Evelyn's life, Lil and Helga are both seen to be important to her • the play opens with a scene depicting the loving relationship between Eva and her German Jewish mother, Helga, who is preparing Eva for her journey to England. Helga teaches Eva to sew and when Eva resists, she says: 'There's no later left', knowing she will no longer be able to do things for Eva • the gravity of what Helga has to do in sending her daughter away is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you' • Helga is convinced that sending Eva away on the Kindertransport is right: 'Of course they would send them away if they had places. Any good parent would do that'. Helga's decision changes and, most likely, saves Eva's life. Nevertheless, Evelyn resents Helga's decision to put her on the Kindertransport: 'I never wanted to live without you and you made me' • in England, Eva is taken in by Lil, who adopts her. Later, Lil explains that she took Eva in because she 'wanted to help'. She sympathises with Eva's plight when she first meets her: 'Poor lamb. You must be exhausted' • nevertheless, Lil's first action is to get rid of Eva's label with the Star of David on it: 'Over. Finished. Done. Goodbye. Yes. That's the word. Goodbye'. She also discourages Eva's observance of her Jewish religion by telling her to eat ham: 'Jesus said that we needn't keep to the old laws any more' • Lil is different from Helga. She smokes, which shocks Eva who '*looks horrified*'. She tells her in German that it is a dirty habit: 'Das ist schrecklich'. Lil lets her have a drag on the cigarette, suggesting that she is not strict in her parenting • Lil is angry with Eva for lying to her when she had been going door to door asking for jobs for her parents. Nevertheless, Lil promises Eva that she will never throw Eva out. This calms Eva's fears that she will be sent away by another mother • when confronted with her past, Evelyn blames Lil for making her 'betray' her parents. Lil retaliates in anger: 'Go on then. Bare your grudge at me. What else do you want to blame me for?' Lil is shown to stand her ground • Helga's arrival in England after the end of the war is significant. She has been changed by the war and is described as '*wizened*' and '*old looking*'. She tries to hug her now 17-year-old daughter, saying she always promised to come for her. Evelyn rejects her birth mother, as she resents her for sending her away, alone.

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	(AO2) • Language/Structure: the final confrontational scene with Helga is a cathartic experience for Evelyn, an opening-up after years of silence. Evelyn cannot forgive her mother for, from her perspective, 'coming back from the dead and punishing me for surviving on my own'. Evelyn compares Helga to the Ratcatcher, accusing her of having 'razor eyes'. This metaphor reflects the change in perception Eva has of her mother • Form/Structure: although the play is essentially about Jewish children and the war, it centres on the different relationships between mothers and their daughters, with Helga and Lil shown as very different mothers • Structure: Lil is important as a structural device, acting as a mediator. She tries to keep the peace when the tension builds as Faith discovers the torn-up letters: 'No-one's accusing you, love' • Structure: there is juxtaposition in the ways in which Lil and Helga show care for Eva as a child: Helga makes Eva sew buttons on her own coat and Lil sews up Eva's skirt for her • Structure: Helga is significant as she represents the sadness and loss in the play. In sending Eva to safety, she loses her daughter forever. In contrast, Lil is a long-term presence in the life of Eva/Evelyn. Lil represents security and safety in both the life of the young Eva and also in the life of the older Evelyn.

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

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Question number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates can choose to agree or disagree, wholly or in part, with the view that the ending of the play is successful. The play's title, *Death and the King's Horseman*, comes from the true story of the Horseman of the Yoruba who must take his own life in a ritual to fulfil his duty to the community and to tradition. The central narrative strand of the play focuses on whether Elesin will fulfil his duty as the King's Horseman • Elesin is entrusted with the responsibility of carrying out the death ritual upon the King's death. The primary purpose of this role is to carry ritual beliefs from the world of the living to the world of the dead, accompanying the King. The ritual must take place 30 days after the King's death, on the day of his burial. The Horseman must enter a trance and take his own life so that he can lead his master safely to the world of the ancestors. The Yoruba people therefore hold the role in high regard, given its significance. The fact that Elesin ultimately fails in his role brings the community much dismay and, therefore, perhaps, disappoints the audience towards the end of the play • there are signs throughout the play that Elesin will ultimately fail in his duty. His sacrifice is first delayed by his own desire for the physical pleasures of life, when he sees the young woman in the marketplace, and his duty is further delayed by the intervention of Simon Pilkings. The fact that Elesin fails to fulfil the death ritual towards the end of the play, might not, in that case, surprise the audience • when Elesin fails to fulfil his duty, Iyaloja describes his fate in bleak terms: 'The passage is clogged with droppings from the King's stallion; he will arrive all stained in dung'. Iyaloja helps the audience to understand the importance the Yoruba people place on the ritual • Olunde disowns his father at the end of the play: 'I have no father, eater of left-overs.' In order to expiate his father's betrayal of his duty, Olunde commits suicide as he cannot bear to 'let honour fly out of doors, he stopped it with his life'. The audience could well be touched by Olunde's commitment to the Yoruba traditions, particularly as he has been away, studying in England, for a number of years but still values the Yoruba customs • Elesin wishes to look at the body of his son so that he may mourn his death: 'I speak my message from heart to heart of silence'. Touchingly, for the audience perhaps, Elesin kills himself with his own chains in despair at causing the death of his son.

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	(AO2) • Language: the use of 'and' as opposed to 'of' to separate '*Death*' and the '*King's Horseman*' is significant as it divides Elesin from the state of death that he has pledged to reach. The fact that Elesin does not fulfil his duty could suggest the ending is successful, as the outcome of the action of the play matches the outcome suggested in the title • Language/Structure: at the end of the play, Elesin adopts a confessional tone to express his regret at conjuring up excuses to delay his fulfilment of the role: 'First I blamed the white man, then I blamed my gods for deserting me'. The audience, having followed Elesin's journey, and perhaps having questioned his intentions, is perhaps helped to sympathise with Elesin's plight • Form/Structure: at the end of the play, the Praise-Singer takes on the role of the deceased King, to remind Elesin of his obligation to the ritual: 'Remember when I said, if you cannot come, tell my horse', 'Is your tongue severed from the roots?' The King does not feature as a character in the play, but, through the Praise-Singer, he is able to chastise Elesin for his failure • Structure: at the end of the play, the actions of Elesin and Olunde are presented in strong contrast. Olunde acts honourably and immediately in fulfilling his duty, whereas Elesin draws out the process, ultimately failing in his role. The ending of the play helps the audience to see the apparent differences in attitudes between father and son towards the ritual • Structure: the play ends with Elesin's unborn child being presented as a hope for the future. This could reassure the audience that the ritual will continue.

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

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Question number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of admirable characters in the play that candidates could write about. These include: Olunde, Iyaloja, Amusa, the Praise-Singer, Jane Pilkings or even, possibly, Elesin • Olunde is presented as an admirable character. Upon hearing of the King's death, Olunde returns home from his studies in the West in the knowledge that the death of the King also means the passing of his father. He returns despite his father's previously having disowned him for leaving to study in England. This shows Olunde's dedication to the Yoruba tradition • when Olunde sees Jane Pilkings wearing the egungun costume, he is forthright in his criticism: 'I discovered that you have no respect for what you do not understand'. He stands up for the sanctity of the culture • Olunde decides to fulfil the death ritual in his father's place, to preserve the tradition of the Yoruba. When Iyaloja shares the news with Elesin, she tells him: 'There lies the honour of your household and of our race. Because he could not bear to let honour fly out of doors'. Iyaloja clearly sees Olunde's actions as admirable • Iyaloja acts in an admirable way throughout the play. She tries to dissuade Elesin from being turned aside from his sacred duty by an attachment to worldly things: 'Even at the narrow end of the passage, I know you will look back and sigh a last regret for the flesh that flashed past' • when Elesin wishes to marry the woman betrothed to Iyaloja's son, Iyaloja admirably sees the greater good in allowing Elesin to do so. She tells Elesin: 'Your choice has my blessing'. However, Iyaloja wisely reminds Elesin of his ultimate duty: 'The living must eat and drink. When the moment comes, don't turn the food to rodents' droppings in their mouth' • Amusa is presented as admirable, as a character who tries to do the right thing. Amusa is a Muslim, yet he still respects the traditions of the Yoruba and is in despair when he sees the Pilkingses disrespectfully wearing the egungun costumes: 'How can man talk against death to person in uniform of death?' • Jane Pilkings could be argued to be admirable in her attempts to temper her husband's behaviour, such as when she tries to explain to him how his behaviour could be perceived as rude in Yoruba culture. She also tries to understand Olunde's desire for his father to fulfil the death ritual • the Praise-Singer has no independent life and is devoted to the service of his master. He expresses a wish to continue singing Elesin's praises in the afterlife by joining him in death

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	• it could be argued that Elesin is an admirable character. He dedicates his life to the role of the King's Horseman and pledges to go with the King to the next world. Despite the delay, Elesin might well have fulfilled the death ritual if he had not been imprisoned by Simon Pilkings • upon discovering his son's action in carrying out the death ritual, Elesin strangles himself, unable to cope with his responsibility for the death of his son. As Olunde had fulfilled the duty, there was, arguably, no need for Elesin to do this. His final act could therefore, possibly, be deemed to be admirable. **(AO2)** • Language: the Praise-Singer uses allegorical imagery to convey tribal wisdom: 'There is only one home to the life of the river-mussel; there is only one home to the life of a tortoise… there is only one world to the spirit of our race' • Language/Form: Amusa appears incredulous when he sees the Pilkingses' use of religious egungun costumes as fancy dress. Even though he is not from the Yoruba people, Amusa understands the sanctity of the beliefs of other cultures: 'I cannot against death to dead cult. This dress get power of dead'. The stage directions show how Amusa is unable even to look at the Pilkingses: '*Eyes to the ceiling*' • Language/Structure: at the end of the play, Elesin adopts an honest, confessional tone to express his regret at conjuring up excuses to delay his fulfilment of the ritual: 'First I blamed the white man, then I blamed my gods for deserting me'. Elesin is open about his failure, and, ultimately, takes responsibility for it • Language/Structure: Iyaloja is seen as a wise leader of the Yoruba people throughout the play. When Elesin fails in his duty, it is Iyaloja's scorn he must face. She uses the metaphor: 'The river which fills up before our eyes does not sweep us away in its flood'. She fiercely protects Yoruba traditions • Form/Structure: Olunde's admirable actions in taking his father's place in the ritual provide the climax for the play's action.

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

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SECTION B – Literary Heritage Texts

Question number	Indicative content
11 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • at the beginning of the play, Juliet appears to be a shy, innocent girl, obedient to her parents. As the action of the play unfolds, she is shown to be passionate and decisive. Candidates are therefore free to argue to varying degrees that Juliet is presented as being determined to have her own way • Juliet is young and naïve at the beginning of the play. She is introduced to the audience when her mother presents her with the idea of a possible marriage to Paris. At this point in the play she is unconcerned about the big decisions being made about her future, saying: 'I'll look to like, if looking liking move' • upon meeting Romeo at the Capulet ball, Juliet can be described as impulsive when she falls in love with him at first sight. After they have kissed, she says: 'Give me my sin again', suggesting that she is daring in her actions and that she is able to make her own decisions • Juliet's meeting with Romeo in the balcony scene demonstrates her single-mindedness in getting what she wants. She is bold in a childish way when she says: 'Deny thy father and refuse thy name' • after their marriage, she is impatient to see Romeo and to enjoy their wedding night, wishing that darkness would arrive quickly: 'Gallop apace you fiery-footed steeds' • subsequently, Juliet is very resistant to her father's orders to marry Paris, which is against her wishes but would also constitute an act of bigamy. She declares: 'He shall not make me there a joyful bride' • she is courageous enough to take the desperate actions of the Friar's plan to fake her own death so that she can be with Romeo: 'Love give me strength, and strength shall help afford' • at the end of the play, Juliet is shown to be determined and brave. Upon finding Romeo dead at her side in the tomb, she is unmoved by the Friar's persuasion to leave and live, rather taking her own life than exist without her husband. It could be argued Juliet shows commitment, courage and decisiveness to take her own life with Romeo's 'happy dagger'. **(AO2)** • Language: Juliet's early language reflects her innocence and childish ways. Upon finding out about her possible betrothal, she is non-committal saying that she will only marry Paris if her family consents: 'But no more deep will I endart mine eye / Than your consent gives strength to make it fly'

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	• Language/Structure: Lord Capulet perceives Juliet's act of defiance, in refusing to marry Paris, a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch'. His disparaging language marks the drastic fragmentation of their relationship • Form/Structure: the speed at which Juliet is forced to grow up confirms her role as a tragic heroine in Shakespeare's tragic play • Structure: there is a clear change in Juliet's character during the balcony scene. Her determination is clear when she urges Romeo to 'Deny thy father and refuse thy name' • Structure: at the end of the play, Juliet decisively takes her own life upon learning of Romeo's death. Juliet will do anything to be with Romeo and she believes the dagger will allow her to find happiness with him: 'O happy dagger!' **(AO4)** • Juliet is young at 13 years old, but marrying at this age was not unusual at the time the play was set • in the patriarchal society of Elizabethan England, fathers such as Lord Capulet would have absolute power over their daughters. More often than not, it would have been the father's decision when and whom his daughter married • when the play was first staged, the audience is likely to have disapproved of Juliet's act of defiance against her father, in her refusal to marry Paris.

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

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Question number	Indicative content
12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • from the very first few words of the play, the conflict between the Capulets and the Montagues is clear: the prologue makes the audience aware of the long-standing feud between the two families and its significance in the events which are to unfold: 'from ancient grudge break to new mutiny' • the feud between the Montagues and the Capulets often results in violent conflict, even between the servants of the two households. At the beginning of the play, the Capulets' servants insult the Montagues' servants and Sampson and Gregory are described as entering the scene '*with swords and bucklers*' • in the first scene, Benvolio is shown as a peacemaker as he tries to prevent the violent conflict. Tybalt declares how he 'hates the word' peace: he detests the actions which bring about peace between the two families • Prince Escalus is enraged by the violation of the civic order as a result of the feud between the families and he banishes Romeo after his fight with Tybalt: 'Rebellious subjects, enemies to peace, / Profaners of this neighbour-stainèd steel' • there is much conflict between Tybalt and Romeo. When Romeo gatecrashes the Capulet ball, Tybalt believes that Romeo has dishonoured his family, despite Lord Capulet's more conciliatory approach. Later, Tybalt is unforgiving in his fury at Romeo and demands that he duel with him: 'Boy, this shall not excuse the injuries that thou hast done me; therefore turn and draw' • Juliet's inner conflict is shown when she discovers Romeo's true identity: 'That I must love a loathèd enemy'. That Juliet 'must' love Romeo shows that she is unable to stop loving him, even though he is a Montague. Juliet's feelings are also torn when she hears that Romeo has killed Tybalt: 'A damnèd saint, an honourable villain!-' • Juliet's refusal to marry Paris results in the conflict between Juliet and her father, Lord Capulet. He threatens to disown her: he perceives her act of defiance as a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch' • Friar Lawrence advises Romeo to use his marriage to Juliet to heal rifts with his enemies: 'To blaze your marriage, reconcile your friends'. The Friar acts to help heal the conflict between the two families. Later, the Friar's knowledge of plants and herbalism enables him to attempt to resolve Juliet's conflict with her father, when she comes to him in distress after being told she must marry Paris. He offers her the 'distilled liquor' that mimics death: '... through all thy veins shall run / A cold and drowsy humour' • at the end of the play, when the two families learn of the deaths of Romeo and Juliet, the families agree to put an end to the conflict.

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	(AO2) • Language/Form: the use of the word 'ancient' in the prologue to describe the long-running feud is indicative of just how ingrained the conflict is between the two families and how it is therefore unlikely to stop • Form: the conflict in the play is the reason why it is tragic. Without the feud between the two families, there would have been no need for the Friar's secret plan and the deaths of Romeo and Juliet would be unlikely to have happened • Structure: Mercutio's final lines clearly apportion blame for his death on the conflict between the two families: 'A plague o' both your houses!' • Structure: the end of the play signals an end to the feud. Capulet offers his hand to Montague and they commit to raising statues of Romeo and Juliet. **(AO4)** • medieval Italy was well-known for its vendettas and deadly feuds, providing an appropriate setting for the long-running feud between the Capulets and the Montagues. Duelling was a common means of resolving disputes and many gentlemen carried swords around with them in readiness • at the time Shakespeare wrote the play, emerging science challenged many of the Christian beliefs, often resulting in conflicts between Roman Catholics and Protestants when their respective beliefs were brought into question • in Elizabethan times, there were no practising friars in England because of the dissolution of the monasteries by Henry VIII. The Friar of Shakespeare's play comes from Italian culture. Friars were generally respected and commonly offered to help people in need, often helping to resolve conflict in an amicable manner.

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

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Question number	Indicative content
13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any character they feel changes most in the play, including: Macbeth, Lady Macbeth, Malcolm and Macduff • Macbeth changes as the play progresses. Initially, he is presented as a respected Thane who shows much loyalty to Duncan, as the defeat of the treacherous Thane of Cawdor is largely because of his leadership. Macbeth's descent into tyranny contrasts directly with his initial portrayal • when Malcolm is given the title Prince of Cumberland, despite having to be rescued from the battle by the sergeant, Macbeth's disappointment and ambition motivate him to change. He is emboldened by the prophecies and spurred on by Lady Macbeth to murder Duncan • after killing Duncan, Macbeth changes his response to fear. 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' • it is Lady Macbeth who persuades Macbeth to change his mind when he decides to proceed no further with the plan to murder Duncan. Her intent wins him over: 'When you durst do it, then you were a man'. However, cracks emerge in Lady Macbeth's determined nature when she is unable to kill Duncan herself because he resembles her father as he slept. This is a sign that she is changing as a character • the sleepwalking scene later in the play presents Lady Macbeth broken by madness. There is evidence that she has been driven to this by her conscience, suggesting that she has changed, perhaps as a result of hearing of the slaughter of the Macduffs: 'The Thane of Fife had a wife: where is she now?' • at the start of the play, Banquo is a humble Thane and a loyal friend to Macbeth. However, Macbeth murders Banquo in fear of the Witches' prophecies. He later appears as a ghost with 'gory locks', which terrifies Macbeth • Malcolm changes from the youth who has to be rescued from battle to one who, while not a warrior himself, leads the fight against tyranny in Scotland and is respected by the English king and nobles. He shows maturity in his testing of Macduff, winning him over to his cause • Macduff is shown to be a loyal subject to Duncan and to Scotland. He is devastated when he finds Duncan's body. Suspecting Macbeth, Macduff puts all his efforts into raising an army to topple Macbeth's tyrannical rule, neglecting his family in the meantime. When Lady Macduff's son asks 'Was my father a traitor, mother', she replies 'Ay, that he was'. Macbeth murders Macduff's wife and children, which spurs Macduff to take his bloody revenge against Macbeth.

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	(AO2) • Language/Form: Macduff's determination to kill Macbeth is spurred on by the brutal murder of his family. He addresses Macbeth directly in his speech and his use of personal pronouns shows that he is personally determined to get revenge against Macbeth: 'Tyrant, show thy face! / If thou beest slain, and with no stroke of mine, / My wife and children's ghosts will haunt me still' • Language/Structure: Macbeth is initially described as a courageous soldier: 'brave Macbeth'. There is a marked contrast in Macbeth's character when he subsequently sees Banquo's ghost, showing his inability to cope with guilt: 'Thou canst not say I did it. Never shake / Thy gory locks at me' • Form: Macbeth's hubris becomes his dominant trait. His tragic fall is a result of his boldness and his later belief in his personal invincibility, having seen the Witches again • Structure: the structure reflects the idea that Lady Macbeth's evil is strongest at the play's opening, but gradually diminishes as Macbeth's evil intent increases • Structure: the suicide of Lady Macbeth spurs Macbeth into further tyranny. **(AO4)** • at the time the play was written, there was a strong belief in the Divine Right of Kings. Macbeth's transformation into an evil tyrant, killing the King, would probably meet with the audience's disapproval • a contemporary audience was likely to have recognised the role of the Witches in Macbeth's changing character. Some Shakespearean critics have postulated that Lady Macbeth is one of the Witches • the supernatural was often considered evil and linked to the devil. Jacobeans believed that the devil actively influenced people.

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

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Question number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of power is an important one in the play. Many of the characters' actions show their power or otherwise demonstrate how they are motivated by their desire for power • at the start, power is in the hands of Duncan, the rightful king of Scotland. Duncan knows his own mind and announces his son, Malcolm, as his heir: 'We will establish our estate upon / Our eldest, Malcolm' • Macbeth's ambition for power is fed by the Witches' prophecies. Even though he is rewarded by Duncan, this is not enough for him. However, it could be argued that the real power behind Macbeth is Lady Macbeth, who recognises Macbeth's core weakness: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness' • Macbeth creates a powerful hold on Scotland, based on fear. He is described as a 'tyrant' and feared by his subjects and thanes • Lady Macbeth's resolute mind gives her power to act whereas Macbeth acts as a result of seeing the Witches. However, Lady Macbeth also seeks power from evil spirits when she calls for them to rid her of her feminine side. She believes she is only able to encourage Macbeth to murder King Duncan if her weakness as a woman is removed • the power manifest in Lady Macbeth diminishes as her guilt for her actions grows. She begins to show a loss of control and becomes more and more unsettled, 'will these hands ne'er be clean?', which ultimately leads to her death • Macduff shows power. He defies Macbeth by refusing to attend his coronation at Scone. The Witches convey his power to Macbeth in the warning: 'Beware Macduff!' His power is fuelled by his desire for revenge after Macbeth has his family slain, resulting in Macduff's defeat of Macbeth in the dramatic, violent hand-to-hand conflict • in contrast, Malcolm, at first, has no power. He has to flee Scotland after his father's death, but his strategic approach, opposing Macbeth by gathering the support of the English, gives him power in the long run. This, and his ability to win over Macduff to his cause, shows that he is a powerful diplomat and leader. **(AO2)** • Language: Lady Macbeth may be considered the power behind Macbeth. She uses a first-person plural voice, asserting their invincibility even in her madness: 'What need we fear who knows it, when none can call our power to account?'

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	• Language/Structure: Macduff's power and single-mindedness reflect his position opposing Macbeth. When Macduff duels with Macbeth, he declares: 'my voice is in my sword'. Macduff's metaphor shows his lack of interest in words, he is determined to achieve his revenge through actions • Form: Lady Macbeth's soliloquy before she commits suicide demonstrates she no longer has any power, as her guilt has spiralled out of control • Structure: the wave of power that Macbeth rides after killing Duncan leads to further tyranny • Structure: when Macbeth learns of Lady Macbeth's death, there are indications that his own power is diminished without her by his side: 'She should have died hereafter; / There would have been a time for such a word'. **(AO4)** • Macbeth was written for James I in 1606. It is, in part, a cautionary tale to warn potential assassins or usurpers of the awful fate that would await them if they dared to seize power from the rightful ruler • a Jacobean audience would have likely recognised Malcolm's power coming directly from God because of the Divine Right of Kings • Lady Macbeth believed she had to conjure evil spirits to strip her of her femininity to attain the ruthlessness she needed, which was perceived as a masculine trait.

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

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Question number	Indicative content
15 ***Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, either wholly or in part, with the view that Antonio is shown to be a character the audience really respects throughout the play. Salarino says of Antonio: 'A kinder gentleman treads not the earth'. However, Antonio, a Christian, is seen to show prejudice against Shylock, a Jew • Antonio, a merchant of Venice, appears to be a generous man. He is a good friend to Bassanio and pledges to help him financially in his quest to woo Portia: 'Try what my credit can in Venice do'. However, Solanio hints that their relationship might go beyond one of friendship: 'I think he only loves the world for him', perhaps suggesting Antonio has an ulterior motive in wanting to help Bassanio • his generosity leads to much of his sadness and to the dire situation he finds himself in. He is not able to lend Bassanio money directly as his money is all tied up in his ships. Nevertheless, he willingly takes out the bond with Shylock, confident that his ships will return, so much so that he promises to pay with a pound of his flesh should he default on the loan. Antonio's action shows him as being foolishly over-confident in his attempt to help his friend • Antonio incurs Shylock's wrath by doing what would ordinarily be perceived as a good deed by helping debtors to pay off their debts to Shylock just before the interest is due. Shylock speaks of Antonio's tendency to lend out 'money gratis'. Shylock is therefore happy to punish Antonio when he cannot repay the bond • Antonio requests that Bassanio come home when the ships are lost, but, rather than insist, he tells him to 'use your pleasure'. He is easy-going and undemanding towards Bassanio • despite Antonio's kind acts, he shows religious prejudice towards Shylock throughout the play. He goads Shylock and spits upon his 'Jewish gaberdine'. Even when asking Shylock for a loan, Antonio again says that he will spit upon Shylock and insists there can be no friendship. It is Antonio who, at the end, insists that Shylock become a Christian • when Antonio accuses Shylock of appearing good whilst behaving falsely, there is a sense that Antonio wishes for a more honest world, with appearance not confusing reality: 'A goodly apple rotten at the heart. O what a goodly outside falsehood hath!' • towards the end of the play, Antonio 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'. He does not try to escape the bond.

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	(AO2) • Language: Antonio goads Shylock by using derogatory language to mock him: 'cut-throat dog' • Language/Form: in Antonio's monologue, as Shylock looks set to take his pound of flesh, Antonio commands Bassanio not to be sad. He does not want Bassanio to feel to blame for what is, seemingly, about to happen to him. Antonio is fully accepting of his fate: 'Grieve not that I am fall'n to this for you' • Language/Form: during the trial, the longest scene in the play, Bassanio expresses his extreme feelings for Antonio, saying he would: 'give life itself, my wife and all the world' to save his friend • Structure: Antonio shares the play's happy ending as he does not have to give his life to pay his debt. He shows his gratitude to Portia: 'Sweet lady, you have given me life and living' • Structure: although Antonio berates Shylock for being merciless, he also fails to show Shylock mercy at the end of the play. Antonio insists that Shylock give up his faith and convert to Christianity. **(AO4)** • anti-Semitism was widespread in Shakespeare's time, as reflected by Antonio being extremely biased against Jews. Jews were often accused of being mean and covetous because of the practice of usury • personal loans and arrangements, such as the bond between Antonio and Shylock, were commonplace between individuals in Venice at the time the play is set • the Italian setting and plot of *The Merchant of Venice* are typical of Shakespeare's early comedies, but the inclusion of Antonio's sad and loyal character lends an air of pathos and gravity to the drama.

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

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Question number	Indicative content
16 ***Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • religion is a central theme throughout the play. It is the basis for much of the conflict between Christian characters, such as Antonio, and Jewish characters, such as Shylock • Shylock is hated for his practice of usury. As Christians were not permitted to conduct this kind of moneylending, it can be argued that Shylock's profession and religion are inseparable. Equally, Shylock shows hatred to the Christian Antonio for not charging interest on loans: 'He lends out money gratis, and brings down / The rate of usance here with us in Venice' • it could be argued that Antonio does not show a Christian attitude in his treatment of Shylock, even when asking him for a loan • when Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh', Shakespeare is reflecting a superstition about Jews, relating to their hostility towards Christians • Shylock wants his daughter, Jessica, to stay away from 'Christian fools with varnish'd faces' • Lorenzo refers to the fact that Shylock is a Jew when he says of Jessica: 'If e'er the Jew her father come to heaven, / It will be for his gentle daughter's sake'. Jessica, Shylock's daughter, elopes with Lorenzo, a Christian, to remove herself from any association with her father. She is embarrassed to say that she is Shylock's daughter and is determined to leave him, even giving up her Jewish faith to do so • Shylock is cruel in his response to losing Jessica to Lorenzo: 'Would any of the stock of Barabbas / Had been her husband rather than a Christian' • Solanio and Salarino taunt Shylock over Jessica's elopement and Shylock suspects that they were involved in the conspiracy. Shylock complains that he is a person with human rights and feelings: 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions … as a Christian is?' Shylock stresses the common humanity of Jews and Christians, and says that he will learn from Christian examples and seek revenge: 'The villainy you teach me I will execute' • when Antonio is unable to repay the bond, Shylock ruthlessly pursues the debt in court. When Shylock ultimately loses the case, he is forced to give up his religion. **(AO2)** • Language: Shylock's direct statement about Antonio demonstrates the depth of his prejudice against Christians: 'I hate him for he is a Christian'

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	• Language: Lancelot teases Jessica for her conversion to Christianity: 'This making of Christians will raise the price of hogs' • Language/Structure: towards the end of the play, Shylock attributes his villainy to his treatment as a Jew with a chilling warning: 'it shall go hard but I will better the instruction' • Form: Shylock agrees to the bond with Antonio without charging interest but opting to take a pound of Antonio's flesh if he defaults on the loan. There is dramatic foreshadowing when Antonio comments on Shylock's apparent generosity: 'The Hebrew will turn Christian: he grows kind' • Structure: during the trial scene, Antonio appears resigned to the fact that he will lose the case. He tells Bassanio that there is no way to reason with someone of the Jewish faith: 'I pray you, think you question with the Jew?... You may as well do anything most hard, As seek to soften that – than which what's harder? – his Jewish heart'. **(AO4)** • a reluctance to show mercy to Shylock may have stemmed from the fact that Christians were not allowed to practise usury • Christopher Marlowe's *The Jew of Malta*, about a murderous Jewish villain, was popular with audiences before Shakespeare wrote *The Merchant of Venice*. Anti-semitism was widespread at the time • when Shakespeare was writing, it was expected that Jews and Christians would marry within their own religion.

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

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Question number	Indicative content
17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Lydia Bennet and Mr George Wickham is presented as one built on shallow physical attraction and short-term gratification. Their elopement is one of the most significant dramas in the novel • Lydia is fifteen years old when the novel begins. She is the youngest of the Bennet daughters and is described as: 'untamed, unabashed, wild, noisy and fearless'. Elizabeth herself describes Lydia as 'a nasty little freckled thing' • Lydia's flirtatious behaviour with the officers could be said to originate from the fact that she is allowed into society at an earlier age than was usual. Lady Catherine de Bourgh criticises the Bennets for letting the 'younger ones out before the elder are married'. Lydia attends balls without really understanding the risks that could be presented by rakish young men. It is through this that she is exposed to the caddish charms of Mr Wickham • Lydia is a victim of the same deceptions that Mr Wickham tried on Georgiana Darcy. He uses his charm on both Elizabeth and Lydia to be accepted by them in friendship. He has no moral scruples and lies about Mr Darcy to Elizabeth to gain her sympathy. He is driven by money and runs up debts without conscience • like Mr Wickham, Lydia is shallow and over-impressed by frippery and nonsense. She is described as having 'high animal spirits, and a sort of natural self-consequence'. She enjoys shopping and buying nice things: 'Look here, I have bought this bonnet. I do not think it is very pretty; but I thought I might as well buy it as not' • when Lydia is allowed to go to stay with Colonel Forster and his wife in Brighton after the regiment moves there, there is no one to restrain her behaviour and she has no ingrained principles of her own to stop her agreeing to live with Mr Wickham outside marriage • Lydia is drawn to Mr Wickham by physical attraction alone: 'he had all the best part of beauty, a fine countenance, a good figure and very pleasing address' • when Lydia runs away with Mr Wickham, it is Mr Darcy who saves her reputation by paying off Mr Wickham's debts as part of the agreement that he makes an honest woman of Lydia by marrying her. Lydia remains oblivious to the complete shame she has almost brought to her family and she visits Longbourn with 'easy assurance'

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	• Mrs Bennet is perhaps unsurprisingly thrilled when Lydia marries Mr Wickham as this has been her goal since the beginning: to have all her daughters married off: 'Well! I am so happy! In a short time I shall have a daughter married'. She sees this as a good match for Lydia and is quick to forget the manner in which her daughter ended up in a hastily-arranged marriage to a man who has exploited her innocence. **(AO2)** • Language: Mrs Bennet sets aside Mr Wickham's faults as she is simply delighted that Lydia is married. Her excited tone is evident in her exclamations: 'Mrs Wickham! How well it sounds!' • Language/Structure: Lydia's letters are a structural device used by Austen to inform the reader of her thoughts after leaving with Mr Wickham. Her tone is brimming with excitement and considers it all amusing: 'What a good joke it will be!' • Form: Mr Wickham is presented by Austen as a typical villain. His outward charm belies a deceitful and manipulative womaniser. As Mr Darcy says, 'Mr Wickham's chief object was unquestionably my sister's fortune' • Structure: Mr Wickham acts as the catalyst for the novel's climax when he runs away with Lydia. Elizabeth confides in Mr Darcy: 'My younger sister has left all her friends – has eloped; has thrown herself into the power of – of Mr Wickham'. **(AO4)** • the law of entailment meant that most women, such as Lydia and her sisters, had to find an eligible husband in order to be secure in life. Mr Wickham, as a member of the militia, and an officer, gained some status which made him more eligible • at the time Austen was writing, elopement was a very serious issue and its effect on a girl's reputation was devastating. Both the Marriage Law of 1753 and the Hardwicke Act consisted of strict rules about marriage. Obeying these was expensive, hence elopement was a way of avoiding costs. To live together outside marriage, as Mr Wickham and Lydia did, was even more scandalous • as well as a military career, entering the ministry was generally regarded as a stable and respectable prospect for gentlemen without other means.

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

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Question number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • hope is shown to be an underlying theme throughout the novel, clear from the opening lines • Mrs Bennet is ambitious to see her five daughters married off and the arrival of the wealthy Mr Bingley excites great hope in her. As part of Mrs Bennet's hopeful plan, she ensures that Jane rides to Netherfield in poor weather. Jane's resultant chill allows her to spend more time with Mr Bingley. Mrs Bennet places more importance on the long-term hope of marriage than on any possible short-term suffering • Miss Bingley has pinned her hopes on marrying Mr Darcy. She wishes that her brother will marry Miss Darcy, which would bring them closer and facilitate further union between the families. She is presented as unimpressed when Mr Darcy shows interest in Elizabeth • Mr Wickham's hopes reflect his caddish personality as he lies about Mr Darcy and courts a number of wealthy young women, including Miss King, to further his own ends. He runs away with Lydia and only agrees to marry her in exchange for an annual income. The Bennets, at first, believe this has been paid by Mr Gardiner; it later turns out to have been provided by Mr Darcy who feels guilt for not having revealed Mr Wickham's character and still hopes to help Elizabeth • after his initial rejection by Elizabeth, Mr Darcy's hopes are rekindled when she refuses to promise Lady Catherine that she will never become engaged to him: 'It taught me to hope … as I had scarcely allowed myself to hope before' • Charlotte wants to leave her parents' house and cease being a burden to them. She marries Mr Collins 'solely from the pure and disinterested desire of an establishment' and has no hopes for anything more • Lady Catherine's hope, and indeed intention, is for Mr Darcy to marry her daughter, Anne de Bourgh, who is frail and sickly. She uses her belief that Anne is 'promised' to Mr Darcy to try to warn Elizabeth off. 'Mr Darcy is engaged to my daughter. Now what have you to say?' Lady Catherine's overbearing nature has made her daughter weak and timid. **(AO2)** • Language: when Mrs Bennet learns of Elizabeth's impending marriage to Mr Darcy, her verbose, exclamatory manner exemplifies how her hope centres on her securing a husband for each of her five daughters: 'Three daughters married! Ten thousand a year! Oh, Lord!'

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	• Language: Elizabeth is openly impressed on seeing Pemberley for the first time. She describes it as a 'large, handsome, stone building'. She uses the word 'handsome' frequently to describe the rooms and imagines herself as the mistress there, which is a hint of her hope for the future • Language/Structure: hope for the future frames the ironic opening of the novel: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Form: in his letter to Elizabeth, Mr Darcy indicates his hope for her to understand what truly happened between him and Mr Wickham and he explains his reasons for separating Mr Bingley from Jane: 'I shall hope to be in future secured, when the following account of my actions and their motives has been read'. As a result of his letter, Elizabeth begins to see Mr Darcy in a new light, which signals hope for their future relationship • Structure: Elizabeth's attitude to marriage could be seen to be in direct contrast to Charlotte's. Elizabeth hopes to marry a man she loves and respects whereas Charlotte only hopes for security and a comfortable position for her future. **(AO4)** • the opening of the novel highlights the commonly perceived preoccupation of many women in early nineteenth-century English society with making a good marriage • middle-class men often held ambitions to enter the military or the clergy if they did not have independent means. These were acceptable professions for men who were younger sons • social ambition in pursuit of financial security was often perceived as important at the time Austen was writing.

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

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Question number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Miss Havisham is presented as an evil character in the novel, as long as justification is provided • Miss Havisham is presented as a wealthy spinster who lives with her adopted daughter, Estella; her self-imposed exile in Satis House has aged her: 'she had the appearance of having dropped, body and soul, within and without, under the weight of a crushing blow' • as a young woman, Miss Havisham fell passionately in love with Compeyson, but she was jilted on her wedding day; as a result, she and her house are rooted in the past, at 'twenty minutes to nine'. The reader may well sympathise with Miss Havisham for her predicament in life • Miss Havisham is bitter and cold-hearted towards men; she brings up Estella to be cruel to men and to break their hearts; Pip is Estella's first 'victim'. Miss Havisham tells Estella: 'You can break his heart' • when Pip meets Miss Havisham, she is described as frightening, mysterious and strange. Of Miss Havisham, Pip recounts: 'Miss Havisham and Estella and the strange house and the strange life appeared to have something to do with everything that was picturesque' • Estella blames Miss Havisham for how she has turned out in life: 'I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me' • when Pip visits Miss Havisham at Satis House towards the end of the novel, she is honest when she reflects on how she has treated Estella: 'I stole her heart away and put ice in its place'. Miss Havisham admits how she deliberately damaged and corrupted Estella for her own revenge • however, Miss Havisham reveals her initial good intentions in caring for Estella: 'I meant to save her from misery like my own'. Pip leaves her on good terms and Miss Havisham dies soon after his departure. **(AO2)** • Language: Pip's first reaction to Miss Havisham is one of horror, he compares her to 'some ghastly waxwork' or a 'personage lying in state'; the use of a simile describes how she 'looked like the Witch of the place'

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	• Language: Miss Havisham's first words to Pip are hyperbolic; she emphasises how her heart has been 'Broken!'; she demands that Pip should 'play' and wants to hear what Pip thinks of Estella, repeating several times 'Anything else?'; Miss Havisham is obsessed to a point of madness and is later explained as having the 'vanity of sorrow which had become a master mania' • Language/Structure: early in the novel, Miss Havisham is imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play' • Language/Structure: at the end of the novel, Miss Havisham is filled with guilt and regret; she repeats and exclaims 'What have I done!'; she realises the wrongs she has done to Estella and confesses to metaphorically stealing Estella's heart and replacing it with 'ice'. She knows Pip is right and looks for some compassion and understanding • Form/Structure: there is dramatic foreshadowing early in the novel. Pip reflects: 'I thought I overheard Miss Havisham answer – only it seemed so unlikely – "Well? You can break his heart" '. This is the first indication that Miss Havisham will use Estella as a weapon against men. **(AO4)** • 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 entirely charitable • Miss Havisham's character may, in part, be based on Dickens' own mother whom he disliked. Dickens' mother insisted that he worked in a factory, mirroring Miss Havisham's act of paying for Pip to become a blacksmith's apprentice • Miss Havisham provides an element of aloof privilege in the novel that often fascinated readers from poorer backgrounds.

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

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Question number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the main narrative strand of the novel focuses on Pip's pursuit of advancing his social position. The novel gradually uncovers what it truly means to be a gentleman • the wealthy Miss Havisham is presented as a spinster who lives in self-imposed exile in Satis House. Miss Havisham's wealth is inherited from her father, who was a successful brewer; the family are representative of the 'nouveau riche' as opposed to the landed gentry. Ultimately, Miss Havisham's wealth brings her no comfort at all. However, Pip is in awe of Satis House and yearns to be a gentleman • after his visits to Miss Havisham where he meets Estella, Pip seeks to advance his social position. Pip and Estella seem to be from very different social classes as children and Estella looks down on Pip. Pip becomes aware of his 'coarse hands' and 'common boots' and his quest to become a gentleman is focused on his goal to be good enough to marry Estella • when Pip receives money from an unknown source, he assumes it to be from Miss Havisham. He pledges to become a gentleman and tries to achieve this in London. Later, Pip's discovery that Magwitch has been his benefactor all along helps him feel the emptiness of his social ambitions • Pip's friend, Herbert Pocket, compares Clara, the woman he hopes to marry who is content with her life, with his mother, who is obsessed with rank and lineage: 'The blessed darling comes of no family… and never looked into the red book … What a fortune for the son of my mother!' His mother constantly reads the 'red book', a guide to the members of the noble families. Raised to believe that she would become a noblewoman, his mother never learned any useful skills. As she did not marry into the nobility, her helplessness is a burden to her husband and children. Herbert concludes that to have someone practical and hardworking is of greater value than someone of social rank • Pip's pursuit of status results in his becoming a snob. He treats Joe poorly when Joe visits him in London, looking down on him because of his social class: 'I wished Joe had been rather more genteelly brought up, and then I should have been so too'. Nevertheless, as a gentleman, Pip is no more happy or successful than he was as Joe's apprentice, working in the blacksmith's shop • by the end of the novel, Pip acknowledges how becoming a gentleman has made him ungrateful and ungenerous, particularly towards Joe and Biddy. He is corrupted by the shallow values of wealth and status in society.

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	(AO2) • Language: Estella epitomises the ways in which someone's use of language can define their social class. She complains about playing with the 'common labouring-boy' and of how Pip 'calls the knaves, Jacks' • Language: Bentley Drummle, the 'next heir but one to a baronetcy', is described as 'idle, proud, niggardly, reserved and suspicious' and he is 'Heavy in figure, movement, and comprehension' • Form: the novel offers a moral message that loyalty, kindness, love and tolerance are more important than social climbing and wealth • Structure: Mrs Joe establishes the desire for greater social status early in the novel: 'It's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother'. This is a preoccupation for Mrs Joe, as she later says: 'Perhaps if I warn't a blacksmith's wife' • Structure: at the start of the novel, Pip is happy as a member of the lower class and is destined to be Joe's apprentice. This can be seen as being in contrast with how Pip feels after he meets Estella and later as a gentleman. **(AO4)** • Dickens used his work to reflect on social injustice and the precarious nature of fortune and success. He himself experienced the vagaries of social mobility in Victorian England and he uses his novel to expose the shallow nature of the class structure • Dickens understood that having a higher social status was a benefit before the law. Upper class individuals were more likely to be believed and given another chance than those of the lower classes • at the time Dickens was writing, society was generally very class-conscious and marriage between an upper-class and a lower-class person was very rare and frowned upon.

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

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Question number	Indicative content
21 ***The Scarlett Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Puritan society is shown to be important in the novel, set in the Massachusetts Bay Colony near Boston two centuries before its writing. It was a Puritan outpost where strict laws were enforced following rigid religious beliefs • the importance of the Puritan society is demonstrated by Hester's not being able to escape its persecution for her act of adultery. Having a child out of wedlock was typically punishable by public shaming and eviction from the settlement. Hester is imprisoned for her sin and shunned by society, but she is then allowed to live in the area • Hester's public shaming in the marketplace represents the harshness of Puritan society as it was one of the main gathering places. The marketplace is a setting of rules, restriction and authority • only in the forest, away from the glare of Puritan society, does Hester feel free to remove not only her headscarf but also the scarlet 'A' she must wear as a sign of her shame and immoral actions • in Puritan society of the time, illegitimate children were considered a symbol of shame. Hester is defiant in her determination not to have her daughter, Pearl, taken away from her, as would often happen with illegitimate children. Hester confronts Governor Bellingham over the guardianship of Pearl: 'God gave her into my keeping, I will not give her up' • nevertheless, as a direct result of her mother's sinful act, Pearl is isolated from village society and has no friends. However, Pearl's story ultimately ends happily when she leaves that area and 'became the richest heiress of her day' • as a Puritan minister, Dimmesdale feels unable to confess his guilt, in fear of the consequences he would face in society. Dimmesdale suggests that he is envious of Hester being able to confess publicly and pay for her sin: 'Happy are you, Hester, that wear the scarlet letter openly upon your bosom! Mine burns in secret!' • the strict Puritan community is the reason for Hester's desperate desire to escape with Dimmesdale: 'So brief a journey would bring thee from a world where thou hast been most wretched, to one where thou mayest still be happy!' • Hester revolts against the Puritan society's view of women as dependent on men. She recognises the magnitude of the task of

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	transforming how society views the role of women: 'the very nature of the opposite sex, or its long hereditary habit, which has become like nature, is to be essentially modified, before women can be allowed to assume what seems a fair and suitable position'. **(AO2)** • Language: the scaffold is described with emphatic alliteration as 'the platform of pillory' and an 'instrument of discipline'. These connotations of punishment are important in highlighting the rigid and unforgiving priorities of the Puritan settlement • Language: the Puritans describe Hester 'as a living sermon against sin', seeking to make an example of her. The importance of the strict Puritan society means Hester must face dire consequences for her actions • Form: Dimmesdale and Hester are parallels to Adam and Eve because their sin results in their exclusion from society and suffering • Structure: the opening sentence of the novel clearly frames the strict Puritan society as 'the most intolerant brood that ever lived' • Structure: at the end of the novel, Hester is buried alongside Dimmesdale, marking an end to their punishment and signalling the importance of society's eventual acceptance of their relationship. **(AO4)** • as a pioneer outpost, Massachusetts Bay Colony saw the need publicly to humiliate and punish those who transgressed their rules • the enforcement of Puritan values is essential to the novel. Hawthorne had strong links with his Puritan ancestors and uses the story to highlight the strengths and weaknesses of the Massachusetts Bay Colony • American identity is at the heart of Hawthorne's novel, considering the tensions that lie between free will and religious observance.

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

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Question number	Indicative content
22 ***The Scarlett Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Roger Chillingworth is Hester Prynne's husband. He had sent her on ahead of him to Boston, Massachusetts, but went missing for some time. He learns of Hester's adultery when he arrives just in time to see her shamed in the marketplace. From the moment he sees Hester cradling her baby, he is described as having 'A writhing horror…across his features'. From this point, Chillingworth seeks to get his revenge on the father of Hester's baby • upon his arrival, Chillingworth goes to visit Hester in prison. He pledges to discover the identity of Pearl's father: 'I shall seek this man'. His desire for revenge is clear: 'His fame, his position, his life, will be in my hands. Beware!' • when Chillingworth arrives in America, he disguises his true identity by taking on the name Roger Chillingworth. His doing so is suggestive of his desire to seek revenge; he is able to hide his marriage with Hester and forge relationships with, and garner the trust of, the Puritan community in order to find the culprit. This leaves him free from the possible shackles of his relationship with Hester to pursue his revenge • after discovering Arthur Dimmesdale's secret self-mutilation in the form of a scarlet 'A' carved into his chest, Chillingworth is elated that he has discovered that Dimmesdale is the father of Hester's child • Chillingworth describes himself as 'a mortal man with once a human heart [who] has become a fiend for his especial torment' • Chillingworth relentlessly pursues Dimmesdale in revenge for his part in the adultery. He does so in the guise of a physician who would, ordinarily, be someone who cares and seeks to help patients, yet he wages psychological warfare against Dimmesdale. Hester later confronts Chillingworth: 'You burrow and rankle in his heart! Your clutch is on his life, and you cause him to die daily a living death' • the lengths Chillingworth goes to in order to exert revenge on Dimmesdale exemplifies his sheer determination to inflict pain and suffering. He makes the 'principle of his life… the pursuit and systematic exercise of revenge' • Chillingworth dies once Dimmesdale's sin is exposed to the Puritan community. This suggests that Chillingworth's sole aim in life is to achieve his pursuit of revenge • upon his death, Chillingworth 'bequeathed a very considerable amount of property' to Pearl.

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	(AO2) • Language: the pun 'leech' is used to describe Chillingworth. It is used as a term for a doctor but also represents how Chillingworth is seen as a parasite, sapping the life out of Dimmesdale, as he seeks his revenge • Language: the metaphor of treasure, something which is ordinarily associated with happiness and joy, is used to depict Chillingworth's desperate, evil quest to discover the truth of Dimmesdale's sin: 'He now dug into the poor clergyman's heart like a miner searching for gold', 'with purpose to steal the very treasure which this man guards as the apple of his eye' • Language/Structure: at the end of the novel, Chillingworth is described as 'positively withered up, shrivelled away'. His obsession and hatred have clearly consumed him • Form: the character of Chillingworth plays a pivotal role in the novel; the focus of his evil revenge is Dimmesdale, which subsequently allows the reader to focus on Hester's vindication. **(AO4)** • the Puritan community had strict views on sins such as adultery. When the novel was first published, the reader is likely to have been more understanding of the severity of the sin of adultery and therefore perhaps more empathetic with Chillingworth's plight for revenge • while not a Puritan himself, Chillingworth's actions and evil intent are able to thrive in the repressive authority and intolerance of Puritan society • when the novel was written, leeches were used for medicinal purposes. They were placed on the sick as they were believed to be able to draw out illnesses.

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

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