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# Mark Scheme (Results)

## January 2023

### Pearson Edexcel International GCSE in English Literature (4ET1 02R)
### Paper 2: Modern Drama and Literary Heritage Texts

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**General Marking Guidance**

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

**Specific Marking Guidance**

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

**Placing a mark within a level**

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

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| 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**<br>***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:**<br><br>**(AO1)**<br>• candidates are free to agree or disagree, wholly or in part, with the view that Beatrice is presented as an admirable character in the play<br>• she is married to Eddie Carbone. They have no children, but bring up Beatrice's orphaned niece, Catherine, caring for her like a daughter<br>• she is a good wife to Eddie, maintaining their home and considering Eddie's feelings: 'I'm just worried about you'. She defers to Eddie and is careful to avoid upsetting him before the arrival of her cousins<br>• Beatrice represents the idea of a traditional housewife in the play. Her concern with domestic matters reflects her position as homemaker and mother figure: 'I was gonna clean the walls. I was gonna wax the floors'. Beatrice prepares meticulously for the arrival of her cousins, Marco and Rodolpho, from Sicily. She wants everything to be in order and regrets that she 'didn't even buy a new tablecloth'<br>• Beatrice's appreciation of Catherine's need to follow a different course in her life could be seen as admirable. She encourages Catherine's growing independence: 'It means you gotta be your own self more'<br>• it could be argued that Beatrice's acquiescence in Eddie's treatment of Catherine is not admirable. Beatrice remains silent when Eddie speaks affectionately to Catherine and, when confronted by Eddie, Beatrice denies feeling angry about it: 'Who's mad? … I'm not mad'<br>• later in the play, Beatrice is seen to be pragmatic in her handling of Eddie's interest in Catherine. She confronts the situation, telling Eddie: 'You want somethin' else, Eddie, and you can never have her!'<br>• it is apparent that Beatrice and Eddie have not had a physical relationship for some time, perhaps as a result of Eddie's fixation with Catherine. Nonetheless, Beatrice, arguably acting admirably, chooses her words carefully, ensuring that she does not put the blame on Eddie: 'Well, tell me, am I doing something wrong? Talk to me'. However, it could be argued that, by not directly apportioning blame to Eddie, Beatrice is not being completely honest about the situation and, therefore, is not acting admirably<br>• Beatrice views the relationship of Catherine and Rodolpho as positive and urges Eddie to 'tell her good luck'. She admirably attempts to support Catherine in her relationship and tries to convince Eddie<br>• ultimately, Beatrice remains loyal to Eddie. She stays with him rather than attending the wedding of Catherine and Rodolpho<br>• Eddie's love for Beatrice is finally recognised at the end of the play. When he lies dying in her arms, he realises the value of his loyal wife and his last words are: 'My B!' Eddie's final words show his affection and admiration for Beatrice. |

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| | **(AO2)**<br>• Language: Beatrice's name means 'blessed', from the Italian word 'beata'<br>• Language/Structure: Catherine and Beatrice are contrasting characters in the play. Even though Beatrice fulfils the role of a traditional housewife, she is admirable in her defence of Catherine's decision to go out to work, focusing on the healthy salary she will earn: 'Fifty dollars a week, Eddie'<br>• Form: the image of Beatrice when her cousins are due to arrive, as portrayed in the stage directions, mirrors that of a saint in religious paintings: '*her hands are clasped at her breast; she seems half in fear, half in unutterable joy*'<br>• Form/Structure: throughout the play, Beatrice stands by Eddie. This could be seen as admirable, particularly considering Eddie's feelings for Catherine and his betrayal of Marco and Rodolpho. Conversely, by not confronting Eddie more over his actions, Beatrice could be seen as not worthy of admiration<br>• Structure: Beatrice acts as a peacemaker in the family, trying to draw Eddie, Catherine and Rodolpho together. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **2**<br>***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:**<br><br>**(AO1)**<br>• when the play opens, the Carbone household is relatively ordered and peaceful, and there is an apparent lack of tension. Beatrice is a loving wife to Eddie and mother figure to Catherine, while Catherine is the treasured adoptive daughter. However, tension emerges early in the play and builds throughout, contributing to the spiralling events<br>• tension is introduced when Eddie comments on the shortness of Catherine's new skirt and he accuses her of 'walking wavy'. Eddie is also reluctant for Catherine to take a job at the plumbing company<br>• the arrival of Marco and Rodolpho creates further tension. The brothers are cousins of Beatrice from Sicily, illegal immigrants who are seeking work in New York. Though he says 'It's an honour', Eddie does joke that Beatrice is so soft-hearted: 'I'll end up on the floor with you, and they'll be in our bed'<br>• in the apocryphal tale of Vinny Bolzano, both Eddie and Beatrice outline the family tension created by 'informing'. This is important as it foreshadows the tension that will inevitably be created when Eddie reports Marco and Rodolpho to the Immigration Bureau later in the play<br>• Marco and Rodolpho initially seem to fit well into the Carbone household but there are signs of tension when Rodolpho sings for them. Eddie points out that it is too loud and may reveal their presence to the neighbours. In the Italian community of Red Hook, very little escapes the prying eyes of the local neighbourhood<br>• tension is created in reconciling the American culture and the Italian culture of the community. For example, Alfieri says that, in Red Hook, they 'settle for half'. This is a marked difference to the culture in Italy. In reference to Eddie reporting him to the Immigration Bureau, Marco comments: 'In my country he would be dead now. He would not live this long'. Disputes would be settled without involving police or lawyers<br>• the incipient relationship between Rodolpho and Catherine causes much of the tension in the play and results in Eddie's jealousy and anger. When Eddie witnesses the flirtatious behaviour between Catherine and Rodolpho, '*his face puffed with trouble*'<br>• Alfieri warns Eddie of the family tension he will create if he takes the action of informing on Marco and Rodolpho: 'Yes, but these things have to end, Eddie, that's all. The child has to grow up and go away and the man has to forget'. Alfieri goes on to say: '… what other way can it end?' This is important because it foreshadows the play's tragic outcomes<br>• tensions grow between Beatrice and Eddie as the play progresses. Beatrice asks Eddie: 'When am I gonna be a wife again?' Eddie later argues with her about it, saying: 'I want my respect, Beatrice, and you know what I'm talkin' about'. He accuses her of having changed and she states that she is 'no different' |

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| | • having reported Marco and Rodolpho to the Immigration Bureau, Eddie has caused much tension between him and both his family and his community, an outcome that Alfieri warned him about. He is determined to fight Marco in order to restore his good name in the community.<br><br>**(AO2)**<br>• Language: Eddie deliberately embarrasses Catherine in front of Marco and Rodolpho, which causes friction in the family home: 'What's the high heels for, Garbo?' Eddie's sarcasm implies that Catherine is not behaving in an appropriate manner<br>• Form: the stage directions clearly depict Eddie's anger at the flourishing relationship between Catherine and Rodolpho: '*twisting the newspaper into a tight roll*'. Eddie relieves his inner tension by using the newspaper as an outlet for his aggression<br>• Form: the character of Beatrice acts as peacemaker, attempting to relieve the tension between characters<br>• Structure: Marco's rage at Eddie's betrayal forms the climax of the play's tensions<br>• Structure: at the end of the play, when Eddie is dying, family tensions are put aside as he turns to his wife, Beatrice, with the words: 'My B!' |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a<br>• perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **3**<br>***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:**<br><br>**(AO1)**<br>• women in the play are divided between Mrs Birling and Sheila, as representatives of the upper classes, and Eva/Daisy and Edna, the maid, as working class<br>• both Eva/Daisy and Edna are shadowy figures within the play; Eva because of her absence from the play's immediate action and Edna because of her very small and servile role. This may reflect the invisibility of working-class women in the society Priestley wrote about<br>• Mrs Birling is an upper-class woman who lives a life of privilege and power. Her marriage to Arthur Birling reflects the social custom of strengthening upper-class heritage with new money. Similarly, the Birling family will link with the Crofts when Sheila and Gerald marry and the two firms unite. Women can be seen as assets and bargaining chips, bartered through marriage<br>• despite Mrs Birling being from a class above her husband, as a woman she is subordinate to him and she adheres to the traditional view of the family where the man is in charge. When the Inspector leaves, she says: 'Now just be quiet so that your father can decide what we ought to do'<br>• Mrs Birling attempts to uphold patriarchal values, telling Sheila: 'When you're married you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business'<br>• at the start of the play, Sheila is depicted as a stereotypical upper-class girl, rather immature and naïve, acting in accordance with her parents' wishes: 'I'm sorry, Daddy. Actually I was listening'. As the play progresses, she is seen to stand up for herself and she shows an insightful understanding of the unfolding situation<br>• the play starkly exposes the plight of working-class women such as Edna and Eva/Daisy. Even if married, many lower-class women at the time had to work for a living in the few jobs available to them, such as maid, factory worker or shop assistant<br>• in contrast, it would have been frowned on for women of the class of Mrs Birling and Sheila to take paid work. Mrs Birling has a place on the committee of The Brumley Women's Charity Organisation, but this is more to indulge her own self-importance<br>• women of low class could be subjected to sexual exploitation. Both Gerald and Eric take advantage of Eva's/Daisy's reduced circumstances, albeit in different ways. Ironically, Eva/Daisy has been 'rescued' from the clutches of Alderman Meggarty by Gerald, only to be exploited by him in a less obvious and immediate way. Both Gerald and Eric frequent the 'stalls bar at the Palace', a renowned haunt of 'women of the town'. It is implied that this fate may be Eva's/Daisy's as she becomes more desperate |

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| | • there is a clear contrast in Gerald's attitude to Sheila when he suggests she leaves the room and agrees with the Inspector who says 'And you think young women ought to be protected against unpleasant and disturbing things'<br>• even after Gerald's affair with Eva/Daisy is exposed, Mr Birling sides with Gerald: 'I'm not defending him. But you must understand that a lot of young men – '. Mr Birling clearly believes that lower-class women should not have the right to protection. Gerald deems his behaviour normal: 'nearly any man would have done'.<br><br>**(AO2)**<br>• Language: during his celebratory toast, it could be argued that Mr Birling alludes to the idea that a woman's role is to please her husband. He references Gerald's happiness before that of his daughter's: 'She'll make you happy, and I'm sure you'll make her happy'<br>• Language: Mrs Birling openly mocks other women, mirroring her husband's sexist, condescending comments. She calls Sheila 'over-excited' and 'childish', and comments on how Eva/Daisy acted with 'impertinence'<br>• Language: Mr Birling's description of Eva/Daisy suggests that her physical appearance was more significant than her personality and work ethic: 'She was a lively good-looking girl – country-bred, I fancy'<br>• Form: social customs accentuate the belief that men and women have distinct roles. Mrs Birling declares: 'I think Sheila and I had better go into the drawing room and leave you men'<br>• Structure: Sheila is transformed from the stereotypical upper-class girl seen at the start of the play to the assertive and independent woman seen at the end. |

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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)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **4**<br>***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:**<br><br>**(AO1)**<br>• candidates are free to choose any character they respect in the play. They are likely to opt for the Inspector, Eva/Daisy, Sheila or Eric, but any choice can be rewarded based on the argument presented<br>• the Inspector plays a central role in the play, masterfully uncovering secrets from each of the characters. His direct approach to questioning, taking the form of 'one line of enquiry at a time', successfully reveals cracks in the family relationships and their involvement in Eva's/Daisy's fate<br>• Inspector Goole tries to make the Birlings and Gerald aware of their responsibilities and he attempts to activate their consciences. He warns of the apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish'<br>• Eva/Daisy is worthy of respect because she is clearly a determined, hard-working woman. She is one of the strike-leaders at Mr Birling's factory. After she is sacked from there, she moves on to work at Milwards<br>• after meeting Eric, Eva/Daisy becomes pregnant. She honourably refuses to take money from Eric, aware that the money is stolen<br>• Sheila may be respected because, when the Inspector arrives, she is moved by the fate of Eva/Daisy as the story is told. The revelations of Inspector Goole prompt her to question her own actions and those of her family and she is able to learn from her mistakes<br>• Sheila's upset becomes anger with her parents over their lack of responsibility and compassion: 'But that's not what I'm talking about. I don't care about that. The point is you don't seem to have learnt anything'<br>• Sheila works out the truth about Gerald and the reality of their relationship when it is revealed that he knew Eva/Daisy. She shows maturity in dealing with Gerald's dishonesty<br>• towards the end of the play, Sheila becomes the ally of Inspector Goole and Priestley himself, helping to convey their message of social justice: 'Between us we drove that girl to commit suicide'<br>• respect for Eric lies in his growing social conscience and moral awareness. When he learns of the reasons why his father sacked Eva/Daisy, he questions the decision, 'Why shouldn't they try for higher wages?', ignoring the fact that he has benefitted from the profits of his father's business in his comfortable lifestyle<br>• Eric can be seen to take some responsibility in that he offers to marry Eva/Daisy. He tries to support her financially, requesting a pay rise from his father. He only resorts to theft from the firm when his request is denied, taking practical steps to try to help her. |

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| | **(AO2)**<br>• Language: when Sheila discovers the outcome of her complaint to Milwards about Eva/Daisy, the repetition of the adverb 'never' emphasises how apologetic she is for her behaviour: 'I'll never, never do it again'<br>• Language/Structure: towards the end of the play, Eric's language is increasingly rebellious. Horrified at his parents' irresponsible and uncaring attitudes, he turns on them: 'I'm ashamed of you'. He makes it clear who is responsible for Eva's/Daisy's demise, showing increased independence and strength of character when he accuses Mr Birling: 'You're the one I blame for this'<br>• Language/Structure: by the end of the play, Sheila echoes the Inspector's words, showing how far she has come since the beginning: 'Fire and blood and anguish! And it frightens me the way you talk'<br>• Language/Structure: the Inspector's didactic warning towards the end of the play has the tone of a sermon. The imagery of hell conveys its gravity: 'fire and blood and anguish'<br>• Form/Structure: Sheila's and Eric's moral redemption offers some hope in the play as Priestley suggests there may be a sign that the younger generation will be harbingers of social justice. |

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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)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

| Question number | Indicative content |
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| **5**<br>***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:**<br><br>**(AO1)**<br>• as a teacher and mentor to Christopher, Siobhan is one of very few people Christopher feels he can trust and talk to about his problems. Siobhan is, therefore, a character worthy of respect<br>• Siobhan articulates some of the points that Christopher finds hardest to say, coming across as a voice in his head. This is illustrative of the close relationship between Siobhan and Christopher, and of how much Christopher trusts and respects Siobhan<br>• when Christopher is in a difficult position, Siobhan helps him practically, even in her absence. It is Siobhan's voice that Christopher hears in his head as he tries to make his way through London: 'In your head imagine a big red line across the floor'. In challenging situations, Christopher thinks back to advice Siobhan has given him, illustrating how Siobhan has clearly helped him to develop and use strategies to cope in tricky circumstances<br>• when Christopher returns to school after running away to live with his mother in London, Siobhan makes sure she speaks to Christopher personally to check that he is coping: 'Are you ok?' She appears genuine in her concern for his wellbeing and is worthy of respect<br>• Siobhan enables Christopher to achieve one of his dreams, that of sitting A Level Maths. Her questions help him to work out what he wants to do and if he is in a position to do the papers: 'How's your brain when you think about Maths?'<br>• at times when Christopher appears disheartened and shows signs of giving up, Siobhan spurs him on by providing positive words of encouragement: 'But you can still be very proud because what you've written so far is just, well it's great'. It is Siobhan who later suggests that Christopher turn his book into a play<br>• towards the end of the play, Christopher trusts Siobhan to such an extent that he even asks to move in with her. Ultimately, Siobhan has Christopher's best interests at heart and knows that Christopher is best placed living with his mother.<br><br>**(AO2)**<br>• Language: Siobhan demands respect when she takes over Christopher's voice; she is able to take on his persona using the first person: 'Sometimes when I want to be on my own I get into the airing cupboard and slide in beside the boiler and pull the door closed behind me'<br>• Language/Structure: Siobhan concisely breaks down instructions for Christopher using familiar vocabulary when she appears as a soothing voice in his head, showing empathy for Christopher |

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| | • Form: the characterisation of Siobhan is in direct contrast with that of Christopher's own mother. Unlike Judy, who attempts to show physical affection to Christopher, Siobhan understands how Christopher likes to be shown comfort in other ways. She shows an understanding of the individual needs of others<br>• Structure: at no point in the play does Christopher report that Siobhan has become annoyed or overwhelmed by his behaviour, suggesting that Siobhan clearly understands Christopher and his needs<br>• Structure: Siobhan is a constant in Christopher's life. When Christopher believes that his mother is dead and, later, when he discovers his father's deception, Siobhan provides Christopher with consolation and support. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **6**<br>***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:**<br><br>**(AO1)**<br>• the theme of responsibility is prevalent throughout the play. As a single father, Ed Boone has sole responsibility for Christopher's welfare. As the play progresses, Christopher begins to take more responsibility in his life<br>• when Ed's wife, Judy Boone, leaves him to go to live in London with Mr Shears, Ed looks after Christopher by himself. In Judy's letters, she says that Ed is a much better parent than she is; Ed is therefore, in Judy's eyes, best placed to take care of Christopher's wellbeing<br>• when Christopher discovers the body of the dog, Wellington, he pledges to take responsibility for finding out who has killed him. He has to speak to people to interview them, a situation he finds very difficult. He talks with Mrs Shears, Mrs Alexander and Reverend Peters: 'talking to other people in our street was brave'<br>• Ed could be seen to be a responsible father, wanting the best for his son. He fights for Christopher to do A Level Maths at school. When told that no-one at the school has ever done the qualification there before, Ed says: 'He can be the first then'<br>• however, though Ed is literally responsible for the murder of Wellington, he fails to take responsibility. Ultimately, this leads to a breakdown of trust between father and son, when Christopher discovers the truth about the deaths of both his mother and the dog<br>• going to London in search of his mother means that Christopher has to take responsibility for himself. For Christopher, this is a milestone moment, particularly given his autism. He uses his father's bank card to pay for his ticket and has to negotiate the rail and tube systems<br>• Siobhan helps Christopher with taking responsibility for himself. When Christopher finds himself in challenging situations, Siobhan appears as a voice in Christopher's head, giving him support and advice<br>• Christopher takes responsibility for his pet rat, Toby. When he flees to London to escape his father, he thinks first of having Toby cared for and asks Mrs Alexander if she will look after him. However, Christopher ends up having to take Toby with him. When Toby escapes on the tube line, Christopher puts himself in great danger trying to retrieve him by climbing down onto the track. He accepts full responsibility for the welfare of his pet<br>• Judy walks away from her responsibilities as a mother to Christopher. However, at the end of the play, Judy leaves Mr Shears to live back in Swindon with Christopher. Ultimately, she takes responsibility for Christopher and his wellbeing. |

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| | **(AO2)**<br>• Language: Christopher speaks practically to Mrs Alexander about Toby's needs: 'He eats special pellets and you can buy them from a pet shop'<br>• Language: Ed takes responsibility for Christopher and ensures that he adapts how he is with his son because of Christopher's autism. He carefully uses clear time frames to help Christopher cope with difficult conversations: 'I'll do you a deal. Five minutes ok? That's all'<br>• Language: Judy's words are maternal and caring when she looks after Christopher after finding him on the doorstep: 'Will you let me help you get your clothes off?' This marks the beginning of Judy, as a mother, taking responsibility for her son once more<br>• Form: Judy's letters to Christopher detail how she has walked away from her responsibilities as a mother. She uses the excuse that Ed is a much better parent and she admits: 'I was not a very good mother'<br>• Structure: by the end of the play, Ed takes responsibility for the consequences of his lies. He begins to repair his relationship with his son by buying him a puppy, Sandy. |

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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)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

| Question number | Indicative content |
|---|---|
| **7** ***Kinder-transport*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• family relationships are important throughout the play and are central to the plot. Eva's parents send her by the Kindertransport to live in safety in Britain. Eva must leave behind her family and live with her adoptive mother, Lil<br>• the opening scene of the play depicts the loving relationship between mother and daughter; Helga is preparing Eva for her journey to England. The relationship between Helga and Eva is important as Helga is convinced that she is acting in her daughter's best interests by sending her away on the Kindertransport: 'Of course they would send them away if they had places. Any good parent would do that'<br>• at the same time, the audience sees the painful relationship between the adult, Evelyn, and her daughter, Faith, who is about to leave home. This is important as it shows the audience the effect of Eva's relationship with her birth mother on her own relationship, as an adult, with her daughter<br>• Helga's decision to send Eva away on the Kindertransport, in her best interests, mirrors Evelyn's keenness for her own daughter to go to university, wanting the best for her: 'You've made a commitment to moving into that place. Stick by it'<br>• as a child, when she arrives in England, Eva is taken in by Lil who adopts her. Lil is an important long-term presence in the life of Eva/Evelyn. She treats Faith as her own grandchild and Faith believes Lil to be her grandmother. The audience sees Evelyn sustaining a meaningful relationship with Lil in old age<br>• Eva's/Evelyn's attitude to her birth parents changes. At first, she is eager to find jobs for them so that they can come to England. She holds out hope that her birth parents will be able to join her in England soon after she makes her own journey, and she waits at Manchester train station for their arrival<br>• at seventeen, Evelyn rebuffs Helga when she comes to pick her up to move to New York because her feelings of abandonment are too painful: 'Didn't it ever occur to you that I wanted to die with you?' She even accuses her birth mother of having 'razor eyes' like the Ratcatcher<br>• Eva/Evelyn and Helga lose their father and husband to the Nazi Holocaust. Helga tells Eva/Evelyn: 'I lost your father. He was sick and they put him in line for the showers. I saw it'<br>• when Eva changes her name to Evelyn, this confirms that Helga has lost her hold over her daughter. Helga tries to explain the family importance of Evelyn's name: 'Eva was the name of your great-grandmother' |

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| | • Faith gains access to her mother's childhood memories by reading her letters and looking through photos in the attic. When Faith confronts her mother about what she has found, Evelyn refuses to respond or to share any memories or truths from when she was a child<br>• at the end of the play, the importance of family relationships to Faith is clear. She 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'.<br><br>**(AO2)**<br>• Language: when confronted with her past, Evelyn blames Lil for making her 'betray' her birth parents. Lil retaliates in anger: 'Go on then. Bare your grudge at me. What else do you want to blame me for?'<br>• Language: Lil is unsettled by Faith's discovery of Evelyn's true identity and sees it as undermining her status with Faith as her grandmother. She questions Faith: 'Aren't I real now?'<br>• Form/Structure: Faith represents the third generation of women in Helga's family and completes the legacy of guilt and regret that forms a central theme of the play. She shows determination to trace her family, clearly seeing this as important<br>• Structure: the relationship between Faith and Evelyn reaches an important climax when Faith discovers Evelyn's true past. She demands answers about her family: 'I'm not letting go'<br>• Structure: the confrontational scene with her birth mother, Helga, is a cathartic experience for Evelyn, an opening-up after years of silence. Evelyn cannot forgive Helga for 'coming back from the dead and punishing me for surviving on my own'. |

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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)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

| Question number | Indicative content |
|---|---|
| **8** ***Kinder-transport*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Eva/Evelyn is depicted throughout the play both as a child and as an adult. The play opens with a scene depicting the loving relationship between the child, Eva, and her mother, Helga, who is preparing Eva for her journey to safety in England<br>• prior to Eva's journey, Helga wants to reassure herself that Eva can be independent. She makes sure that Eva is able to sew the button on her coat by herself<br>• on the eve of leaving her parents behind, Eva is reading a book, *Der Rattenfänger*. As Eva reads the story of the Ratcatcher, she asks her mother the meaning of the word 'abyss' when the children in the book disappear into it. The narrative of the story is chilling but, as a child, Eva is not able to comprehend the true meaning. To Eva, the Ratcatcher is a shapeshifter and becomes all the people in uniform who may send her away or be unkind to her simply because she is a foreigner<br>• Helga knows that sending her nine-year-old daughter away is the right thing to do. The Kindertransport is destined to save Eva from the tyranny of the Nazi purges: 'There's no "later" left, Eva'. Eva becomes one of the first children to escape to England on the Kindertransport and her life changes forever<br>• in England, Eva is taken in by Lil who adopts her and whose 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'<br>• as she adapts to her new home, Eva experiences loss of culture, language and religion. At first, Eva's Jewish religion means that she cannot eat products derived from pigs. She tries to explain this: 'Got ham in. I not to eat ham. It from pig'. Eva knows very little English when she arrives and Lil does not understand Eva's German. However, Lil recognises how Eva is using German to cope: 'Don't hide behind the German. It won't protect you and you know it'<br>• it can be argued that Lil is instrumental in influencing Eva to abandon her German-Jewish culture. She refers to the Jewish religion in terms of 'old laws', suggesting that it is outdated. Eva struggles with the loss of her identity while living in England<br>• as a child, Eva naively believes that her birth parents will join her in England. She comes to realise that they will not<br>• Eva becomes Evelyn when she changes her name on her naturalisation papers when she is 16, wanting to be accepted in England. |

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| | **(AO2)**<br>• Language: Helga recognises that Eva must grow up fast if she is to survive, evident in the use of the verb 'have to': 'You have to be able to manage on your own'<br>• Language: Lil is instrumental in Eva's loss of her Jewish faith, although she means well in her attempts to ensure that Eva can adapt to life in England. She refers to the Bible to suggest to Eva that loss of rules in religion is not a problem: '… the Lord Jesus said that we needn't keep to the old laws anymore'<br>• Form: the description of the attic of Evelyn's and Faith's home shows how, as an adult, Evelyn wants the memories of her childhood to be locked away: '*Dusty storage room filled with crates, bags, boxes and some old furniture*'<br>• Form/Structure: the child Eva and the adult Evelyn share the stage as past and present are dramatically interlocked. This helps the audience to see the differences between Eva as a child and Evelyn as an adult<br>• Structure: there are parallels in the ways in which Lil and Helga show care for Eva as a child. There is juxtaposition in Helga making Eva sew buttons on her own coat and Lil sewing up Eva's skirt for her. |

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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)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **9**<br>***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:**<br><br>**(AO1)**<br>• Olunde is presented as different from his father, Elesin, in a number of ways throughout the play. As one of a new generation of Yoruba, Olunde has left home to study and to pursue a career in the West<br>• he is an educated man, having been helped by Simon Pilkings in his quest to train as a doctor in England. Elesin reacted badly to this, as Jane Pilkings points out: 'When you left he swore publicly you were no longer his son'. Elesin is perceived, at least initially, to be a man loyal to his culture and the Yoruba traditions. He deems Olunde's action in leaving as disloyal and dishonourable<br>• nevertheless, when Olunde learns of the King's death, he returns to honour his father and his role in the death ritual<br>• Olunde's appearance, unlike his father who dresses traditionally, is that of an urban European: 'A figure emerges from the shadows, a young black man dressed in a sober Western suit'<br>• Olunde does not fear the white colonialists and is able to understand them. He is dismissive of their self-importance and aggrandising ways: '... I had plenty of time to study your people. I saw nothing, finally, that gave you the right to pass judgement on other peoples and their ways. Nothing at all'<br>• Elesin loses the will to continue fulfilling his duty to his King and allows himself to be arrested for attempted suicide: 'My will was squelched in the spittle of an alien race'. Olunde is horrified when he discovers that his father has not completed the ritual. He says: 'I have no father, eater of left-overs'<br>• Olunde chooses to take his father's place in the suicide ritual in order to preserve the integrity of his family and the natural order of the universe according to Yoruba traditions and beliefs<br>• it is ironic that Elesin previously disowned his son for seemingly acting dishonourably by moving to the West, yet it is Olunde who actually fulfils his father's duty. Olunde's allegiance to Yoruba culture is affirmed through his action, in direct contrast with his father's inaction<br>• Iyaloja removes the covering from Olunde's body in front of Elesin with the words: 'There lies the honour of your household and of our race'. Iyaloja's words emphasise how, unlike his father, Olunde has acted dutifully<br>• Elesin is devastated when he discovers that his son has taken his place in the suicide ritual. It is his son's action, in actually going through with the death ritual, that leads Elesin to take his own life in the prison cell where he is confined. |

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| | **(AO2)**<br>• Language: Olunde's reaction to seeing the Pilkingses dressed in the *egungun* costumes reflects his understanding of colonial attitudes: 'No I am not shocked, Mrs Pilkings. You forget that I have now spent four years among your people. I discovered that you have no respect for what you do not understand'<br>• Language: Olunde's direct and wise observations are in contrast to Elesin's metaphorical language. Olunde shows that he understands the white colonialists very well: 'Then I slowly realised that your greatest art is the art of survival. But at least have the humility to let others survive in their own way'. In contrast, Elesin decries: 'the white skin covered our future, preventing us from seeing the death our enemies had prepared for us'<br>• Language/Structure: through Olunde, the audience sees some similarity between the Yoruba and the British. He acts as a bridge between the two cultures. When Jane asks if ritual suicide is a valid freedom, Olunde refers to the Second World War as a parallel situation: 'Is that worse than mass suicide? Mrs Pilkings, what do you call what those young men are sent to do by their generals in this war?'<br>• Form: Olunde is considered a mouthpiece for Soyinka's views throughout the play<br>• Structure: Soyinka presents the contrast very strongly between Elesin and Olunde, as Olunde fulfils his duty whilst Elesin fails to do so. |

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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)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **10**<br>***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:**<br><br>**(AO1)**<br>• the theme of guilt is apparent throughout the play. Whilst certain characters show guilt for their actions or for the actions of others, other characters show no guilt at all<br>• Olunde disowns his father, Elesin, when he learns of his failure to complete the death ritual: 'I have no father, eater of left-overs'. It could be argued that Olunde harbours guilt over the fact that it is his father who has not completed the ritual<br>• indeed, in order to expiate his father's betrayal of his duty, Olunde fulfils the death ritual himself; as he cannot bear to 'let honour fly out of doors, he stopped it with his life'<br>• as a member of the native police, Amusa is under the direction of Simon Pilkings. Although Amusa does not himself follow Yoruba traditions, he shows respect for them. He challenges the Pilkingses, arguably as a result of his guilt that someone he is associated with has shown a lack of regard for local customs: 'How can man talk against death to person in uniform of death?'<br>• 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'. Elesin's guilt is apparent in the remorse he shows towards his son<br>• neither Simon nor Jane Pilkings shows any guilt for the consequences of their intervention in the death ritual. Ultimately, both believe that locking Elesin up to prevent his committing suicide was the right thing to do<br>• the Praise-Singer apportions all the blame to Elesin for allowing others to interfere with the ritual: 'You sat with folded arms while evil strangers tilted the world from its course'. The Praise-Singer does not appear to harbour any guilt himself for Elesin's failure<br>• in despair, wracked with guilt, Elesin kills himself with his own chains. He is unable to cope with the consequences of not having fulfilled the death ritual.<br><br>**(AO2)**<br>• Language: Elesin's dereliction of duty went against his and his people's beliefs, so much so that he declares their 'world is tumbling in the void of strangers'. As a result, Elesin cannot bear to live with his guilt<br>• Language: Elesin tries to cast the blame for his failure to fulfil his duty on a number of causes, but he knows that he is guilty as a result of his inaction. Finally, Elesin is honest and open: 'there was a longing on earth-held limbs' |

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| | • Language/Form: Elesin is so devastated at the sight of Olunde's body that he instinctively kills himself. The use of the indefinite article '*a*' and the adjectives in the stage directions shows the impetus of his single action to end his life, clearly revealing the extent of his guilt: '*a swift decisive pull*'<br>• Language/Structure: at the end of the play, Elesin adopts a confessional tone to express his guilt 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'. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Discriminating use of relevant examples in support. |

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**SECTION B – Literary Heritage Texts**

| Question number | Indicative content |
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| **11**<br>***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:**<br><br>**(AO1)**<br>• Tybalt is presented as ruthless and vengeful in the play. He is Juliet's cousin and holds a deep hatred for the Montagues<br>• he shows his violent nature early in the play when he participates in the fighting and disturbance, which is directly against the Prince's rules. He immediately makes his hatred of the Montagues clear: 'What, drawn and talk of peace? I hate the word, / As I hate hell, all Montagues, and thee'<br>• Tybalt realises that Romeo is at the Capulet party and he is incensed: 'Fetch me my rapier, boy'. Lord Capulet orders Tybalt to leave Romeo alone. Tybalt is loyal to Lord Capulet and obeys him<br>• he appears to hate Romeo the most out of all the Montagues. He declares: 'Romeo, the hate I bear thee can afford / No better term than this, – thou art a villain'<br>• Tybalt's fight with Mercutio acts as a turning point in the play. Using the term 'Boy', Tybalt expresses his disgust at Romeo's refusal to fight. Tybalt mortally wounds Mercutio<br>• Romeo seeks revenge against Tybalt for Mercutio's death, which results in Tybalt's death and Romeo's banishment<br>• Lady Capulet is distressed upon hearing of Tybalt's death: 'Tybalt, my cousin, O my brother's child!'<br>• though Juliet is perhaps grieving more because of her parting from Romeo, it is Lord Capulet's belief that Juliet's grief is solely because of the death of Tybalt that causes him to bring her marriage to Paris forward.<br><br>**(AO2)**<br>• Language: Tybalt appears as the enemy to peace in the encounter with the Montagues in the streets of Verona. His fierce exclamation and repetition of the word 'peace' indicate his loathing of it<br>• Language: Tybalt acts aggressively when Romeo refuses to fight him, and uses insulting language: 'Boy, this shall not excuse the injuries / That thou hast done me'<br>• Language/Form: at the Capulet ball, Tybalt's anger and desire to fight with Romeo are quashed by Lord Capulet, but he states: 'I will withdraw, but this intrusion shall, / Now seeming sweet, convert to bitt'rest gall'. Speaking in rhyming couplets, Tybalt sounds menacing and threatening while his metaphor about sweetness becoming bitterness is foreboding<br>• Structure: Tybalt's intense hatred of the Montagues is clear from the very first scene of the play. |

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| | **(AO4)**<br>• the character of Tybalt is related to violence; he is known as 'King of Cats'. Such animals were renowned for their fighting and aggression<br>• at the time Shakespeare was writing, quarrels and misunderstandings were often resolved through duelling in England and Italy. In Tybalt's confrontation with Mercutio, he is frustrated as his original intent was to recover his wounded honour through a duel with Romeo<br>• although duelling was considered an honourable means of dealing with disputes, it was illegal. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **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:**<br><br>**(AO1)**<br>• the act of marriage, or the prospect of marriage, is significant as it is central to many of the events in the play<br>• the significance of marriage is introduced early in the play. Paris, a kinsman to Prince Escalus and bearer of the title, 'County Paris', approaches Lord Capulet, Juliet's father, to request her hand in marriage<br>• Lord Capulet talks with Paris about a match with Juliet but decides: 'Let two summers wither in their pride, / Ere we may think her ripe to be a bride'. At this stage, Lord Capulet places greater significance on his daughter's happiness than on the prospect of her marriage<br>• Juliet's proposed marriage to Paris is significant as it highlights how Lady Capulet, Juliet's mother, is not close to her daughter. She finds talking with her about the match with Paris uncomfortable and she needs the Nurse to be present: 'Nurse, come back again'<br>• Romeo acts impulsively, perhaps showing the significant value he places on marriage, proposing to Juliet on the very day he meets her, with the ceremony to take place the next day. Romeo commits to this even after discovering that their families are enemies. Friar Lawrence warns him that 'they stumble that run fast'<br>• Friar Lawrence's decision to marry Romeo and Juliet in secret is significant because it triggers the events of the rest of the play<br>• Friar Lawrence recognises the significance of Romeo and Juliet's marriage. He advises Romeo to use the marriage to heal rifts with his enemies: 'To blaze your marriage, reconcile your friends'. Friar Lawrence hopes that the marriage will end the feud between the Montagues and Capulets<br>• after his measured approach at the play's opening, Paris presses for a swift wedding to Juliet very soon after Tybalt's death. Lord Capulet seeks to hasten the marriage of Juliet to Paris and sets a date 'early next Thursday morn'. This is significant as it results in Friar Lawrence's, ultimately, deadly plan<br>• Lady Capulet's delivery of Lord Capulet's edict is met with refusal by Juliet. Lady Capulet washes her hands of Juliet: 'Tell him so yourself'<br>• ultimately, both Romeo and Juliet could be deemed to die as a result of their marriage; Friar Lawrence's plan is only concocted as a way for Juliet not to commit bigamy.<br><br>**(AO2)**<br>• Language: Lord Capulet's response to Juliet's refusal to marry Paris is violent and extreme: 'Hang thee, young baggage, disobedient wretch!' His angry reaction exemplifies the significance he places on the prospect of Juliet marrying Paris |

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| | • Language/Structure: the Capulets' preparations for the wedding the morning after Juliet takes the Friar's potion are in contrast to her soliloquy and focused on practicality: 'Look to the bak'd meats, good Angelica, / Spare not for cost'<br>• Form/Structure: the decision of Lord and Lady Capulet in rushing the marriage to Paris is instrumental in accelerating the pace of the play as it moves to its tragic outcome<br>• Form/Structure: night is significant in the play as it is used for scenes of love. Romeo and Juliet agree to marry the same night they meet and then spend their wedding night together<br>• Structure: there is a contrast in the ways in which Romeo and Paris seek Juliet's hand in marriage. Unlike Romeo, Paris goes through Juliet's father: 'But now, my lord, what say you to my suit?'<br><br>**(AO4)**<br>• Elizabethan marriages were often arranged by parents to benefit the wider family rather than for love, so the marriage of Romeo and Juliet might have met the disapproval of the audience at the time the play was first staged<br>• in the patriarchal society of Elizabethan England, a man such as Lord Capulet would effectively own his daughter. It is Lord Capulet's affection for Juliet that makes him hold off from, at first, agreeing to the marriage<br>• Lady Capulet intimates that she herself was a young girl when she married and gave birth. This was very common in Shakespeare's time for reasons of early mortality. |

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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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of<br>• personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an<br>• appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a<br>• sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a<br>• perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| 13<br>*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:**<br><br>**(AO1)**<br>• candidates are free to agree or disagree, either wholly or in part, with the view that the ending of the play is successful<br>• towards the end of the play, there is some doubt introduced over the play's outcome. This could be seen as a way of making the ending of the play intriguing, as the audience is curious to see how it will end. When young Siward heroically confronts Macbeth, he is killed mercilessly. Macbeth's confidence is clear: 'What's he / That was not born of woman? Such a one / Am I to fear, or none'. Macbeth believes that he is invincible and that he can control the outcome of the battle<br>• the end of the play could be deemed dramatic and exciting. Macduff confronts Macbeth, calling him a 'hell-hound' and a monster for all the evil deeds that he has committed. Even in the final bloody battle, Macbeth appears resolute as he tells Macduff: 'I will not yield', 'Before my body, / I throw my warlike shield', even though Macbeth finds out that he is doomed to lose as Macduff is not 'of woman born'<br>• at the end of the play, the human side of Macbeth emerges, as he finally accepts his guilt. He admits to Macduff that his 'soul is charged with blood'. Throughout the play, Macbeth becomes increasingly detached from his conscience, and therefore, for Macbeth to show signs of guilt at the end, could, again, offer some form of closure for the audience<br>• Macduff takes Macbeth's severed head to Malcolm, providing proof that Macbeth has finally been overthrown: 'Hail, king, for so thou art. Behold where stands / Th'usurper's cursed head'<br>• Malcolm is shown to be honourable, such as when he tests Macduff's loyalty to Scotland. At the end of the play, Malcolm promises to reward all those who fought for him: 'My thanes and kinsmen, / Henceforth be earls, the first that ever Scotland / In such an honour nam'd'. The audience could therefore feel a sense of relief that those worthy of an honour are to be recognised finally<br>• it could be argued that the end of the play is not successful, as there are questions left unanswered, such as Fleance's fate and how Banquo's line of descendants become kings<br>• ultimately, the ending of the play could be considered successful, as it teaches the lesson that good will always overcome evil. Macduff declares 'The time is free'. The audience could feel relief that Macbeth's bloody rule has finally been brought to an end.<br><br>**(AO2)**<br>• Language: even Siward recognises the greater good his son's death has eventually brought upon Scotland: 'They say he parted well and paid his score, / And so God be with him'. However, Siward sees 'comfort' in the death of Macbeth despite the death of his son |

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| | • Language: Macduff calls Macbeth 'coward', 'monster', 'tyrant', providing drama at the end of the play<br>• Language/Structure: Malcolm's gardening metaphor at the end of the play appears to mirror Duncan's words, in which he praised the valiant soldiers upon their return from battle, signalling that a new age has begun: 'What's more to do, / Which would be planted newly with the time, – / As calling home our exil'd friends abroad'<br>• Form: the stage directions depict an abrupt end for Macbeth: 'Macbeth *slain*'<br>• Structure: at the end of the play, with the death of Macbeth, rightful power is restored.<br><br>**(AO4)**<br>• it was a common belief in Jacobean England that death was a matter of fate and that when it was a person's time to die, that was it. For the Jacobean audience, the final battle scene would seem to be an appropriate time for Macbeth to die so it might not, therefore, have been a surprise<br>• the fate of Fleance is left unknown. It is believed that Shakespeare did this to please James I, who was thought to be in the direct line of descent from the real Banquo<br>• the end of the play reflects the social expectations at the time Shakespeare was writing that good will always overcome evil. |

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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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **14**<br>***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:**<br><br>**(AO1)**<br>• Banquo is presented as a morally good character in the play: 'noble Banquo', 'worthy Banquo', 'royalty of nature'. He is a close friend to Macbeth and fights as bravely as him against the Norwegians as a faithful general under King Duncan<br>• Banquo is with Macbeth when they first encounter the Witches. He describes the Witches as looking 'not like th' inhabitants o' the earth'. Banquo is direct in his questioning of the intention of the Witches, suggesting that they are evil, showing his nobility and morally good nature: 'What, can the devil speak true?'<br>• indeed, Banquo works to distance himself from the Witches, as he questions: 'have we eaten on the insane root?' He is aware that their prophecies are likely to be a trap: 'The instruments of darkness tell us truths; / Win us with honest trifles, to betray's / In deepest consequence'<br>• Banquo appreciates beauty and speaks of the pleasant atmosphere at Macbeth's castle: 'This guest of summer, / The temple-haunting martlet, does approve, / By his loved mansionry'<br>• Banquo is entrusted by the king to give his gift of a diamond to Macbeth for his wife: 'This diamond he greets your wife withal'. Duncan's reliance on Banquo exemplifies how he deems Banquo to be morally good<br>• Banquo suspects that Macbeth has murdered Duncan: 'I fear, / Thou playedst most foully for't'. Macbeth hires men to murder both Fleance and Banquo but Fleance escapes. Banquo realises he has been betrayed: 'O, treachery! / Fly, good Fleance'<br>• Banquo represents a condemnation of Macbeth as he chooses not to act on his prophecies while Macbeth submits to his. Banquo warns 'oftentimes, to win us to our harm, / The instruments of darkness tell us truths'<br>• after Banquo is killed at Macbeth's command, his ghost, or Macbeth's belief in it, haunts Macbeth: 'never shake / Thy gory locks at me!' Even in death, Banquo seeks to defend the rightful king<br>• for Macbeth, Banquo serves as a constant reminder of how he should have acted in response to the Witches: 'Our fears in Banquo / Stick deep, and in his royalty of nature / Reigns that which would be feared'.<br><br>**(AO2)**<br>• Language: animal imagery is used to describe Banquo's and Macbeth's courage. When Duncan asks if they were dismayed by the Norwegian attack, the Captain replies ironically: 'as sparrows, eagles, or the hare, the lion'<br>• Language: the Witches predict Banquo to be 'lesser than Macbeth and greater'. This could suggest that Banquo will have a lesser status than Macbeth, but that he will be morally superior. Alternatively, it could refer to Banquo's status as being greater because he is the father of kings |

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| | • Language: Banquo's language shows his loyalty and commitment to Duncan: 'my allegiance clear'<br>• Form/Structure: Banquo acts as a foil to Macbeth as his attitudes to the Witches' prophecies are contrasted with those of Macbeth. Banquo remains composed and declares: 'neither beg nor fear your favours nor your hate'. In contrast, Macbeth commands the Witches to 'stay, you imperfect speakers'<br>• Structure: the appearance of the ghost of Banquo with his 'gory locks' at Macbeth's banquet is a dramatic turning point in the play's direction as Macbeth realises he is not safe, even from the dead.<br><br>**(AO4)**<br>• Banquo's role in the original Holinshed source for *Macbeth* was as Macbeth's co-conspirator<br>• the context of Banquo's moral strength was rooted in his Christian distrust of the Witches<br>• *Macbeth* was written for James I and the presentation of Banquo as father to a line of kings could be seen as an acknowledgement to him. |

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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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **15**<br>***The Merchant of Venice*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• candidates are free to choose any character they deem interesting in the play. Responses should be rewarded based on the arguments presented<br>• Antonio could be seen as interesting, central to the main narrative strand. As a good friend to Bassanio, he is happy to lend him money and is even willing to sacrifice his life to help his close friend with his financial difficulties, by agreeing to the bond with Shylock. When he is unable to repay the bond, 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'<br>• Shylock is a compelling and multifaceted character. He is victimised and subjected to verbal insults throughout: 'cut-throat dog'. However, he shows his deceitful side by agreeing to the bond with Antonio, motivated by his desire for revenge. When Antonio fails to repay him, Shylock is determined to get his 'pound of flesh', even though he knows it will result in Antonio's death<br>• Portia could be seen as interesting for complying with her father's choice of husband for her, even after his death. She likens her situation to that of Hesione of Troy, portraying herself as a victim. Nevertheless, she abides by the rules of the casket challenge<br>• Portia's confidence and intelligence can be seen clearly in the trial scene. She seeks mercy for Antonio and, when that fails, she skilfully uses the letter of the law to save him. At Portia's behest, the Duke shows mercy to Shylock at the end of the play by allowing him to live<br>• as an impetuous and romantic young man, Bassanio could be deemed to be an interesting character. He belongs to a wealthy, privileged class in Venice. However, as the play opens, he is impoverished as a result of his reckless spending. There is some doubt over his true feelings for Portia, particularly as, when he expresses his desire to pursue her, he is seemingly motivated by her wealth: 'In Belmont is a lady richly left'. However, upon choosing the correct casket, he appears overcome with passion and joy, describing Portia as a 'demi-god'<br>• Jessica is presented as a girl frustrated by her father's strict control. She could be seen as interesting, escaping the family home where she lives with Shylock in order to pursue happiness with Lorenzo. She directly criticises the behaviour of her father, even at a time when girls were considered to be the property of their fathers: 'ashamed to be my father's child!'<br>• Lorenzo is a friend of Antonio and Bassanio. His attitude to love could be seen as interesting as, unlike Bassanio, there is no indication that Lorenzo is marrying Jessica for her wealth<br>• Lancelot, originally Shylock's servant, switches allegiance to Bassanio and adds comic relief when he pretends to his blind father that he is not his son, trying 'confusions with him' |

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| | • Nerissa is interesting as she is more like a friend to Portia than a servant. She is honest with Portia, telling her how well off she is when Portia complains she is 'aweary of this great world'.<br><br>**(AO2)**<br>• Language: when Lorenzo talks about Jessica, his words reflect love of her personality and appearance: 'Beshrew me but I love her heartily. / For she is wise … ', 'And fair she is, if that mine eyes be true'. He does not appear to be influenced by her money<br>• Language: Bassanio shows his impatience in the casket challenge, wanting to choose without delay. He uses a metaphor to describe the wait as being tortured on 'the rack'<br>• Language: Jessica's use of the future tense when referring to her change of religion shows her determination to be with Lorenzo: 'shall … become a Christian'<br>• Language/Form: in her famous courtroom speech, Portia uses imagery to show the value of mercy: 'The quality of mercy is not strained – / It droppeth as the gentle rain from heaven'<br>• Language/Form/Structure: throughout the play, Shylock is only referred to by his name six times. Most people refer to Shylock as the 'Jew', which shows he is not accepted by society. Indeed, in his 'Hath not a Jew eyes?' speech, blank verse changes to prose to convey how impassioned he is about the treatment of Jews.<br><br>**(AO4)**<br>• by obeying her father's wishes in choosing her husband, Portia honours his memory and follows the patriarchal social hierarchy that prevailed in Shakespeare's time<br>• in this patriarchal society, the fact that Jessica eloped with Lorenzo to pursue happiness could be seen as interesting<br>• Jews in Shakespeare's England were a marginalised group, and Shakespeare's audience would have been very familiar with portrayals of Jews as villains. A modern audience is likely to be more sympathetic towards Shylock's plight. |

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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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **16**<br>***The Merchant of Venice*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• the theme of punishment is prominent in the play. Indeed, the court scene, in which Shylock is ultimately punished for his pursuit of the bond with Antonio, forms the climax of the play. Throughout, many of the characters show a desire for Shylock to be punished<br>• Shylock is punished for being a Jew. His hatred of Antonio, which results in his pursuing the bond in court, is a direct result of the acts of anti-Semitism that he has experienced: 'If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him'<br>• Jessica chooses to steal Shylock's wealth so that she is able to elope with Lorenzo. Jessica could be deemed to punish her father for his treatment of her, even giving up her Jewish faith. Her behaviour causes Shylock to feel a 'passion so confused, so strange, outrageous'. Shylock is devastated by Jessica's actions when he learns that she has stolen the turquoise ring, given to him by his wife, and traded it for a pet monkey<br>• Shylock is determined to pursue his legal rights so that Antonio is punished for failing to repay the bond. He makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it'<br>• during the trial scene, Portia delivers a powerful verdict to Shylock: 'Thou shalt have more justice than thou desir'st'. She seeks to punish him, emphasising that Shylock shall have 'all justice'<br>• there are some parts of the play where Shylock is presented as a covetous and spiteful person. He tells the court: 'More than a lodged hate and a certain loathing / I bear Antonio, that I follow thus'. He is determined to do whatever it takes to punish Antonio<br>• the Duke is in charge of trying the case and is on Antonio's side. The Duke says Shylock is 'an inhuman wretch, / Incapable of pity, void and empty', which seemingly results in Shylock's punishment<br>• at the end of the play, Shylock faces a very harsh legal punishment: he must become a Christian and all his fortune is confiscated<br>• nevertheless, despite Shylock's seemingly wanting to punish Antonio throughout the play, Antonio can be seen to be merciful when he chooses to give up the share of Shylock's possessions the court awarded him as punishment for plotting against him.<br><br>**(AO2)**<br>• Language: Shylock's repeated use of the first person reminds the audience that he holds a personal grievance against Antonio: 'I'll plague him, I'll torture him – I am glad of it'. Shylock's desire to punish Antonio is also clear when he repeats 'I will have my bond', when he has Antonio committed to gaol |

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| | • Language/Structure: Jessica runs away with a large amount of Shylock's money and jewels: 'O my ducats! O my daughter!' He uses extreme language to show his desire for Jessica to suffer as punishment: 'I would my daughter were dead at my foot'<br>• Form: the punishment suffered by Shylock could be seen as a representation of the general, severe treatment of the Jewish population of the time<br>• Structure: at the end of the play, Shylock is shamed and loses everything: his wealth, his religion and his daughter. His punishment under the law is significant.<br><br>**(AO4)**<br>• Shylock was portrayed by actors of the time in an exaggerated way. Richard Burbage and Will Kempe, Shakespeare's actors, used false beards and red noses to portray Shylock as a monster, increasing the likelihood of further persecution of Jews by wider society<br>• a reluctance to show mercy to Shylock may have stemmed from the fact that Christians were not allowed to practise usury (lending money and charging interest)<br>• Jessica's conversion to Christianity meant that she was dead in the eyes of the Jewish community, as all cultural and religious traditions were handed down through the women. |

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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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **17**<br>***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:**<br><br>**(AO1)**<br>• throughout the novel, there are a number of examples of loveless marriages. However, there are also examples of marriages based on love<br>• Lady Catherine De Bourgh recommends that Mr Collins seek a bride. Within a week, he plans to propose to Elizabeth Bennet, to the delight of Mrs Bennet who hopes the marriage will secure their future. After Elizabeth's refusal, Mr Collins seamlessly turns his attention to Charlotte Lucas<br>• Mr Collins' lengthy proposal of marriage to Elizabeth does not mention love. It is, like his letters, verbose and focused on practicality and propriety. Regardless of her mother's wishes, Elizabeth does not want to marry simply to secure her future<br>• the marriage of Charlotte and Mr Collins is without love. Charlotte fully accepts this and her approach to marriage is pragmatic. Charlotte wants to leave her parents' house and cease being a burden to them, and also to her brothers after the death of her parents, if she does not marry. She marries Mr Collins 'solely from the pure and disinterested desire of an establishment'. She has neither independent wealth nor good looks: hence her acceptance of the obsequious Mr Collins<br>• the marriage of Lydia Bennet and Mr Wickham is based on infatuation, rather than real love, as he only goes through with it when bribed to do so by Mr Darcy. Lydia herself is too young and naïve to understand the nature of love. It is unlikely any happiness in their marriage will endure<br>• it appears Mr and Mrs Bennet's marriage may have begun with some love; Mr Bennet admits that he was 'captivated by youth and beauty'. However, they are not a good match and, by this stage of their marriage, there is some doubt cast over their love. Mr Bennet spends a good deal of time away from his wife in his library<br>• in contrast, the Gardiners are happily married with four children. Their marriage is based on long-lasting affection<br>• the love between Jane Bennet and Mr Bingley is also easily seen, and there is a strong sense that they will enjoy a happy marriage together as they have such gentle dispositions. Indeed, at the end of the novel, Jane and Mr Bingley decide to move out of the area a year after they are married, in part to avoid Mrs Bennet's overbearing nature<br>• furthermore, Mr Darcy and Elizabeth are presented as a genuine love match by the end of the novel. The fact that they have had to build their relationship from a position of hostility arguably makes their relationship stronger.<br><br>**(AO2)**<br>• Language: Charlotte's philosophy of marriage enables her to tolerate Mr Collins. There is humour in her view: 'it is better to know as little as possible of the defects of the person with whom you are to pass your life' |

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| | • Form/Structure: the central premise and 'hook' of Austen's narrative is its gently ironic opening: 'It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife'<br>• Form/Structure: Charlotte's marriage to Mr Collins presents a contrast to the relationship of Elizabeth and Mr Darcy<br>• Structure: the story's resolution suggests that marriage is better if loving, but that it is not a necessary element in this union.<br><br>**(AO4)**<br>• marriage was often seen more as a duty rather than for love: Mr Collins does not love Elizabeth or Charlotte but intends to gain a wife as his 'duty'. Elizabeth's and Charlotte's views of love and marriage are reflected in the novel: Charlotte is happy to marry Mr Collins for future stability<br>• in Austen's time, marriage was a social necessity for women without independent wealth. By some, love was not considered a requirement for a good marriage<br>• although the novel stresses the importance of love and compatibility, Austen never condemns Charlotte's marriage of convenience<br>• despite the apparent loveless marriages in *Pride and Prejudice*, in Austen's final novel, *Persuasion*, there are three examples of successful marriages: the Musgroves, the Crofts and the Harvilles. |

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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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **18**<br>***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:**<br><br>**(AO1)**<br>• Mr Darcy is presented as a powerful man from an upper-class, wealthy family with an extensive country estate. He is well-respected but comes across as distant and arrogant to others<br>• at the Meryton assembly, the guests initially view Mr Darcy favourably: 'he was looked at with great admiration for about half the evening'. But Elizabeth Bennet and indeed the rest of the village come to dislike him as he appears standoffish and disdainful. He is judged to have a 'disagreeable countenance'<br>• he is intelligent and direct, and has a tendency to judge too hastily and harshly. His position in society makes him proud and too conscious of his standing. Mr Darcy does not initially value Elizabeth as she is less wealthy and less-established than him, and his opinion of her is also coloured by the behaviour of her family, especially her mother<br>• Mr Darcy is a good friend to Mr Bingley. He understands Mr Bingley's faults, such as his trusting nature. He intervenes in the budding relationship between Mr Bingley and Jane Bennet knowing that Mr Bingley would not have even contemplated that Jane could be pursuing him for his fortune. Mr Darcy 'congratulated himself on having lately saved a friend from the inconveniences of a most imprudent marriage'<br>• Mr Darcy's first proposal to Elizabeth is awkward and unsuccessful. However, it is heartfelt, which helps the reader begin to see Mr Darcy in a different light: 'In vain have I struggled. It will not do'<br>• Mr Darcy is seen as a hero when he saves Lydia from shame and dishonour after her elopement with Mr Wickham. He does not speak of this himself. Elizabeth learns of his help from the Gardiners<br>• Elizabeth's visit to Pemberley helps her to see Mr Darcy from a different perspective. Mrs Reynolds, the housekeeper at Pemberley, extols Mr Darcy's virtues: 'I have never had a cross word from him in my life'<br>• by the end of the novel, Elizabeth has accepted Mr Darcy's proposal and his noble nature has been revealed.<br><br>**(AO2)**<br>• Language: Mr Darcy's coldness towards Elizabeth at the Meryton assembly is cutting and insulting. He is rude and dismissive of her: 'She is tolerable; but not handsome enough to tempt me'<br>• Form: the use of letters in the novel helps to reveal Mr Darcy's true character<br>• Form: as much of the novel is presented through Elizabeth's eyes, Mr Darcy's virtues are gradually revealed<br>• Structure: Mr Bingley and Mr Darcy can be considered foils for one another: 'Bingley was endeared to Darcy by the easiness, openness, ductility of his temper, though no disposition could offer a greater contrast to his own'. |

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| | **(AO4)**<br>• as a member of the land-owning gentry, Mr Darcy enjoyed considerable power. Members of this social group would have been likely to look down on those who earned their money through trade. However, Mr Bingley was accepted because his family's money was acquired by a previous generation, even though it was gained through trade<br>• large country estates, of the kind Mr Darcy owns, served as a symbol of the wealth and power of the landed gentry at the time the novel was written<br>• in Austen's time, certain qualities were expected of a gentleman. These included manners and social etiquette. |

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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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **19**<br>***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:**<br><br>**(AO1)**<br>• Pip is shown to have differing relationships with a number of female characters in the novel. Candidates could choose to focus on any female character Pip has a relationship with, including Mrs Joe, Miss Havisham, Estella and Biddy<br>• as an orphan, Pip is brought up by his cruel older sister, Mrs Joe, and her husband, Joe Gargery. They are the only family Pip knows. Mrs Joe is happy to declare how she is violent and aggressive towards Pip and raises him 'by hand'<br>• Pip's first encounter with Miss Havisham is as a child when he is chosen to go to 'play' with Estella at Satis House. He describes her as 'the strangest lady'. 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'<br>• later, Pip believes Miss Havisham is his benefactress and he feels indebted to her for her perceived kindness. Ironically, Miss Havisham is actually cruel and cold-hearted, and Pip only realises this as an adult<br>• Pip's relationship with Estella begins in childhood. He is in awe of her beauty and embarrassed by his working-class background: 'Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common things'<br>• Pip's quest to become a gentleman is focused on his goal to be good enough to marry Estella. When Pip eventually plucks up the courage to confess his love to Estella, she coldly tells him that she has decided to marry Bentley Drummle, an upper-class waster who is abusive to her<br>• there is hope for the relationship between Estella and Pip at the end of the novel when he bumps into her at Satis House: 'I saw no shadow of another parting from her'<br>• Biddy is a genuine, kind-hearted girl who meets and befriends Pip at school. As a child, Pip describes how he had 'complete confidence in no one but Biddy' and how he told 'poor Biddy everything'. He seeks Biddy's help in his quest to become 'uncommon' and Biddy agrees to help him with his education, as Pip describes, because she 'was the most obliging of girls'<br>• when Pip discusses with Biddy his dreams of becoming a gentleman, Biddy shows concern for his wellbeing: 'Oh I wouldn't if I was you!', 'I only want you to do well and to be comfortable'. In his arrogance, Pip assumes Biddy will be only too pleased to marry him when he decides to settle for her, and he is quite taken aback to find she is going to marry Joe. Biddy remains a loyal confidante to Pip throughout the novel, acting as the antithesis to characters such as Estella and Miss Havisham. |

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| | **(AO2)**<br>• Language: Mrs Joe, with Joe, raises Pip from infancy. She is an atypical motherly figure, as she is savage and violent towards Pip. It is ironic that the stick Mrs Joe uses to beat Pip with is referred to as a 'Tickler'. The word 'Tickler' suggests moments of joy, yet in reality its use inflicts pain, resulting in Pip's immense fear of Mrs Joe<br>• Language: anaphora is used to emphasise Pip's feelings towards Estella: 'I loved her against reason, against promise, against hope, against happiness, against all discouragement that could be'<br>• Language: Biddy appears wise and does not hold back from telling Pip what she thinks, either through her words or by her actions: ' "Oh, there are many kinds of pride," said Biddy, looking at me and shaking her head'. Biddy appears to be a voice of wisdom in Pip's life<br>• Language/Form: Pip's description of Miss Havisham reflects the fairytale nature of her character and demonstrates his early fascination with her: 'I saw that the bride within the bridal dress had withered like the dress, and like the flowers had no brightness left'<br>• Structure: it is only towards the end of the novel that Pip fully realises Miss Havisham's true nature.<br><br>**(AO4)**<br>• family was crucial in Victorian society and large extended families were the norm. As Pip was an orphan, Mrs Joe would have been expected to take him in, as she was his older sister<br>• Victorian Christianity laid great stress on helping the underprivileged through charitable deeds<br>• Dickens had a difficult relationship with his own mother, which is perhaps reflected in the portrayal of some of the female characters in the novel, particularly in the depiction of the menacing Mrs Joe and the cruel Miss Havisham. |

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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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
|---|---|
| **20**<br>***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:**<br><br>**(AO1)**<br>• many important lessons are learnt throughout the novel by different characters, but particularly by Pip, Estella, Miss Havisham and Abel Magwitch. For example, towards the end of the novel, Estella reflects on how she has learnt from her experiences in life: 'I have been bent and broken, but – I hope – into a better shape'<br>• Pip learns the value of education when he is taught to read by Mr Wopsle's aunt and later when he takes lessons from Matthew Pocket. Pip wants to be well-educated, spurred on by his experiences at Satis House<br>• Wemmick offers wisdom, advice and a different view of life to Pip: 'my guiding star always is, "Get hold of portable property" '<br>• Pip returns to his childhood family home to attend the funeral of his sister, Mrs Joe. It is the example of Joe and Biddy that brings Pip to his senses and shows him the true values of family, loyalty and kindness. He promises that he will return frequently to visit<br>• when Pip discovers that his benefactor is, in fact, Magwitch, he is initially horrified, but he comes to realise that Magwitch has looked after him and that he deserves compassion and understanding<br>• Pip learns some gratitude and humility when he is cared for by Joe after falling ill. However, Pip still arrogantly assumes that Biddy will marry him at his whim<br>• Estella marries the hard-hearted and cruel Bentley Drummle but her unhappiness in this match changes her for the better<br>• when recounting her childhood, Estella explains the emotionless void she experienced living with Miss Havisham: 'no softness there, no-sympathy-sentiment-nonsense'. Estella recognises the influence Miss Havisham has had on her life and clearly learns from her experiences. There is hope for the relationship between Estella and Pip at the end of the novel when Pip bumps into her at Satis House: 'I saw no shadow of another parting from her'<br>• Magwitch is transported to Australia after being convicted for his crimes. Nevertheless, this results in him learning important life lessons, particularly regarding the value of hard work. He earns a substantial fortune, becoming a prosperous sheep farmer<br>• later in the novel, Pip visits Miss Havisham at Satis House and rescues her from a fire. She repents of her hurtful actions, as she says to Pip: 'What have I done?' Pip leaves Miss Havisham on good terms and she dies soon after his departure<br>• by the end of the novel, Pip is critical of his own earlier actions: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself'. |

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| | **(AO2)**<br>• Language/Form: Dickens uses charactonym to represent Pip's good nature, as, like a seed or pip, he grows throughout the novel, learning from his past mistakes<br>• Language/Structure: 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 stealing, metaphorically, Estella's heart and replacing it with 'ice'. She knows Pip is right and looks for some compassion and understanding<br>• Language/Structure: at the end of the novel, Estella uses metaphorical language to reflect on how she has grown and learnt from her experiences in life: 'I have been bent and broken, but – I hope – into a better shape'<br>• Form: throughout the events of the novel, Dickens offers a moral lesson that loyalty, kindness, love and tolerance are more important than social climbing and wealth<br>• Form: as the narrator, Pip often judges his past actions with much castigation. He is presented as honest and open about his past wrongs: 'I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong'.<br><br>**(AO4)**<br>• at the time Dickens was writing, novels showing personal development and self-improvement were popular<br>• it was not until 1870, a few years after the novel was written, that the Education Act was passed, which started the move towards a universal education system for children in Britain<br>• Dickens used his work to share lessons on social injustice and the precarious nature of fortune and success. He himself experienced the vagaries of social mobility in Victorian England. |

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| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **21**<br>***The Scarlet Letter*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Governor Richard Bellingham is the strict Puritan governor of the Massachusetts Bay Colony and is referred to as 'his honourable worship', 'the worshipful Governor', 'your worship' and 'his worship'<br>• when first introduced, he is described as a man 'with a hard experience written in his wrinkles'<br>• Governor Bellingham appears at the beginning of the novel alongside the men who are punishing Hester for adultery. He sides with Reverend Mr Wilson in demanding that Hester tell them who the father of her child is. He also uses his position of power to order Arthur Dimmesdale to encourage Hester to reveal the truth<br>• Governor Bellingham's sister is Mistress Hibbins. She is considered to be a witch and invites Hester to a meeting in the woods: 'Wilt thou go with us tonight? There will be a merry company in the forest'. Her witchcraft is only tolerated because of her brother's status<br>• Governor Bellingham is a hypocrite who uses Hester's needlepoint skills while at the same time suggesting that Pearl should be removed from her mother's care. Hester is tasked with delivering 'a pair of gloves, which she had fringed and embroidered to his order' to his mansion. It is ironic that Governor Bellingham is supposed to lead the austere Puritan community<br>• he explains that he thinks Pearl should be taken from her mother: 'It is because of the stain which that letter indicates, that we would transfer thy child to other hands'. Nevertheless, Governor Bellingham is persuaded by Dimmesdale's speech not to take Pearl from Hester<br>• later in the novel, Governor Bellingham has his sister, Mistress Hibbins, executed for witchcraft<br>• despite Governor Bellingham's treatment of her, Hester comforts him on his deathbed: 'She came not as a guest, but as a rightful inmate, into the household that was darkened by trouble'.<br><br>**(AO2)**<br>• Language: Governor Bellingham is described as an austere and important man: 'He wore a dark feather in his hat, a border of embroidery on his cloak, and a black velvet tunic beneath'<br>• Language: Governor Bellingham is described as being serious and good at his job, having 'sombre sagacity'<br>• Form: Governor Bellingham is a caricature of Puritan authority in the seventeenth century |

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| | • Structure: Pearl is only allowed to continue to live with her mother as a result of Governor Bellingham's permitting her to do so<br>• Structure: Governor Bellingham and Mistress Hibbins are polar opposites, even though they are closely related.<br><br>**(AO4)**<br>• Richard Bellingham was a real person: he was Governor of Massachusetts Bay Colony several times, for ten years, between 1641 and 1672<br>• in real life, Richard Bellingham was prosecuted for two legal violations: he did not publish his upcoming marriage to his second wife in accordance with the laws of the Commonwealth and he also performed the marriage ceremony himself. He escaped punishment by refusing to give up his position as a Judge and officiated at his own trial<br>• Henry Wadsworth Longfellow's *The New England Tragedies* also fictionalises the real-life Richard Bellingham. |

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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)<br>**AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks)<br>**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.<br>• The response is simple with little evidence of personal engagement or critical style.<br>• Minimal identification of language, form and structure.<br>• There is little comment on the relationship between text and context.<br>• Limited use of relevant examples in support. |
| **Level 2** | 7–12 | • Some knowledge and understanding of the text.<br>• The response may be largely narrative with some evidence of personal engagement or critical style.<br>• Some comment on the language, form and structure.<br>• There is some comment on the relationship between text and context.<br>• Some use of relevant examples in support. |
| **Level 3** | 13–18 | • Sound knowledge and understanding of the text.<br>• The response shows relevant personal engagement and an appropriate critical style.<br>• Sound understanding of language, form and structure.<br>• There is relevant comment on the relationship between text and context.<br>• Use of clearly relevant examples in support. |
| **Level 4** | 19–24 | • Thorough knowledge and understanding of the text.<br>• The response shows thorough personal engagement and a sustained critical style.<br>• Sustained analysis of language, form and structure.<br>• There is a detailed awareness of the relationship between text and context.<br>• Use of fully relevant examples in support. |
| **Level 5** | 25–30 | • Assured knowledge and understanding of the text.<br>• The response shows assured personal engagement and a perceptive critical style.<br>• Cohesive evaluation of language, form and structure.<br>• Understanding of the relationship between text and context is integrated convincingly into the response.<br>• Discriminating use of relevant examples in support. |

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| Question number | Indicative content |
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| **22**<br>***The Scarlet Letter*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• as a result of the events of the novel, some characters show their mental strength through their courage and determination, whilst other characters seemingly lack this quality<br>• Hester gives birth to a baby girl, Pearl, out of wedlock. For this, she is shamed and shunned by the Puritan community. Nevertheless, she remains strong and stoic in the face of her accusers' treatment of her<br>• Hester resolutely refuses to reveal the name of Pearl's father: 'Ask me not! That thou shalt never know!'<br>• towards the end of the novel, Hester returns to the Boston community that shunned her. Hester shows her steadfastness when she goes back to live in her little cottage on the outskirts of the village. She spends her time doing charity work, helping women, particularly 'in the continually recurring trials of wounded, wasted, wronged, misplaced or erring and sinful passion'. Hester seemingly does not let the community's harsh treatment of her shape her life<br>• Pearl works out for herself at the age of seven that the Reverend Arthur Dimmesdale is her father. She is open to the idea of his accepting her publicly, despite the strict views of the Puritan community and the consequences for her father as a Reverend, showing her strong will, even as a young child: 'Will he go back with us, hand in hand, we three together, into the town?'<br>• Pearl shows a strength of character when she is not afraid to cry over her father before his death. She chooses to leave town when she has the means to do so, free from the shackles of the Puritan community's judgement of her, becoming 'married, and happy, and mindful of her mother'<br>• Roger Chillingworth commands Hester not to reveal his true identity as her husband. He fears having to bear the burden, at least publicly, of Hester's guilt, perhaps exemplifying his lack of resilience: 'Breathe not, to any human soul, that thou didst ever call me husband!'<br>• some candidates may argue that Dimmesdale keeping the secret for so long, while bearing such a burden of guilt, is evidence of his mental strength. Dimmesdale inflicts physical harm to himself as a coping mechanism. He carves a red 'A' into his chest, fasts and flogs himself as a self-punishment<br>• other candidates may argue that Dimmesdale only shows a strength of character by publicly confessing to being Pearl's father. However, this does not happen for many years, leaving Hester to bear the brunt of the community's castigation of her for the adulterous act.<br>**(AO2)**<br>• Language: the description of Hester depicts her as a survivor who makes the best of her difficult situation: 'her beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped' |

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| | • Language/Structure: the novel ends with a description of Hester's tombstone: 'ON A FIELD, SABLE, THE LETTER A, GULES'. Her continuing to bear the symbol, even after her death, emphasised in capital letters, could be a sign of her pride in her survival of her treatment at the hands of the Puritan community<br>• Form/Structure: Hester is presented by Hawthorne as the strongest character in the novel. Her independence and ability to cope with her situation are admirable. In contrast, both the main male characters, Dimmesdale and Chillingworth, arguably, appear weak<br>• Structure: towards the end of the novel, Hester shows a strength of character by not holding a grudge against the community. Instead, she helps those who seek her counsel.<br><br>**(AO4)**<br>• at the time the novel is set, women were often victims of society's gender bias and strict religious views<br>• Hawthorne uses the novel to highlight the importance of tolerance and compassion<br>• the very idea that Dimmesdale, a Puritan minister, committed adultery would probably have shocked the Puritan community at the time the novel was set. Dimmesdale could be seen to lack a true strength of character, by failing to confess to having acted in a way completely unacceptable to the community, leaving Hester to take the blame. However, his reasons for doing so, could, arguably, be understandable given the circumstances. |

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

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