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# Mark Scheme (Results)

# November 2023

## Pearson Edexcel International GCSE in English Literature (4ET1)
## 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.

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**Placing a mark within a level**

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

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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>• there are many examples of help for others throughout the play. However, there are also occasions when help is refused, which contribute to the spiralling events in the play<br>• Beatrice and Eddie have looked after Catherine since she was a baby. Eddie tells Catherine: 'Katie, I promised your mother on her deathbed. I'm responsible for you'<br>• when Catherine gets offered a job as a stenographer, Beatrice helps her to get Eddie's approval. Beatrice supports Catherine wholeheartedly: 'Be the way you are, Katie, don't listen to him'<br>• both Beatrice and Eddie are keen to help Marco and Rodolpho, Beatrice's cousins, by offering them a place to stay in America upon their arrival. Eddie sees little wrong in shielding illegal immigrants: 'suppose … I was starving like them over there … and I had people in America could keep me a couple of months?'<br>• Marco's reasons for coming to America are entirely selfless as he only wants to be able to earn money to send back to help his wife and children in Sicily: 'I want to send right away maybe twenty dollars'<br>• later, Marco steps in to help his brother when Eddie clashes with Rodolpho. Marco displays his superior strength when he raises the chair '*like a weapon over Eddie's head*', which serves as a warning to Eddie<br>• Alfieri tries to help Eddie by warning him about his dangerous feelings for Catherine, as he understands the threat that they present. Alfieri's warning becomes more insistent when Eddie visits him the second time to try to prevent the wedding of Catherine and Rodolpho, stating: 'You won't have a friend in the world, Eddie'. However, he cannot help Eddie, who dismisses his advice, continuing to act in ways that lead to his own downfall<br>• in the run-up to the wedding, Beatrice tries to help by reasoning with Eddie on Catherine's behalf. Both women want the wedding to go well and they try to patch up the situation<br>• Alfieri attempts to calm the intensifying conflict between Marco and Eddie. Alfieri arranges bail for Marco having received Marco's promise that he will not harm Eddie<br>• ultimately, despite their efforts, none of the characters are able to prevent Eddie's tragic demise. Arguably, this is evident from the outset of the play, when Alfieri observes how all he could do was watch 'it run its bloody course'. |

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| | **(AO2)**<br>• Language: Eddie sees his role as provider and protector, helping Catherine as he sees best. He treats Catherine like a young child but appears to mean well: 'I'm responsible for you. You're a baby, you don't understand these things'. However, this perhaps shows a patronising and controlling, rather than genuinely helpful, attitude towards her<br>• Language: Alfieri uses the imagery of a river when he tries to help Eddie see the dangerous path he is taking: 'When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now'<br>• Language/Form/Structure: at the start of the play, Marco approaches Eddie with a '*certain stiffness*'. This shows Marco's discomfort at having to rely on the charity of another man<br>• Form/Structure: despite Eddie's betrayal of reporting Marco and Rodolpho to the Immigration Bureau, the stage directions show how both Beatrice and Catherine attempt to help him at the end of the play: '*The two women support him for a moment, calling his name again and again*'. However, their efforts are in vain, and Eddie dies in Beatrice's arms<br>• Structure: Beatrice, although often faced with difficult situations because of the behaviour of Eddie and Catherine, remains calm and consistently attempts to help others throughout the play. |

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| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<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>• the relationship between Eddie and Rodolpho changes drastically as the play progresses. Initially, Eddie is welcoming towards Rodolpho and his brother, Marco. However, as a result of Rodolpho's relationship with Catherine, Eddie turns on Rodolpho, which leads to the conflict in the play<br>• Eddie is fully supportive of his wife, Beatrice, in wanting to accommodate her cousins, Rodolpho and Marco, when they first arrive in America<br>• following Rodolpho's rendition of 'Paper Doll' in the Carbones' apartment, Eddie offers friendly advice to him: 'Look, kid; you don't want to be picked up, do ya?', warning him against behaviour that will draw attention to them. However, there are early signs of some distance in the relationship between Eddie and Rodolpho, with the stage directions showing how Eddie '*is coming more and more to address Marco only*'<br>• it quickly becomes clear that there is a contrast in the characters of Eddie and Rodolpho. Eddie is presented as the conventional male of 1950s Red Hook: he has a physical job as a longshoreman and is the head of his family. However, Rodolpho does not fulfil Eddie's criteria for manliness. Eddie becomes critical of Rodolpho's singing, cooking, modern dress and even his hair. He says: 'The guy ain't right'<br>• Rodolpho becomes a victim of Eddie's jealousy. Eddie recognises that he is quickly losing Catherine's attention to Rodolpho: 'he's stealing from me!' Catherine and Rodolpho go to the movies and become boyfriend and girlfriend, much to Eddie's distaste<br>• Eddie attempts to humiliate Rodolpho and deliberately hurts him whilst 'teaching' him to box. The stage directions depict how Rodolpho '*staggers*' as a result of Eddie's violent blow<br>• Eddie becomes obsessed with the idea that Rodolpho is gay, which leads him to make reference to it repeatedly. Eddie's words to Alfieri are 'He looked so sweet there like an angel – you could kiss him he was so sweet'. Later, when Rodolpho says he wants Catherine to be his wife, Eddie actually kisses him on the lips to try to make his point about Rodolpho to Catherine<br>• when Eddie goes to see Alfieri for the last time, he again says: 'I'm tellin' you I know – he ain't right'. Following this meeting, Eddie reports Marco and Rodolpho to the Immigration Bureau. It is clear that the relationship between Rodolpho and Catherine is the central reason for Eddie's actions<br>• Rodolpho is honourable and does not seek revenge on Eddie. Rodolpho forgives Eddie and he is prepared to accept responsibility for the situation, although it is not his fault, as a means of de-escalating things: 'It is my fault, Eddie. Everything. I wish to apologise. It was wrong that I did not ask your permission'. |

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| | **(AO2)**<br>• Language: Eddie considers Rodolpho's actions in pursuing a relationship with Catherine as stealing from him: 'and he takes and puts his filthy hands on her like a god damn thief!' The verb 'takes' suggests that Eddie deems Catherine to be his possession<br>• Language: Eddie uses innuendo and hyperbole to suggest that Rodolpho is gay: 'if you close the paper fast, you could blow him over'<br>• Language/Form: the stage directions show how Rodolpho is intimidated by Eddie. Rodolpho tells Catherine that he does not want to dance with her. When Catherine persists, '*he stiffly rises, feeling Eddie's eyes on his back*'<br>• Language/Structure: although Eddie attempts to intimidate Rodolpho in the boxing scene, later in the play, Rodolpho stands up to him. Rodolpho attempts to protect Catherine after Eddie kisses her, exclaiming 'Stop that! Have respect for her!'<br>• Form: the play has elements of a classical tragedy. Rodolpho acts as an antagonist to Eddie within the play. Rodolpho is the catalyst to Eddie's tragic fall. |

| **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 |
|---|---|
| **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>• Eric Birling is the son of Mr and Mrs Birling. He is initially portrayed as a naïve and shallow character but he changes as a result of the Inspector's visit<br>• at the start of the play, Eric appears weak and lacking confidence. The opening stage directions describe him as '*in his early twenties, not quite at ease, half shy, half assertive*'<br>• there are early signs that one of Eric's main weaknesses is alcohol. Gerald points out: 'I have heard that he drinks pretty hard'. At first, Mr and Mrs Birling do not accept this and they both treat him like a child<br>• in line with his parents' treatment of him, Eric appears to be immature and he is powerless within the family hierarchy. He does show some disapproval of his father's lengthy speeches, such as when he interrupts his father: 'We'll drink to their health and have done with it'. However, the stage directions show that he does this '*not too rudely*'<br>• as the play progresses, Eric's growing social conscience and moral awareness emerge. When he learns of the reasons why his father sacked Eva/Daisy, he questions the decision, ignoring the fact that his comfortable life is dependent on his father's business practices: 'Why shouldn't they try for higher wages?'<br>• when interrogated by the Inspector, Eric admits his part in Eva's/Daisy's downfall as he describes how he forced Eva/Daisy into a sexual relationship. His words can be seen as a euphemism for rape: 'I was in that state when a chap easily turns nasty'. However, Eric still appears to be quite shallow when he describes Eva/Daisy as a 'good sport'<br>• after his questioning by the Inspector, Eric shows how he has matured through his willingness to face up to the truth: 'You lot may be letting yourselves out nicely, but I can't. We did her in all right'<br>• Eric's confidence continues to build, such as when he stands up to his father: '(*As Birling tries to interrupt.*) I don't care, let him know'. He also becomes increasingly rebellious. Horrified at his parents' irresponsible and uncaring attitudes, he turns on them: 'I'm ashamed of you'<br>• he makes it clear who he feels is ultimately 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>• even after Gerald introduces some doubt about the Inspector's existence, Eric's feelings about the events of the evening are unchanged: 'It's still the same rotten story whether it's been told to a police inspector or to somebody else'<br>• however, Mrs Birling does not believe that Eric, or Sheila, will be influenced by the events of the evening in the long term: 'They're over-tired. In the morning they'll be as amused as we are'. |

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| | **(AO2)**<br>• Language/Structure: Eric is presented as childish at the start of the play, often using slang and sarcasm when contributing to the conversation: 'Steady the Buffs!', 'Good old Sheila!'<br>• Language/Structure: at the end of the play, Eric uses the truth to condemn the behaviour of his family, showing that he accepts responsibility: 'And I say the girl's dead and we all helped to kill her – and that's what matters'<br>• Form/Structure: the first mention of Eric presents him as something of a buffoon: '*Eric suddenly guffaws*'. The stage directions suggest that he is out of place and socially awkward at this family celebration. It is also significant that it follows Sheila's complaints that Gerald did not come near her the previous summer, indicating that Eric might have some knowledge of the sort of thing Gerald was up to<br>• Structure: Eric shows he has matured by the end of the play by using an abrupt short sentence to signify that he is not concerned by his father's threats: 'I don't give a damn now whether I stay here or not'<br>• Structure: along with Sheila, Eric is presented as a contrast to his parents who are set in their ways and immovable. They reverse roles by the end of the play with Eric, and Sheila, taking responsibility and assuming authority. |

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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 |
|---|---|
| **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>• things are not always what they appear to be in the Birling household, and the theme of appearance and reality is prominent throughout the play<br>• the opening of the play presents an apparently happy family scene celebrating Gerald Croft's engagement to Sheila Birling. A stage direction notes: '*they have all had a good dinner, are celebrating a special occasion and are pleased with themselves*'. All appears pleasant and convivial on the surface<br>• Gerald also comments on how the Birlings 'seem to be a nice well-behaved family.' However, as the drama unfolds, the secrets and lies revealed by the Inspector's presence show that things are not as they first appear<br>• the appearance of Sheila and Gerald as a happy young couple on the eve of their engagement sets the tone, but there are cracks under the surface. Sheila is impressed by the engagement ring, about which she asks: 'Is it the one you wanted me to have?'. However, she also refers to the time 'last summer when you never came near me'. After the Inspector's revelations of Gerald's involvement with Eva/Daisy, Sheila breaks off the engagement, although she says she likes Gerald more than she did before as a result of his honesty<br>• Mr Birling presents himself as a well-respected man 'with a very good chance of a knighthood'. However, he is responsible for starting the chain of events by sacking Eva/Daisy and he desperately wants to cover up the whole business<br>• the reality of Sheila's and Eric's flaws is exposed as the play progresses. Sheila's petulant and spoilt behaviour leads to Eva's/Daisy's second sacking. Eric takes advantage of Eva's/Daisy's vulnerability and she falls pregnant<br>• Mrs Birling sits on the committee of the Brumley Women's Charity Organisation, which is supposed to offer compassion and support to young women. However, she rejects Eva/Daisy out of hand and she appears to blame the father of Eva's/Daisy's baby, until she realises that it is her own son, Eric<br>• it becomes clear that the Inspector is not who he first appears to be when he arrives at the Birlings' house. He takes on the guise of a regular police inspector but he is clearly much more. The Inspector's detailed knowledge of Eva's/Daisy's life is explained by the diary he claims to have found, but the audience becomes aware that he has a supernatural insight. His name, Goole, which sounds like 'ghoul', contributes to the supernatural sense<br>• Gerald is able to discover the fact that Goole is not a real police inspector when he goes for a walk and speaks to a local policeman. Appearance and reality are brought home as a key theme at the very end of the play, when the phone call comes through that a girl has indeed been taken to the infirmary. |

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| | **(AO2)**<br>• Language/Form: the description of the Birlings' home, with its extravagance and luxury, exposes the reality of their family life: '*substantial and heavily comfortable, but not cosy and homelike*'<br>• Language/Structure: the Inspector's initial description of the unpleasant way in which Eva/Daisy died, 'she'd swallowed a lot of strong disinfectant. Burnt her inside out, of course', shatters the genteel, self-satisfied atmosphere of the engagement party<br>• Form: it is ironic that Mrs Birling presents herself as a dignified and charitable lady but she declines to provide support to Eva/Daisy for the 'gross impertinence' of using the Birling name<br>• Form: as the Inspector never shows Eva's/Daisy's photograph to more than one character at a time, it is not known if the Inspector actually shows each character the same photograph. This could reflect how Priestley intended to use the character of Eva/Daisy to represent the treatment of working-class women in general<br>• Form: the dramatic context reflects Priestley's moral message about social responsibility. The revelation to the audience of the family's moral failings is set against the backdrop of the time the play is set: a disintegrating class system, the approach of war and the sinking of the 'unsinkable' Titanic. |

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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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| **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>• Ed and Judy Boone are Christopher's parents and the breakdown of their relationship is the background of events throughout the play<br>• the play opens some time after the breakdown of Ed's relationship with Judy. Ed does not tell his son, Christopher. In an attempt to avoid any possible confrontation with Christopher, and to prevent any potential upset, Ed has lied that Judy died and he subsequently hides Judy's letters to Christopher<br>• Ed has attempted to move on with his life, by pursuing a relationship with Mrs Shears, but this relationship has also broken down and resulted in Ed's killing Wellington 'when the red mist' came down<br>• it is later discovered that Judy left Ed to be in a relationship with Mr Shears. There are signs of Ed's jealousy over their relationship when he becomes irate at the mere mention of Mr Shears' name. He also shows his sadness when he admits that he 'was in such a mess' when Judy left<br>• it is Mrs Alexander who has to break the news subtly to Christopher about his mother leaving his father and her relationship with Mr Shears: 'I mean that they were very good friends. Very, very good friends'<br>• Christopher recounts the time his mother told him what her life would have been if she had not married Ed. Judy comes across as having a romanticised view of love: 'If I hadn't married your father I think I'd be living in a little farmhouse in the South of France with someone called Jean', suggesting that she was not fulfilled in her relationship with Ed<br>• in Judy's letters to Christopher, she compares herself to Ed: 'I'm not like your father. Your father is a much more patient person. He just gets on with things and if things upset him he doesn't let it show'. Judy's honest reflections show differences between her and Ed but she is also justifying her leaving Christopher<br>• when Ed goes to London in search of Christopher, Judy demands answers from Ed as to why he has lied about her to Christopher: 'What in God's name did you think you were playing at saying those things to him?' It is evident that, at this stage of the play, the relationship between Judy and Ed is hostile<br>• in response to Judy, it becomes apparent that Ed resents her for leaving him to care for Christopher by himself: 'I cooked his meals. I cleaned his clothes … And you?'<br>• towards the end of the play, there are glimmers of hope that the relationship between Ed and Judy will be amicable. When Christopher is reluctant to answer Ed's questions about the exam, Judy acts as mediator and she encourages Christopher to respond to his father. |

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| | **(AO2)**<br>• Language: Ed's concise lies about Judy's death, and refusal to answer any of Christopher's questions, show how he clearly struggles with the breakdown of the relationship: 'Christopher, I'm sorry your mother's died', 'Now isn't the moment Christopher to be asking questions like that'<br>• Language/Structure: Judy's letters to Christopher show the audience how she struggled to cope with his challenging behaviour and the strain it put on her marriage to Ed. She says that Ed seemed more able to cope with Christopher. When she saw them together, Christopher seemed calm: 'And it made me so sad because it was like you didn't need me at all'<br>• Language/Structure: when Judy turns up at the family home with Christopher towards the end of the play, the relationship between Ed and Judy is still clearly volatile. Ed questions Judy using expletives<br>• Form: when Christopher tells his father that Mr Shears must have killed Wellington, the stage directions show how angry Ed is at the mere mention of Mr Shears' name. Ed: '(*shouts*) I will not have that man's name mentioned in my house'. Ed clearly struggles to cope with the idea of Judy's being in a relationship with Mr Shears<br>• Form: Christopher clearly struggles to cope when his parents argue. The stage directions show how 'Christopher *starts drumming on one of the boxes … He drums and drums and drums*' to block out his parents' argument. |

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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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| 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>• there are many types of loss in the play that have to be dealt with, including loss of a relationship, loss of a pet and loss of trust, and characters cope with loss in a variety of ways<br>• the play opens with a death: 'the dog was not running or asleep. The dog was dead.' Mrs Shears clearly struggles to cope with the loss of her dog: 'Oh no. Oh no. Oh no'. It is later revealed that Ed has violently murdered Wellington as a way of venting his anger at the loss of his relationship with Mrs Shears<br>• Christopher struggles with the loss of Wellington but he copes with the dog's death by carrying out an investigation to find out who killed him<br>• the infidelity and loss of his wife has to be dealt with by Ed. He cuts her out of his and Christopher's life. He lies to his son: 'Christopher, I'm sorry your mother's died. She's had a heart attack'<br>• Christopher appears to cope with the loss of his mother by being very matter of fact about it. He asks his father: 'What kind of heart attack was it?' When his father refuses to answer, Christopher calmly states: 'It was probably an aneurysm'. Christopher also remains unemotional when he tells the policeman that three of his grandparents have died and that Grandma Burton has dementia<br>• there is loss of trust when Christopher discovers that Ed has lied about his mother's death and has murdered Wellington: 'Father killed Wellington who is a dog and so that meant that he could kill me'. Christopher is only able to deal with the situation by leaving the family home and travelling to London to find his mother: 'I couldn't stay home any more'<br>• on his journey to London, Christopher loses his pet rat, Toby, when he escapes on to the train track. Christopher shows no awareness of danger and is only able to cope with the situation by jumping down on the train track to find Toby. The Man with Socks comments: 'I don't believe this is happening. This is ridiculous'<br>• when Judy finds Christopher waiting on her doorstep in London, it is immediately clear that there are cracks in her relationship with Mr Shears. Subsequently, Judy's relationship with him breaks down completely and she copes with the loss of this relationship by immediately removing herself and her son from the situation. She tells Christopher: 'Come downstairs. Bring Toby. Get into the car'<br>• later, with the death of Christopher's pet rat, Ed tries to restore some of the trust lost between them, dealing with it by the gift of the puppy Sandy: 'I've got you a present. To show you that I really mean what I say. And to say sorry'.<br><br>**(AO2)**<br>• Language: Christopher faces the loss of Wellington by instigating an investigation. This involves his talking to people he does not know, which is something he ordinarily finds very difficult to deal with. On this occasion, he manages to overcome his problem and ask Mr Thompson's brother directly 'Do you know who killed Wellington?' |

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| | • Language: Christopher speaks of the death of Toby in an unemotional manner and he rationalises the loss of his pet by using facts: 'And another bad thing is that Toby died. Because he was two years and seven months old which is very old for a rat'<br>• Form: as the narrator of the play, Siobhan often speaks as Christopher. This is one way Christopher is able to cope with loss, particularly when he struggles to express his feelings himself<br>• Structure: the loss of Wellington sets the play in motion: 'I wanted to come and tell you that I didn't kill Wellington. And also I want to find out who killed him'. Christopher deals with Wellington's death by pledging to find the killer<br>• Structure: Christopher's search for Wellington's killer reveals his father's deception caused by the loss of his wife: 'I thought she was dead but she was still alive. And Father lied to me'. Christopher is not able to understand that his father's lies are Ed's coping mechanism. |

| **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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| **7**<br>***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>• Lil is Faith's adoptive grandmother and she is shown to have a close relationship with her granddaughter. Lil is presented as caring but straight-talking<br>• it is immediately clear that Lil is the kind of grandmother who has the respect of her granddaughter. As the play opens, Faith is getting ready to leave home and she is looking through some old boxes of toys. Lil has come to visit from Manchester. When Lil says to Faith 'You two have the quietest arguments', suspecting that she has walked in on a disagreement between Faith and her mother, Evelyn, Faith immediately apologises to her grandmother<br>• Lil acts as a peacemaker in the mother/daughter relationship between Evelyn and Faith. Lil subtly warns Faith of the trouble she would be in if caught going through the box of toys: 'You've made a mess … You'll make your mum even worse'<br>• the close relationship between Lil and her granddaughter is apparent in their wry humour as they discuss Evelyn's incessant cleaning. Lil says: 'She's even got the stepladder out' and Faith replies: 'What about the blue overall?' They have a shared understanding of Evelyn's behaviour<br>• later, Lil returns to the attic to hurry Faith along and finds her looking through some letters and photos in a box. Lil has a grandmother's direct approach to her granddaughter. When Faith says: 'I will put the things away', Lil replies: 'You said that before'<br>• when Lil calls Faith downstairs, her manner is down to earth: 'Just get this lot boxed and neaten up the room. I'll do tea'<br>• initially, when Faith repeatedly questions Lil about the 'little Jewish girl' she had staying with her during the war, Lil refuses to reveal the truth. However, Faith suspects she is hiding something: 'Why are you being so cagey?'<br>• eventually Lil is honest with Faith about Evelyn's past, believing that she should not lie to her granddaughter: 'I'm not going to lie'. Lil makes Faith promise that she will not tell her mother: 'You mustn't tell your mother I told you …'<br>• once the secrets of Evelyn's past life are revealed, Lil feels unsettled owing to the potential impact this might have on her relationship with her granddaughter: 'Aren't I real now?'<br>• Lil is a straight-talking grandmother to Faith when she feels that she is over-stepping the mark. When Faith focuses on the impact her mother's hiding her past has on her, Lil tells Faith: 'Don't be so bloody selfish'. Later, when Faith says to her mother: 'I could kill you' for hiding her past from her, Lil intervenes by saying: 'I'll bloody kill you first'.<br><br>**(AO2)**<br>• Language: Lil is presented as having a loving relationship with her granddaughter. She calls Faith 'love' and Faith affectionately calls Lil 'Gran' |

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| | • Language: it is apparent that Lil is a caring grandmother. When Faith says: 'I don't want tea', Lil tries to coax Faith into eating with her: 'Don't make me have it on my own'<br>• Language: Lil and Faith have a close relationship as grandmother and granddaughter. Faith is sensitive to Lil's feelings, noticing that she is upset to find that Evelyn has kept so much from Faith of her childhood as Eva. Faith asks her grandmother: 'It's upset you, hasn't it?'<br>• Form: Lil acts as a mediator between Evelyn and Faith, dissipating tension. She tries to calm the situation when Faith upsets her mother following the discovery of the secrets of Evelyn's past life: 'Let me sort it out'<br>• Structure: Samuels creates dramatic tension in the exchange between Faith and Lil when Faith realises that Eva is Evelyn: 'Is she Mum?' |

| **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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| **8**<br>***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>• secrets are significant in the play. Much of the narrative centres on Eva's/Evelyn's attempts to keep the secrets of her past life from her daughter, Faith. She fears Faith's finding out her childhood identity as Eva but the situation forces Evelyn to confront her fears<br>• the secrets about Evelyn's past are unmasked as a result of preparations for Faith's leaving home to go to university. Looking through the attic, Faith discovers documents from her mother's past life<br>• Lil is complicit in keeping Eva's/Evelyn's past a secret. Faith repeatedly questions her grandmother about her mother's past, but initially Lil refuses to answer. This acts as a catalyst for Faith's growing inquisitiveness as she recognises that her grandmother is not being open with her: 'Why are you being so cagey?'<br>• Faith's uncovering of her mother's secret results in her feeling angry and betrayed, as she questions the reality of her own life because, up until then, Faith has believed that Lil is her birth grandmother<br>• the revelation of Evelyn's secret past also results in Lil's feeling unsettled owing to the potential impact it might have on her relationship with Faith: 'Aren't I real now?'<br>• later, when Evelyn walks in on Faith and Lil who are, unknown to her, discussing her past, Lil initially tries to hide what they are talking about. She tells Evelyn: 'You go down. I'm just getting something sorted'. Lil attempts to protect Evelyn from the upset that she knows it will cause<br>• when Evelyn realises, her first reaction is to tidy away her belongings and she makes excuses for what Faith has found: 'Darling, you really do not need to get so distressed about the smallest thing'. She does not want to open up to her daughter<br>• the hiding of secrets provides telling details of the state of the relationship between mother and daughter. Faith becomes frustrated and lashes out at Evelyn for her reluctance to tell the truth. She calls Evelyn a 'terrible mother'<br>• eventually, Evelyn does answer her daughter's questions but she does so in a rather matter-of-fact way: 'My father was called Werner Schlesinger. My mother was called Helga'<br>• Evelyn has even kept her past secret from Faith's father. When Faith questions this, Evelyn replies 'Is it so wrong to want a decent, ordinary life?'<br>• when Helga, Eva's/Evelyn's birth mother, travels to England to meet her daughter, she poignantly says: 'Hitler started the job and you finished it. You cut off my fingers and pulled out my hair one strand at a time'. Helga is hurt and upset that Eva/Evelyn has turned her back on her past and kept her identity a secret |

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| | • once the secrets of Evelyn's past are revealed, Faith expresses her desire to find her relatives in America: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. She uses the revelations, and her intentions of meeting her extended family, to try to repair her broken relationship with her mother: 'We can do this together. It would make us closer to each other'. However, Evelyn replies 'I'd rather die than go back'.<br><br>**(AO2)**<br>• Language: when Faith discovers the truth about her mother's past life, she shows a keen interest in finding out more about it, interrogating her mother. This is in direct contrast to her mother's reluctance to provide any specific details: 'What else? What else do you remember?'<br>• Language: following Faith's discovery, Evelyn tears up the photos and documents. She refers to her past as 'trouble': 'I've put an end to the trouble'<br>• Language/Form: Helga directly confronts the older Evelyn about her hiding the truth of her past: 'Why have you lost yourself, Eva?' The abruptness of the subsequent stage directions poignantly suggests that this is a truth hidden deep within: '*Ship's horn sounds out*'<br>• Form: the stage directions show how desperate Evelyn is to keep her past hidden: '*a key jangles in the door lock*'. Perhaps rather unusually for an attic, it is locked<br>• Structure: there are difficulties in the relationship between Faith and Evelyn evident throughout the play but the tension in the relationship reaches a climax when Faith discovers her mother's secret past. |

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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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| **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>• Iyaloja leads the market women as the 'Mother' of the market and is presented as a powerful, matriarchal figure in the community who is determined that things are carried out in accordance with Yoruba traditions<br>• Iyaloja wants to do what she perceives to be the right thing when she supports Elesin's wish to marry the girl he desires, even though the girl is promised to Iyaloja's son: 'Now we must go prepare your bridal chamber. Then these same hands will lay your shroud'<br>• in her pursuit of wanting Elesin to do the right thing, Iyaloja warns him not to be turned aside from his sacred duty in the death ritual by an attachment to worldly things: 'Even at the narrow end of the passage, I know you will look back and sigh a last regret for the flesh that flashed past'<br>• Iyaloja is presented as showing her total lack of respect for, and dismissal of, the white colonialists who lead and govern the area, particularly when they try to intervene in the fulfilment of the death ritual. Iyaloja belittles Simon Pilkings, the District Officer, referring to him as a 'child'<br>• when Elesin fails to do what is thought to be the right thing, fulfilling the ritual, Iyaloja is furious. She berates him for his failure: 'Now look at the spectacle of your life. I grieve for you'. Iyaloja is unforgiving in her condemnation of him: 'Oh, you emptied bark that the world once saluted for a pith-laden being, shall I tell you what the gods have claimed of you?'<br>• Iyaloja is presented as revelling in intensifying the devastating impact on Elesin of the news of Olunde's fate, which came as a result of Elesin's failure to carry out the ritual. She purposefully builds the suspense in order to inflict the most psychological pain on Elesin: 'Wait. I came with a burden'<br>• upon Elesin's death, Iyaloja orders Pilkings to move away from his body. Despite Elesin's failure, Iyaloja upholds the normal traditions in the event of death. She ensures that the Bride, as the vessel of future hope, carries out her prescribed role of closing her husband's eyes and 'pours some earth over each eyelid'<br>• at the end of the play, Iyaloja exhorts the community not to dwell on the deaths of Olunde and Elesin, and to focus instead on the Yoruba traditions and beliefs, which she believes is the right thing to do: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'.<br><br>**(AO2)**<br>• Language: Iyaloja's metaphorical words emphasise her scorn at Elesin's failure to do the right thing: not fulfilling the death ritual. She says 'The river which fills up before our eyes does not sweep us away in its flood'<br>• Language: when Amusa shows a lack of understanding of Yoruba traditions, Iyaloja derides him: 'You ignorant man. It is not he who calls himself Elesin Oba, it is his blood that says it' |

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| | • Language/Structure: Iyaloja orders the District Officer to stop interfering with Elesin's body after his death, in accordance with Yoruba traditions: 'Since when have strangers donned clothes of indigo before the bereaved cries out his loss?'<br>• Form: Iyaloja serves as the unwavering upholder of traditional values in the play, which means she will never transgress the fundamental values that underpin her world, even at some cost to herself, in the case of the girl betrothed to her son<br>• Structure: throughout the play, Iyaloja's attitude towards Elesin changes. When Elesin appears to be complying with the ritual, Iyaloja shows him sympathy and respect. As soon as she becomes aware of Elesin's dereliction of his duty, she scorns him and condemns his failure. |

| **Level** | **Mark** | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks)<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 |
|---|---|
| **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 play opens after the King's death. According to Yoruba traditions, the death of the King must be followed by the ritual death of the King's Horseman. The carrying out of the ritual forms a significant part of the play's narrative<br>• the death ritual brings friction between the Yoruba and the white colonialists, who do not understand its significance or respect its purpose. In the view of the Yoruba, death is just another state of existence. It does not hold the dark and final connotations evident in the views of some in western society. For the Yoruba, death enables the soul to move to a better place<br>• initially, Elesin 'embraces' his duty as the King's horseman, claiming 'We are already parted, the world and I'. However, there are early signs of Elesin's reluctance, which raise the question of whether he will go through with the ritual<br>• the Praise-Singer has a significant role in the ritual; he accompanies Elesin as he fulfils his duty and acts as his conscience and spiritual guide. During the death ritual he takes on the role of the deceased king to speak with Elesin. Following Elesin's death, the Praise-Singer would be responsible for singing about Elesin to ensure that future generations remember him<br>• however, Elesin loses the will to continue fulfilling his duty to his King and allows himself to be arrested for attempting to take his own life: 'My will was squelched in the spittle of an alien race'. Elesin tries to cast the blame for his failure to fulfil his duty on a number of causes, but he knows that ultimately 'there was a longing on my earth-held limbs'. His failure to die in the appointed timely manner is significant not just for himself but also for his family, the history of his people and his community<br>• Elesin is prevented from fulfilling the death ritual by the British authorities as they believe it is 'a barbaric custom', exposing the white colonialists' lack of understanding of Yoruba traditions. Simon Pilkings, the District Officer, says: 'We don't make our chiefs commit suicide to keep him company', referring to the death of a British king. Both Simon and his wife, Jane, believe that locking Elesin up to prevent him taking his own life is the right course of action. Their lack of understanding is despite Olunde's pointing out the parallels to what he calls 'the mass suicide' of young men in the Second World War<br>• the importance of his cultural heritage prompts Olunde to take his father's place by completing the death ritual himself after Elesin fails to do so. Even though he has lived in the West for four years, Olunde retains allegiance to the old ways of the Yoruba. In order to expiate his father's betrayal of his duty, the son takes his own life 'Because he could not bear to let honour fly out of doors' |

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| | • 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'. The ramifications for Elesin of not completing the death ritual himself are significant. In despair, he kills himself with his own chains.<br><br>**(AO2)**<br>• Language: the description of Elesin entering the trance prior to his ritual death is poignant: 'Elesin in his motions appears to feel for a direction of sound, subtly but he only slips deeper into his trance-dance'<br>• Language: Jane shows her ignorance of other cultures and is shocked by Olunde's view of his father's planned death when she exclaims: 'How can you be so callous!'<br>• Language/Structure: the play's title makes it clear that 'Death' has equal status to Elesin himself in that it is very deliberately *Death and the King's Horseman*, showing the significance of the death ritual in the play<br>• Form/Structure: it is the intervention of the Pilkingses in preventing Elesin from taking his own life that results in the death of Olunde and shaming of Elesin. This forms the central drama of the play<br>• Structure: the play's central dramatic tension is focused on Elesin's planned death ritual. |

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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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**SECTION B – Literary Heritage Texts**

| Question number | Indicative content |
|---|---|
| **11** ***Romeo and Juliet*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Mercutio is presented as unpredictable and aggressive, but he also provides a source of wit in the tragedy. He is Romeo's best friend and confidant<br>• Mercutio is quick-witted and jovial, a contrast to the humourless Tybalt and the thoughtful Benvolio. Mercutio gently mocks Romeo for the poetic language he uses when speaking of love: 'If love be rough with you, be rough with love'<br>• in contrast to Romeo, Mercutio has an unromantic view of love, advising him not only to be rough with it but also to 'Prick love for pricking, and you beat love down'. His views on love are similar to those of the Nurse<br>• Mercutio openly ridicules Romeo over his misguided love for Rosaline: 'dreamers often lie'. He understands that Romeo's love for Rosaline is not real<br>• nevertheless, Mercutio is presented as a good friend to Romeo. He suggests that they should gate-crash the Capulet ball when he sees that Romeo is depressed because of his infatuation for Rosaline<br>• following the Capulet ball, Mercutio is presented as loyal to Romeo. He steps in to fight Tybalt when Romeo refuses, in order to protect Romeo's honour<br>• during the conflict, Mercutio antagonises Tybalt: 'And but a word with one of us?' He taunts him, telling him to 'make haste', suggesting that Tybalt is a coward, and he questions whether Tybalt will fight him: 'rat-catcher, will you walk?'<br>• ultimately, Mercutio dies as a result of the conflict between the Capulets and Montagues. However, even his dying words are laced with tragic humour. He continues to use puns even in extremity: 'Ask for me tomorrow, and you shall find me a grave man'<br>• Mercutio's death at the hands of Tybalt results in Romeo's killing of Tybalt, which precipitates the crisis that ends in the tragic deaths of Romeo and Juliet.<br><br>**(AO2)**<br>• Language: Mercutio's name reflects his mercurial character as he is quick-witted and eloquent, as in the Queen Mab speech. This relates to his changing temperament, such as his turn to anger when exchanging witty repartee with Tybalt: 'Here's my fiddlestick!'<br>• Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement. When, as a go-between for Juliet, the Nurse comes to seek out Romeo, Mercutio suggests she needs a fan: 'for her fan's the fairer face'<br>• Form: Mercutio's final lines, as a result of his conflict with Tybalt, signal the tragedy of the play: 'A plague o' both your houses!'<br>• Form/Structure: Mercutio acts as a catalyst in the tragic outcome of the play. His death forms a turning point in the play's action<br>• Structure: Mercutio serves as a foil for Romeo. |

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| | **(AO4)**<br>• although the tragedy's action is based on the poem by Arthur Brooke, Shakespeare created the character of Mercutio independently of the source<br>• Mercutio makes many explicit remarks about sexual desire throughout the play, perhaps contradicting the popular Elizabethan belief in courtly love<br>• family honour was extremely important at the time the play was written and in the Italian setting, evident in the tragic feud between the Capulets and the Montagues. As Mercutio dies, his disdain towards the conflict between the families is clear: 'They have made worms' meat of me'. |

| **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>• candidates are free to agree or disagree, wholly or in part, with the view that the tragic and dramatic ending of the play is effective<br>• towards the end of the play, Paris goes to the Capulet tomb in pursuit of Romeo. He is determined to kill Romeo: 'Obey, and go with me, for thou must die'. However, Romeo violently kills Paris during the altercation, which provides an effective and dramatic focus as the play draws to an end<br>• the tragic deaths of Romeo and Juliet also provide further drama at the end of the play. Romeo takes the apothecary's poison and dies at Juliet's side, believing that he is uniting with her in death. Juliet's awakening from her feigned death is followed by her real death. She proves that she will do anything to be with Romeo and believes the dagger will allow her to find happiness with him: 'O happy dagger!'<br>• there is a dramatic reunion of Romeo and Juliet at the end of the play. It is, however, ironic that they can only be together in death, through their burial, and not in life. Prince Escalus chastises Capulet and Montague for this: 'See what a scourge is laid upon your hate, / That Heaven finds means to kill your joys with love!'<br>• Friar Lawrence plays an important and effective role at the end of the play. He is able to relay the events that have unfolded: 'I will be brief, for my short date of breath / Is not so long as is a tedious tale'. Friar Lawrence informs the families, and reminds the audience, of the events that have caused the tragedy<br>• following the tragic deaths of Romeo and Juliet, Lord Capulet and Lord Montague reflect on the tragedy of their anger-fuelled feud. They are both mortified that Romeo and Juliet have become unnecessary victims and they agree to bring the feud to an end: 'Poor sacrifices of our enmity!' Capulet addresses Montague as 'brother' and says 'give me thy hand'. The ending of the play could therefore be deemed effective in bringing an end to the 'ancient grudge'<br>• however, some candidates may consider that the ending is not effective because both main characters have tragically taken their own lives<br>• they may also argue that the ending is not effective as there are possible signs that the conflict between the families is not wholly resolved. The agreement to raise statues in honour of Romeo and Juliet results in a competition of wealth between Montague and Capulet. Montague declares that Juliet's statue will be 'pure gold' and that 'There shall no figure at such rate be set / As that of true and faithful Juliet'. In response, Capulet retorts 'As rich shall Romeo's by his lady's lie, / Poor sacrifices of our enmity'<br>• the final lines of the play, spoken by the Prince, provide an effective summation of the tragedy that has unfolded in the play: 'For never was a story of more woe / Than this of Juliet and her Romeo'. |

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| | **(AO2)**<br>• Language/Form: the last scene featuring Romeo and Juliet takes place in the dark of night. Romeo effectively describes how Juliet's 'beauty makes / This vault a feasting presence full of light', mirroring how, after the Capulet ball, he compares Juliet's beauty to 'a rich jewel in an Ethiop's ear'. Romeo's words highlight how close the pair come to finding happiness and this makes the ending of the play even more tragic<br>• Language/Structure: Juliet's dramatic soliloquy prior to taking the Friar's potion is laced with metaphors of death: 'a faint, cold fear thrills through my veins'. It is ironic that Juliet threatens suicide and then fakes her death, which leads to her real death at the end of the play<br>• Language/Structure: despite the two families agreeing to end the feud in their grief, in the Prince's final speech, he describes the peace between the two families as 'glooming', perhaps suggesting that the feud could resume in the future. The ending of the play could therefore be deemed ineffective, as there is some doubt about whether the families have completely resolved their feud<br>• Form: the events at the end of the play unfold exactly as detailed in the Prologue: 'A pair of star-cross'd lovers take their life'. It could therefore be argued that the ending of the play is effective, as it matches what is foretold in the Prologue<br>• Form/Structure: the Friar's actions contribute directly to the play's tragic outcome through his plan for Juliet to feign death and his subsequent failure to get the message to Romeo. He had earlier foretold 'violent ends', which is precisely what results.<br><br>**(AO4)**<br>• Verona was a very violent city in the 14th century. At the time, there would likely to have been little desire on the part of those involved in conflicts for feuding to stop<br>• misdiagnosed deaths were common in Elizabethan times when death was relatively difficult to identify. Corpses were routinely buried with bells so that those mistaken for dead could raise the alarm<br>• suicide was considered an act against God at the time Shakespeare was writing. |

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| Level | Mark | **AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks)<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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| **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>• the battle between good and evil is prominent throughout the play. Macbeth murders King Duncan and takes the throne for himself but, by the end of the play, the Scottish throne is restored to its rightful king<br>• as the play opens, Macbeth is presented as a loyal general to King Duncan, fighting for king and country against the Norwegian army, even when the odds are against him. The Captain reports his courage and that of Banquo: 'For brave Macbeth (well he deserves that name)'. Duncan rewards Macbeth's valiant actions with a new title, Thane of Cawdor, and promises more<br>• the Witches' prophecies to Macbeth are an important catalyst to his evil actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!' The audience notes the effect of the Witches' prophecies on Macbeth, increasing his obsession with becoming king<br>• in contrast to Macbeth, Banquo has a more noble response to the Witches. 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>• as a result of the Witches' prophecies, Macbeth believes that he will become king, but Duncan announces: 'Our eldest, Malcolm, whom we name hereafter / The Prince of Cumberland'. Macbeth realises that he will not fulfil his ambitions without recourse to evil<br>• nevertheless, there are signs that Macbeth battles with good versus evil in his soliloquy following Duncan's arrival at his castle. Macbeth considers that he is Duncan's 'host' and 'kinsman' and notes that Duncan's virtues 'Will plead like angels, trumpet-tongued' against the deed. He decides to proceed no further with the plan to murder Duncan<br>• however, Lady Macbeth persuades him to change his mind and her evil intent wins him over: 'When you durst do it, then you were a man'. Evil then prevails when Macbeth murders Duncan<br>• Shakespeare uses pathetic fallacy when Ross comments on the unnatural event, which shows the effect of evil on Scotland, 'By the clock 'tis day, / And yet dark night strangles the travelling lamp'<br>• Malcolm, the rightful heir to the throne, runs away after his father's murder. Later in the play, Malcolm raises an army to put an end to Macbeth's tyrannical rule of Scotland and to avenge his father's death<br>• following the murder of his wife and children, Macduff joins Malcolm's fight for the return of the natural order. Macduff is, at least in part, motivated by his quest to take revenge on Macbeth: 'My wife and children's ghosts will haunt me still'. He turns his 'deadly grief' to 'great revenge' |

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| | • however, Macduff grieves over the state of his beloved country under the tyrant Macbeth: 'Bleed, bleed, poor country'. Malcolm's testing of Macduff shows Macduff's true allegiance to the good of Scotland. He wishes Scotland to be ruled by a king who will maintain peace and order<br>• the ending of the play teaches the lesson that good will always overcome evil. Macduff's righteous vengeance contrasts with Macbeth's tyranny when he says: 'my voice is in my sword'. Macduff slays Macbeth and the stage directions depict an abrupt end for Macbeth: 'Macbeth *slain*'. Macduff declares: 'The time is free'<br>• as a sign of good being restored, 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'. Malcolm takes the throne with Macduff's full support: 'I see thee compassed with thy kingdom's pearl'. With the death of Macbeth, rightful power is restored.<br><br>**(AO2)**<br>• Language: Malcolm persuades Macduff to help him cure Scotland of Macbeth's disease. He uses a metaphor: 'Let's make us medicines of our great revenge'<br>• Language/Structure: when Macbeth and Banquo return from battle against the Norwegian army, Duncan uses a gardening metaphor to praise the valiant soldiers: 'I have begun to plant thee, and will labour / To make thee full of growing'. Malcolm's gardening metaphor at the end of the play appears to mirror Duncan's earlier words, signalling that a new age has begun: 'What's more to do, / Which would be planted newly with the time, – / As calling home our exil'd friends abroad'<br>• Form: as a tragic play, there is a counterbalance of good weighing against evil. It can be argued that Macbeth himself is a good man to begin with, but he falls from grace<br>• Structure: there is a battle of good and evil throughout the play with acts of good people such as Duncan and Macduff juxtaposed against the evil perpetrated by the Witches, Macbeth and his wife<br>• Structure: the five-act structure of the play follows the typical pattern for a tragedy, ending with the denouement when good conquers evil.<br><br>**(AO4)**<br>• the Divine Right of Kings meant that God appointed Kings and any disruption to this Chain of Being by evil forces was believed to affect the weather and nature. Hence Scotland suffers as a result of evil<br>• belief in the polar opposites of good and evil was popular at the time Shakespeare was writing and the social expectations were that, generally, good would overcome evil<br>• Shakespeare's tragedies often explored the fight between good and evil. *King Lear* and *Hamlet* both explore this tension through different characters. |

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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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| **14** ***Macbeth*** | **Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**<br><br>**(AO1)**<br>• Macbeth is initially presented as a brave soldier, loyal to King Duncan. As the play progresses, Macbeth's character changes as a result of his increasing ambition, supernatural intervention and the manipulation of his wife, Lady Macbeth<br>• as the play opens, Macbeth is presented as a courageous soldier. The sergeant reports of Macbeth's brave deeds in battle, fighting the Norwegians: 'brave Macbeth – well he deserves that name'<br>• after meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire'. Macbeth is instantly affected by the Witches and Banquo comments that he 'seems rapt withal'. The fulfilment of the Witches' Thane of Cawdor prophecy and the disappointment of his hopes raised by Duncan's promises cause Macbeth to consider murder<br>• when deciding whether to murder King Duncan, Macbeth is indecisive. He states 'We will proceed no further in this business'. However, Macbeth is shown to be impressionable when Lady Macbeth persuades him to change his mind and her intent wins him over: 'When you durst do it, then you were a man'<br>• following Duncan's murder, Macbeth's fear appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed'<br>• it is Macbeth's fear and jealousy of Banquo, in the knowledge that Banquo's sons will be kings while Macbeth has no family, that leads him to have Banquo killed. He complains: 'For Banquo's issue have I filed my mind'<br>• after Banquo's murder, Macbeth is troubled by Banquo's ghost, perhaps a manifestation of his conscience. Macbeth is not in control of his own emotions: 'Avaunt, and quit my sight! Let the earth hide thee!'<br>• when Macbeth is told of Lady Macbeth's death, he is pessimistic about life and appears defeated: 'Life's but a walking shadow, a poor player / That struts and frets his hour upon the stage, / And then is heard no more'. Macbeth's resolve continues to fail when the Messenger informs him that Birnam wood appears to be moving towards Dunsinane and he begins to doubt the Witches' prophecies: 'I pull in resolution and begin / To doubt th' equivocation of the fiend / That lies like truth'<br>• towards the end of the play, when Macbeth faces Macduff in combat, Macbeth regains some of his bravery: 'I'll fight till from my bones my flesh be hack'd. / Give me my armour'. He has clearly hardened, as he expresses his lack of fear: 'I had almost forgot the taste of fear'. |

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| | **(AO2)**<br>• Language: Macbeth's soliloquy following Duncan's arrival at his castle reflects his conscience working. He considers that he is Duncan's 'host' and 'kinsman' and notes in a simile that Duncan's virtues 'Will plead like angels, trumpet-tongued' against the deed<br>• Language: Macbeth is compared to 'Bellona's bridegroom', the metaphor likening him to Mars, god of war<br>• Language/Structure: Macbeth is initially described as a courageous and undaunted soldier: 'brave Macbeth'. There is a marked contrast in Macbeth's character when he subsequently sees Banquo's ghost, showing his inability to cope with guilt: 'Thou canst not say I did it. Never shake / Thy gory locks at me'<br>• Form: in Macbeth's soliloquy when he visualises the dagger, he is consumed by guilt. His mind is confused and he has no idea of what is real or imagined<br>• Form: Macbeth's hubris becomes his dominant trait. His tragic fall is a result of his boldness and his later belief in his personal invincibility, having demanded more from the Witches<br>• Structure: Macbeth's madness increases as the play progresses and he becomes more paranoid.<br><br>**(AO4)**<br>• in Shakespeare's time, being a soldier, host or kinsman meant you owed a bond of allegiance and protection to the King you served<br>• the theory of The Great Chain of Being was that it was a sin for people to aspire to, or to try to alter, their place in society. Macbeth's actions are especially heinous because they also flout The Divine Right of Kings and bring about his tragic downfall<br>• at the time the play is set, women were expected to be subservient to men. The audience would possibly therefore be surprised that it is Lady Macbeth who convinces Macbeth to murder his king, Duncan. |

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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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| **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>• Portia is a beautiful, wealthy heiress of Belmont. She is presented as quick-witted and intelligent but, like other characters in the play, shows prejudice against others<br>• she is initially presented as feeling melancholy, complaining to her servant, Nerissa, that she is 'aweary of this great world'<br>• Portia shows her frustration that her choice of husband is under her father's control, even after his death: 'O me, the word "choose!" I may neither choose whom I would nor refuse whom I dislike'. Her suitor must be decided by the casket challenge, which is a rigorous test of the intentions of those who wish to marry her; those who fail it can never marry: 'never in my life / To woo a maid in way of marriage'<br>• Portia is dismissive of her suitors, such as the County Palatine and the Prince of Aragon, who are driven by desire for wealth and by vanity<br>• she shows racial prejudice typical of her time when the Prince of Morocco arrives in an attempt to win her hand in marriage through the casket challenge. She says that if he has 'the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me'<br>• Portia shows that she looks beyond a potential suitor's wealth when she urges Bassanio to hesitate before choosing a casket, suggesting that she really hopes he will be successful: 'in choosing wrong / I lose your company'. She indirectly helps him to make the correct choice by playing a song containing a hint, doing what she can within the restrictions of the test<br>• after Bassanio has correctly chosen the casket, she immediately offers to pay off Shylock with double the amount his friend, Antonio, owes, then suggests they marry straightaway so that Bassanio can go to try to resolve the situation. This shows Portia's great generosity and her desire to help Bassanio in any way she can<br>• Portia proves her loyalty to her husband when she goes to the courts of law in disguise as a lawyer in her quest to defend Antonio. Portia shows her unquestionable wit and sharp intelligence in her role as Doctor Balthazar as she interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh" '<br>• she demonstrates some prejudice about men when she describes them in a stereotypical fashion: 'Like a fine bragging youth, and tell quaint lies, / How honourable ladies sought my love'<br>• later, when the court case is successful, Portia asks Bassanio for the ring she has given him and that he has promised never to part with. Her playful nature is revealed as she was the one who, in disguise, made him give the ring up so he cannot return it. |

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| | **(AO2)**<br>• Language: Portia uses the word 'alien' to describe Shylock, emphasising her prejudice common to all Venetians<br>• Language/Form: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the suitors so that she can criticise each of them. Portia says of the Neapolitan: 'Ay, that's a colt indeed, for he doth nothing but talk of his horse'<br>• Form: Portia's outspoken humour, very much uncharacteristic of the ideal of a woman at the time this comedy was written, is likely to have provoked laughter. When describing her second potential suitor, the County Palatine, she professes she would 'rather be married to a death's-head with a bone in his mouth'<br>• Form: Portia plays a song in the background when Bassanio is making his choice in the casket challenge to warn him that 'fancy' cannot grow if it is solely based on appearance, which supports the idea that Portia wishes him to be successful<br>• Structure: Portia and Bassanio form the central romantic relationship in the play after Bassanio chooses the correct casket and wins Portia's hand in marriage. At the end of the play, Portia and Bassanio appear united in their love for one another.<br><br>**(AO4)**<br>• in the patriarchal society in which Shakespeare was writing, women like Portia would not have been taken seriously in courts of law or other official situations<br>• the comedy was written when Elizabeth I was on the throne. She was seen as a woman fulfilling a man's role<br>• arranged marriages were common both at the time Shakespeare was writing and at the time the play is set. Wealthy men, such as Portia's father, would often put conditions on their daughters' choice of husband<br>• female rights were restricted by the tyranny of the patriarchal society, as women were suppressed by the societal ideals of the time the play was set. |

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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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| **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>• Shylock's pursuit of his bond with Antonio, and the pound of flesh given as assurance for the bond, is the main narrative strand in the play and is therefore significant<br>• Bassanio needs 3000 ducats to court the wealthy heiress, Portia. Antonio, as a good friend to Bassanio, is happy to lend him the money. However, he cannot lend Bassanio money up front, as everything he has is invested in ships and cargo, so he reluctantly approaches Shylock, a Jew, for a loan<br>• Shylock appears to be kind by agreeing to offer Antonio the money. However, Shylock uses the loan as an opportunity to wield power over Antonio. Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh' if the deadline is passed<br>• Antonio is very confident that his ships will return, so much so that he agrees to the terms of the bond. He sees through Shylock's actions and refers to him as 'a villain with a smiling cheek'<br>• Shylock wields the law as a weapon against Antonio. He agrees to the bond with Antonio in full knowledge of its enforceability in law, regardless of its fairness: 'I stand here for law', 'I crave the law'<br>• when he is unable to repay the bond by the due date, Antonio honourably stands by the letter of the law, accepting his fate if that is in line with the rules: 'The Duke cannot deny the course of law'. Even though it is Bassanio's debt that has caused Antonio's trouble, Antonio bears his friend no ill will and stands by him<br>• it is Shylock's desire to seek revenge that leads to Antonio's trial: 'I'll plague him, I'll torture him - I am glad of it'. 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>• Portia admits the enforceability of the bond in the trial scene: 'lawfully by this the Jew may claim / A pound of flesh'. However, Shylock is thwarted by Portia's argument that the intricacies of the law demand that no drop of Christian blood should be shed<br>• at the end of the play, Portia deals with Shylock in a direct and arguably harsh way: 'He shall have merely justice and his bond'<br>• ultimately, Shylock's pursuit of the bond results in his own downfall. Shylock is forced to become a Christian and he must change his will. His life is destroyed by his punishment, 'You take my house', 'you take my life', and he believes that his punishment is worse than death: 'Nay, take my life and all – pardon not that'. |

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| | **(AO2)**<br>• Language: Shylock pursues his legal rights to ensure 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>• Form/Structure: Antonio, the merchant of Venice, features in the title of the play, which represents how the main narrative strand centres on Shylock's bond with Antonio<br>• Structure: the pound of flesh demanded by Shylock later in the play is foreshadowed by Shylock's revealing his intention to attend the dinner with Bassanio and Antonio in order to 'feed upon the prodigal Christian'<br>• Structure: the court scene, in which Shylock is ultimately punished for his pursuit of the bond with Antonio, forms the climax of the play<br>• Structure: Antonio shares the comedy's happy ending as he does not have to give his life to pay his debt. In contrast, Shylock is shamed and loses everything: his wealth, his religion and his daughter, as a consequence of demanding the bond.<br><br>**(AO4)**<br>• personal loans and arrangements were commonplace between individuals in Venice at the time the play is set<br>• Venice relied on loyalty between traders. A merchant's word was his bond and failure to fulfil a promise was frowned upon<br>• a main source for *The Merchant of Venice*, a story by Ser Giovanni published in 1558, features Ansaldo who is forced to borrow money from a Jewish moneylender. |

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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>• candidates are free to agree or disagree, wholly or in part, with Elizabeth Bennet's view that Charlotte Lucas should not have married Mr Collins for convenience<br>• Charlotte is 27 years old and a friend of Elizabeth. It can be argued that Charlotte's approach to marriage is pragmatic and sensible as 27 was a relatively advanced age for a woman to be unmarried at the time Austen was writing. Charlotte marries Mr Collins 'solely from the pure and disinterested desire of an establishment'<br>• at a period of time when women, without independent means, had few options other than marriage, Charlotte knows that, without being pretty or independently wealthy, her choices are limited. She selflessly wishes to leave her parents' home to avoid being a drain on their resources and is driven by practicality. Her brothers are relieved about her union with Mr Collins because they know she will not be dependent on them<br>• however, arguably, in Elizabeth's view, Charlotte is wrong to compromise her happiness by marrying a man she does not love. Charlotte admits Mr Collins is 'neither sensible nor agreeable'. He had previously sought the hand of Jane and then Elizabeth before settling his hopes, rather speedily, on Charlotte<br>• Elizabeth is shocked and highly unimpressed by Charlotte's decision after being told of the engagement. Elizabeth's views on marriage are completely opposite to those of Charlotte; Elizabeth does not want to marry simply to secure her future and, so far, she is not in the position of being forced to<br>• when Elizabeth visits their home near Rosings, it is clear that Charlotte has cleverly adapted to life with Mr Collins. She focuses on her domestic situation and arranges the house to avoid spending much time with him, such as placing the sitting room at the back of the house. She also chooses not to hear when he makes embarrassing remarks in public<br>• at the end of Elizabeth's visit, Mr Collins tells her that he and Charlotte share a happy and congenial relationship: 'My dear Charlotte and I have but one mind and one way of thinking'. In his view the marriage is successful, which certainly shows Charlotte's achievement in making the best of the marriage.<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'<br>• Language: Charlotte is honest and realistic when she states her belief that marriage is 'the only honourable provision for well-educated young women of small fortune' |

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| | • Form/Structure: Charlotte has a very different view on marriage from Elizabeth, who seeks a union based on true love and compatibility. Charlotte notes: 'happiness in marriage is entirely a matter of chance'<br>• Structure: the marriage of Charlotte and Mr Collins presents a contrast to the loving relationship of Elizabeth and Mr Darcy and shows that not all marriages are the same<br>• Structure: Charlotte accepts Mr Collins' proposal the day after Elizabeth rejects it, but she sees no problem with this: 'When you have had time to think it over, I hope you will be satisfied by what I have done. I am not romantic, you know'.<br><br>**(AO4)**<br>• in Austen's time, marriage was a social necessity for women without independent wealth. By most, 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>• marriage was often seen as a duty rather than an act of love: Mr Collins does not love Charlotte but intends to gain a suitable wife as his 'duty' and to fulfil Lady Catherine de Bourgh's wishes<br>• although engaged for one night, Jane Austen never married, even though love and marriage were key themes in her novels. |

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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 |
|---|---|
| **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>• the novel is set in Regency England, a time when etiquette and proper conduct were deemed essential. Young ladies were mostly expected to be quiet, unassuming and demure. There are many examples in the novel of women behaving in ways that would not have been expected<br>• Elizabeth does not conform to the expectation that women would accept a proposal from any man who is financially secure. She rejects the proposal of Mr Collins, telling him: 'you could not make me happy'. Also, her rejection of Mr Darcy's first proposal leaves him shocked, as shown by his reaction of 'mingled incredulity and mortification'<br>• when the novel was written, women in the upper classes would have been expected to take a short journey using the family's coach. For her first trip to Netherfield, Jane asks for the carriage but is made to go on horseback by her mother, Mrs Bennet: 'because it seems likely to rain; and then you must stay all night'. She predicts correctly, as Jane does indeed catch a chill 'all in pursuit of Mr Bingley'<br>• when Elizabeth walks three miles across country by herself to visit her sister, Jane, at Netherfield, the Bingley sisters are shocked. In Regency England, it would not have been considered fitting for a woman of her rank to walk that distance alone. Elizabeth arrives with 'dirty stockings' and Miss Bingley uses this to judge her: 'her manners were pronounced to be very bad indeed'. She is considered to display 'a most country town indifference to decorum'<br>• at the start of the novel, Elizabeth is described as being of 'a lively, playful disposition, which delighted in anything ridiculous'. The way Elizabeth is prepared to tease Mr Darcy when she is staying at Netherfield is considered disrespectful and indecorous by Miss Bingley<br>• Mrs Bennet is often unaware of how to behave appropriately in social situations. Her lack of restraint and propriety, in that she will discuss her family affairs with anyone, causes embarrassment for Elizabeth and Jane<br>• Lydia's boisterous behaviour is frowned upon in polite society. She is described as 'untamed, unabashed, wild, noisy and fearless'<br>• Lady Catherine de Bourgh criticises the Bennets for letting the 'younger ones out before the elder are married'. Lydia attends balls without really understanding the risks that could be presented by rakish young men<br>• when Lydia runs away, she comes close to bringing complete shame on her family. Without Mr Darcy's intervention, Lydia would have been deemed an outcast by society. Lydia remains oblivious to the complete shame she has almost brought to her family and she visits Longbourn with 'easy assurance'<br>• Mrs Bennet is lacking self-awareness when she embarrasses herself in front of Mr Darcy and the Bingleys. When she fusses about Lydia's wedding dress, she misses the point that Lydia's behaviour has nearly ruined her and her family's reputation, as well as all her daughters' chances of marriage. Instead, Mrs Bennet is happy for Lydia. |

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| | **(AO2)**<br>• Language: Elizabeth's directness with her father about Lydia would have been unusual for a daughter in many families: 'the very great disadvantage to us all, which must arrive from the public notice of Lydia's unguarded and imprudent manner'<br>• Language/Structure: Mrs Bennet's insensitivity in social situations ironically proves an obstacle to her daughters' matches when she is so anxious that they should marry. She frequently embarrasses both Jane and Elizabeth<br>• Structure: Lydia is at the centre of the most significant drama in *Pride and Prejudice* when she runs away with Mr Wickham. She is rescued by her uncle and Mr Darcy, who bribes Mr Wickham to marry her<br>• Structure: Lydia's scandalous running away with Mr Wickham proves a turning point in the relationship between Elizabeth and Mr Darcy. Elizabeth confides in him: 'My younger sister has left all her friends – has eloped; has thrown herself into the power of – of Mr Wickham'.<br><br>**(AO4)**<br>• in Regency England, ladies were expected to be demure, poised and submissive. It was considered very serious for a young woman to behave in an unseemly way or elope, and this would reflect on the family, particularly in the middle and upper classes<br>• the social etiquette of the early 1800s was different from today's society and Jane would have needed the excuse of illness to stay at Netherfield<br>• women like Elizabeth were expected to show pride in their behaviour and appearance. At the time the novel was written, the reader would have been shocked by Elizabeth walking to Netherfield and arriving in a muddy skirt and stockings, putting affection for her sister before appearances. |

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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. |

| 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>• Mrs Joe Gargery is described as 'tall and bony' with 'black hair and eyes' and an exceedingly red complexion. She is an overbearing, stern figure<br>• as Pip's elder sister, she takes him into her care after the death of their parents. With Joe, Mrs Joe raises Pip from infancy. She is an atypical motherly figure, as she is savage towards Pip<br>• Pip fears Mrs Joe, as she uses violence and aggression towards him. She proudly declares how she raises him 'by hand'. Joe describes how she 'made a grab at Tickler, and she Ram-paged out'. Mrs Joe's actions are, possibly, another reason for Pip's desire to leave home and become a gentleman<br>• Mrs Joe is married to 'good-natured' Joe. Pip reflects: 'I had a general impression that she must have made Joe Gargery marry her by hand'<br>• Mrs Joe is cruel and abusive to Joe as well. She repeatedly physically and verbally abuses her husband and belittles him, saying to Pip 'it's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother'<br>• she keeps a spotless household but there is little comfort. According to Pip, 'Mrs Joe was a very clean housekeeper, but had an exquisite art of making her cleanliness more uncomfortable and unacceptable than dirt itself'<br>• it is clear that Mrs Joe is ambitious, wanting to be more than 'a blacksmith's wife'. In public, she tries to present herself as well-off. Pip describes one occasion when they walked into town. Mrs Joe wore 'a very large beaver bonnet, and carrying a basket like the Great Seal of England in plaited straw, a pair of pattens, a spare shawl, and an umbrella'<br>• Mrs Joe is overly impressed by wealth. She encourages Pip's visits to Satis House and incessantly questions Pip, fully believing his increasingly preposterous answers. She also makes 'extensive arrangements' when Mr Pumblechook, Joe's uncle, and a moderately successful corn-chandler, visits the forge<br>• after Orlick attacks Mrs Joe, she reverts to childlike innocence. Despite Mrs Joe's despicable treatment of him in their marriage, Joe stands by his wife and cares for her, alongside Biddy<br>• after Mrs Joe's death, Joe struggles to say anything nice about his wife. It is only after his wife's death that Joe finds happiness with Biddy.<br><br>**(AO2)**<br>• Language: Mrs Joe scorns Joe and uses derogatory terms towards him: 'dunder-headed king of the noodles' |

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| | • Language/Structure: when Pip asks Joe if he is all right following Mrs Joe's death, Joe replies: 'Pip, old chap, you knowed her when she were a fine figure of a–'. The pause at the end of Joe's speech shows how he stops himself from saying positive statements about Mrs Joe, which both Joe and Pip would know to be false<br>• Form: the characterisation of Mrs Joe helps to define Joe as a character. He is everything his wife is not<br>• Structure: Mrs Joe changes and becomes dependent on Joe after she is attacked by Orlick. In direct contrast, Joe is a constant character and does not change throughout the novel<br>• Structure: Mrs Joe establishes the desire for greater social status early in the novel. This is a preoccupation for Mrs Joe, as she later says: 'Perhaps if I warn't a blacksmith's wife'.<br><br>**(AO4)**<br>• at the time Dickens wrote the novel, divorce was almost unknown for the working class. Regardless of Mrs Joe's abhorrent behaviour, Joe could never divorce her<br>• the inverted relationship of Joe and Mrs Joe flies in the face of society's expectations at the time the novel was written that women should be subservient to men. It was more typically expected that men might use violence to dominate their wives<br>• Dickens' mother, Elizabeth, became senile at about the time he was writing *Great Expectations*. Mrs Joe's mental condition after Orlick's attack might have been somewhat influenced by Elizabeth's decline. |

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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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| **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>• marriage is significant in the novel. Pip's motivation for becoming a gentleman is at least in part because of his desire to marry Estella<br>• as a young woman, Miss Havisham fell passionately in love with Compeyson, but she was jilted on her wedding day. It is Compeyson's deceit that destroys her; she is left emotionally distraught and bent on revenge. As a result, she brings up Estella to be cruel to men and to break their hearts; Pip is Estella's first 'victim'<br>• Pip's quest to become a gentleman, partly focused on his goal to be good enough to marry Estella, leads to his forgetting his roots<br>• nevertheless, later in the novel, 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>• when Pip 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. However, she suffers greatly from Drummle's cruelty in the marriage. He has become 'quite renowned as a compound of pride, avarice, brutality and meanness'<br>• the story ends with Estella, widowed and changed by the abuse of her late husband. Her arrogance has left her when she meets Pip again. She admits: 'I have been bent and broken, but – I hope – into a better shape'. Her unhappiness in her match with Drummle has changed her for the better<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'. However, the reader does not find out if Estella and Pip go on to marry<br>• Joe is married to Pip's overbearing sister, known as Mrs Joe. Their marriage is not characterised by affection and, after Mrs Joe's death, Joe struggles to say anything nice about his wife<br>• Joe does go on to find happiness with Biddy and they marry. Their marriage proves a good and happy relationship. Even though the age gap between the two is significant, their marriage is based on love and they have children, which provides a contrast to Joe's marriage to Mrs Joe<br>• the marriage between Herbert Pocket and Clara is also significant as they get married even though they are from different social classes. They, too, marry for love and enjoy a happy marriage.<br><br>**(AO2)**<br>• Language: Biddy is described as speaking with a 'burst of happiness' at the prospect of marrying Joe |

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| | • Language/Structure: the clocks in Satis House are 'stopped at twenty minutes to nine', which was the time Miss Havisham originally received the letter telling her that her marriage ceremony was cancelled. This represents how Miss Havisham's life has 'stopped' too<br>• Language/Structure: Estella's cold rejection of Pip is a turning point as he realises his dream of marrying her is over. Her words are cold and final: 'When you say you love me, I know what you mean, as a form of words; but nothing more'<br>• Form/Structure: the marriage of Biddy and Joe, and the addition of a 'new' Pip, gives the novel a happy ending<br>• Structure: despite Pip's desire to marry Estella, which makes him want to become a gentleman, he does not marry in the novel. The ambiguous final sentence of the novel, when Pip comments how he 'saw the shadow of no parting from' Estella, provides uncertainty as to whether Pip and Estella will go on to marry.<br><br>**(AO4)**<br>• at the time Dickens was writing, marriage between people of differing ages was more common than marriage between people from different social classes<br>• marriage was an important and respected institution when the novel was set. It would have been scandalous for a woman to be jilted at the altar and divorce was rare<br>• married women had little recourse in law against their husbands until some small protections were put in place by the first divorce law in 1858<br>• regardless of Mrs Joe's abhorrent behaviour, it would have been out of the question for Joe to have divorced her, particularly given Joe's character, the recent date of the divorce law and his social status. |

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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** ***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>• Pearl is the illegitimate daughter of Hester Prynne and Reverend Arthur Dimmesdale. She is presented in the novel mainly as a child<br>• Pearl is the product of adultery, a mortal sin in the strict Puritan community of Massachusetts Bay Colony, and, as a child, she is seen as a human embodiment of her mother's sin. Even Hester refers to her daughter as 'the scarlet letter in another form; the scarlet letter endowed with life!'<br>• however, Hester also sees Pearl as a gift, and not just as a form of punishment. When she appeals to the Governor to be allowed to keep her daughter in her care, she says how 'God, as a direct consequence of the sin which man thus punished, had given her a lovely child'<br>• in contrast, the community think of Pearl as an outsider who does not fit in with the Puritan values and ways of life. They describe her as 'witch baby' and 'wild, desperate, defiant'<br>• at the age of three, Pearl is presented as possessing a 'rich and luxuriant beauty; a beauty that shone with deep and vivid tints', suggesting that, if born in different circumstances, Pearl would have been able to fit in with other children<br>• in reality, Pearl is isolated, as other children do not want to play with her. She must therefore spend time playing alone with the common items around her<br>• Pearl sometimes makes a circle around herself as she plays, and other aspects of her play have elements of magic: 'The unlikeliest materials – a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft'. It is also ironic that Pearl is presented at the ages of three and seven, both magic numbers<br>• as a child at the age of seven, Pearl is intelligent enough to realise for herself that Dimmesdale is her father: 'Will he go back with us, hand in hand, we three together, into the town?'<br>• later, Pearl is shown to have become a perceptive judge of character, as she recognises Roger Chillingworth's nature: 'Come away, Mother! Come away, or yonder old Black Man will catch you! He hath got hold of the minister already'.<br><br>**(AO2)**<br>• Language: Pearl's name is suggestive of perfection yet ironically, as a child, the community perceives her as being the product of sin and they distance themselves from her. It is interesting, given that Pearl is the product of sin, that a pearl is formed when something alien to the oyster enters it. As a result, something beautiful and valuable is formed from something bad. Pearls also have connotations of great expense, perhaps suggestive of the sacrifices Hester has to make in her life to raise her<br>• Language: Governor Bellingham likens Pearl to the 'children of the Lord of Misrule' |

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| | • Language: religious imagery is used to condemn Pearl as 'an imp of evil' in the eyes of the local community, purely as a result of her parenthood<br>• Form: Pearl serves as a symbol in the novel, representing her mother's sin, the collective conscience of the community as well as Dimmesdale's conscience<br>• Form: the importance of Pearl's character in the novel lies in her ability to provoke other characters. From a young age, she becomes fixated on her mother's scarlet letter, for instance, and questions her mother as to its meaning and significance.<br><br>**(AO4)**<br>• in the 17th century, the Puritan community considered it a great shame and sin to be born out of wedlock<br>• in such circumstances, both the women and their children were generally castigated by society. Indeed, as a child, Pearl is condemned by society. However, by the end of the novel, as an adult, Pearl is vindicated<br>• Biblical allusions and imagery prevail in the novel with references to original sin, the Garden of Eden and the parable of the pearl. |

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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 |
|---|---|
| **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>• death is significant in the novel. Several characters die as a result of their sins, or perceived sins, such as the Reverend Arthur Dimmesdale, Roger Chillingworth and Mistress Hibbins<br>• some in the community call for Hester Prynne's death as punishment for her adultery: 'This woman has brought shame upon us all, and ought to die. Is there no law for it? Truly there is, both in the scripture and the statute-book'<br>• Mistress Hibbins is Governor Bellingham's sister. 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'. For the most part, her witchcraft is tolerated because of her brother's status. However, Governor Bellingham has Mistress Hibbins executed for witchcraft later in the novel<br>• Chillingworth purports to act in Dimmesdale's best interests, in his position of trust as Dimmesdale's physician, yet he uses the role to persecute Dimmesdale for his adulterous act with Hester, Chillingworth's estranged wife. Hester recognises how Chillingworth is obsessed with making Dimmesdale suffer until the moment of his death: 'You search his thoughts. You burrow and rankle in his heart! Your clutch is on his life, and you cause him to die daily a living death'<br>• ultimately, Chillingworth's vengeful punishment does result in Dimmesdale's death. Before he dies, Dimmesdale seeks forgiveness for Chillingworth, which provides closure in the novel as the active vendetta ceases with his death: 'May God forgive thee! … Thou, too, hast deeply sinned!'<br>• Chillingworth's revenge on Dimmesdale, along with his guilt, brings about a manifestation of physical illness in Chillingworth and he subsequently dies. He leaves all his wealth to Pearl, perhaps in an act of redemption<br>• Hester remains in the community after Chillingworth and Dimmesdale have died. She acts as a compassionate neighbour and kindly friend to the community and even comforts the governor on his deathbed: 'She came not as a guest, but as a rightful inmate, into the household that was darkened by trouble'<br>• upon Hester's death, she is buried in the cemetery near the door of the prison where she was previously confined. As a sign of hope for a future with a less rigid society, she is buried next to Dimmesdale and they share a single gravestone.<br><br>**(AO2)**<br>• Language: Chillingworth is frustrated by Dimmesdale's salvation through his confession and death, repeatedly lamenting: 'Thou hast escaped me!'<br>• Language/Structure: the novel ends with the description of the tombstone of Hester and Dimmesdale: 'ON A FIELD, SABLE, THE LETTER A, GULES'. It is ironic that it is only in death that they both display the scarlet letter |

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| | • Form/Structure: redemption is a central premise of the novel's message. Dimmesdale is redeemed in death because of his confession. It is a tension in the narrative that he does not confess sooner<br>• Structure: Chillingworth no longer has a victim following Dimmesdale's death and he loses his reason to live. It is, perhaps, fitting that Chillingworth then dies a year later<br>• Structure: at the end of the novel, Hester is buried alongside Dimmesdale, marking an end to their punishment and signalling society's eventual acceptance of their relationship.<br><br>**(AO4)**<br>• Hester's punishment could be perceived as lenient in comparison to the religious and legal punishments available at the time the novel was set; a Boston law provided for death as punishment for adultery<br>• Puritans believed in witches and their ability to cause harm. In the 17th century, witchcraft was punishable by death. Indeed, Ann Hibbins was a real person, executed for witchcraft in 1656 in Boston<br>• leeches were placed on the sick to draw out illness. Chillingworth is termed a 'leech' but, far from healing, he drains Dimmesdale's strength and hope, reducing him to a miserable life and causing his sudden death. |

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| **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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